START

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APRIL 1994

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA

SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO Pops	1909-1910
28	BSO Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO Pops	1911-1912
31	BSO Pops	1912-1913
32	BSO Pops	1913-1914
33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
35	BSO Pops	1916-1917
36	BSO Pops	1917-1918
37	Karl Muck	1918
38	BSO Pops	1918-1919
39	BSO Pops	1919-1920
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44	BSO Pops	1922-1924
45	BSO Pops	1924
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47	BSO Pops	1925-1926
48	BSO Advertisements Pops Advertisements	1926-1927
49	BSO Pops	1926-1928
50	BSO	1928
51	BSO Pops	1928-1929
52	BSO Pops U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops	
	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959

VOL	TITLE	DATES
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

IMAGE PLACEMENT: (IA) IB IIA IIB

REDUCTION RATIO: 12X

FILM STOCK:

REEL 26

Volumes 48-50

BSO
BSO Advertisements
Pops Advertisements
1926-1926
to
Pops, BSO
1926-28, 1928

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm

A3

A4

A5

1.0 mm

1.5 mm

2.0 mm

2.5 mm

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PRECISION℠ RESOLUTION TARGETS

Century

A&P

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St. Paul, MN 55119

MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

VOLUME 48

BSO Advertisements
Pops Advertisements

1926 - 1927

ADS

A D S

FROM OCT 9'26 ~ TO ~ JULY 2'27 by
from SEPT 1'26 ~ to ~ OCT 9'26 by
from OCT 3'27 to ~ JUNE '28.
from ~~Sept~~ 25 1928 to

R I ABERCROMBIE
FRANK COLVILLE
DEXTER S PAINE
R. I. Abercrombie.
R I Abercrombie,

Amusements
TRANSCRIPT MAR 24 Amusements

SYMPHONY HALL

TOMORROW NIGHT AT 8.15

GIANNINI

BENEFIT HOUSEHOLD NURSING ASS'N
Tickets $1, $1.50, $2.00, $2.50, $3.00 (no tax)

EXTRA! THIS FIRDAY EVE. AT 8.15
SATURDAY MAT. AT 2.30

BURTON HOLMES

WILL PRESENT HIS

FRESHLY FILMED IMPRESSIONS OF FLORIDA

MARVELOUS PICTURES **SEE IT** YOU WILL BE AMAZED

TICKETS NOW SELLING, 50c TO $1.50, PLUS TAX

NEXT SUNDAY AFT. AT 3.30—NEXT MON. EVE. AT 8.15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY
Tickets $1.00 to $2.50, no tax

HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MENDELSSOHN'S

EASTER SUN. AFT. APRIL 4 AT 3.30

ELIJAH

Soloists: Emily Rosevelt, Soprano; Alma Beck, Alto;
Lewis James, Tenor; Henri Scott, Bass.
Tickets, $2.50, $2.00, $1.50, $1.00, no tax

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANSCRIPT Amusements MAR 23.

SYMPHONY HALL
NEXT THURSDAY EVENING at 8.15

GIANNINI

BENEFIT HOUSEHOLD NURSING ASS'N.
Tickets $2.50, $2.00, $1.50, $1.00. No tax.

SUNDAY AFTERNOON, MARCH 28, at 3.30
MONDAY EVENING, MARCH 29, at 8.15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor.
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Tickets for Monday, $2.50, $2, $1.50 (no tax)

SYMPHONY HALL
TOMORROW EVE. at 8:15

GIANNINI

Benefit Household Nursing Ass'n
Tickets $1, $1.50, $2.00, $2.50, $3.00, no tax

BURTON HOLMES THIS WEEK FRI. EVE. SAT. MAT.

SO THIS IS— Post

FLORIDA Mar 24 1926

FRESHLY FILMED
ITS FRENZIED ACTIVITY
ITS FASHIONABLE FRIVOLITY
—DON'T MISS IT—
YOU WILL BE THRILLED
Tickets, 50c to $1.50, plus tax

SUN. AFT., MARCH 28 at 3:30
MON. EVE., MARCH 29 at 8:15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Harvard Glee Club, Radcliffe Choral Society
Tickets for Second Performance—
$2.50, $2.00, $1.50, (no tax)

SYMPHONY HALL
TOMORROW AT 3:30 MONDAY AT 8:15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor.
HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY

NEXT SAT. AFT. AT 2:30

BURTON HOLMES
Along the RIVIERA

LAST TIME IN BOSTON
TICKETS 50c, $1.10, $1.65, including tax

HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MENDELSSOHN'S

EASTER SUN. AFT. APRIL 4 AT 3:30

ELIJAH

Soloists: Emily Rosevelt, Soprano; Alma Beck, Alto;
Lewis James, Tenor; Henri Scott, Bass.
Tickets, $2.50, $2.00, $1.50, $1.00 (No tax)

PEOPLE'S SYMPHONY ORCHESTRA
STUART MASON, Conductor
SOLOIST **MARY LEWIS** SOPRANO

SUN. AFT. APRIL 11 AT 3:30

Sensational 1926 Debutante of Metropolitan Opera Co. Auspices
Ladies' Auxiliary Committee. Tickets $2.50, $2, $1.50, $1, no tax.

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

MONITOR MAR 27

Amusements
TRANSCRIPT MAR 25
SYMPHONY HALL
TONIGHT at 8.15

GIANNINI

Benefit Household Nursing Ass'n
Tickets $2.50, $2.00, $1.50, $1.00—No tax

BURTON HOLMES THIS WEEK FRI. EVE. SAT. MAT.

SO THIS IS—

FLORIDA 1926

FRESHLY FILMED
ITS FRENZIED ACTIVITY
ITS FASHIONABLE FRIVOLITY
—DON'T MISS IT—
YOU WILL BE THRILLED
Tickets 50c to $1.50 plus tax

Sun. Aft., March 28, at 3.30
Mon. Eve., March 29, at 8.15

Brahms' Requiem

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Tickets for Mon., $2.50, $2, $1.50—No Tax

Herald Amusements MAR 25
SYMPHONY HALL
TONIGHT at 8:15

GIANNINI

Benefit Household Nursing Ass'n
Tickets $1, $1.50, $2.00, $2.50, $3.00- No Tax

BURTON HOLMES THIS WEEK FRI. EVE. SAT. MAT.

SO THIS IS—

FLORIDA 1926

FRESHLY FILMED
ITS FRENZIED ACTIVITY
ITS FASHIONABLE FRIVOLITY
—DON'T MISS IT—
YOU WILL BE THRILLED
Tickets 50c to $1.50, plus tax

SUNDAY AFT., MARCH 28, AT 3:30
MONDAY EVE., MARCH 29, AT 8:15

BRAHMS' REQUIEM

Boston Symphony Orchestra
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
TICKETS FOR SECOND PERFORMANCE,
$2.50, $2.00, $1.50, No Tax

JOIN THE

Post Amusements MAR 25
SYMPHONY HALL
TONIGHT AT 8:15

GIANNINI

Benefit Household Nursing Ass'n
Tickets $1 to $3—No Tax

BURTON HOLMES THIS WEEK FRI. EVE. SAT. MAT.

SO THIS IS—

FLORIDA 1926

FRESHLY FILMED
ITS FRENZIED ACTIVITY
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YOU WILL BE THRILLED
Tickets, 50c to $1.50, plus tax

SUN. AFT., MARCH 28 at 3:30
MON. EVE., MARCH 29 at 8:15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
TICKETS FOR MONDAY, $1.00, $2.50. No Tax

TRANSCRIPT SYMPHONY HALL MAR 27
TOMORROW AT 3.30 MONDAY AT 8.15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY

NEXT SAT. AFT. at 2.30

BURTON HOLMES
ALONG THE **RIVIERA**

LAST TIME IN BOSTON
TICKETS 50c, $1.10, $1.65, including tax

HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MENDELSSOHN'S

EASTER SUN. AFT. APRIL 4 AT 3.30

ELIJAH

Soloists: Emily Rosevelt, Soprano; Alma Beck, Alto;
Lewis James, Tenor; Henri Scott, Bass.
Tickets, $2.50, $2.00, $1.50, $1.00, no tax

PEOPLE'S SYMPHONY ORCHESTRA
Soloist, MARY LEWIS, Soprano
STUART MASON, Conductor

SUN. AFT. APRIL 11 AT 3.30

Sensational 1926 Debutante of Metropolitan Opera Co. Auspices
Ladies' Auxiliary Committee. Tickets $2.50, $2, $1.50, $1, no tax.

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Amusements
SYMPHONY HALL
TOMORROW EVE. AT 8:15

GIANNINI

Benefit Household Nursing Ass'n
Tickets $1 to $3—No Tax

BURTON HOLMES THIS WEEK FRI. EVE. SAT. MAT.

SO THIS IS— Herald

FLORIDA Mar 24 1926

FRESHLY FILMED
ITS FRENZIED ACTIVITY
ITS FASHIONABLE FRIVOLITY
—DON'T MISS IT—
YOU WILL BE THRILLED
Tickets 50c to $1.50, plus tax

SUNDAY AFT., MARCH 28, AT 3:30
MONDAY EVE., MARCH 29, AT 8:15

BRAHMS' REQUIEM

Boston Symphony Orchestra
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
$1.00, $2.50, No Tax

AMUSEMENTS
SYMPHONY HALL
TONIGHT AT 8:15

GIANNINI

Benefit Household Nursing Ass'n
Tickets $2.50, $2.00, $1.50, $1.00—No Tax

BURTON HOLMES THIS WEEK FRI. EVE. SAT. MAT.

Globe MAR 25
SO THIS IS—

FLORIDA 1926

FRESHLY FILMED
ITS FRENZIED ACTIVITY
ITS FASHIONABLE FRIVOLITY
—DON'T MISS IT—
YOU WILL BE THRILLED
Tickets 50c to $1.50 plus tax

Sun. Aft., March 28, at 3:30
Mon. Eve., March 29, at 8:15

Brahms' Requiem

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Tickets for Mon., $2.50, $2, $1.50—No Tax

SYMPHONY HALL

BURTON HOLMES TONIGHT AT 8:15 TOMOR. AT 2:30

SO THIS IS— Post

FLORIDA Mar 26 1926

FRESHLY FILMED
ITS FRENZIED ACTIVITY
ITS FASHIONABLE FRIVOLITY
—DON'T MISS IT—
YOU WILL BE THRILLED
Tickets, 50c to $1.50, plus tax

Travelers Amusements MAR 26
SYMPHONY HALL

BURTON HOLMES TONIGHT at 8:15 TOMOR. at 2:30

SO THIS IS—

FLORIDA 1926

FRESHLY FILMED
ITS FRENZIED ACTIVITY
ITS FASHIONABLE FRIVOLITY
—DON'T MISS IT—
YOU WILL BE THRILLED
Tickets 50c to $1.50 plus tax

SYMPHONY HALL

BURTON HOLMES TONIGHT at 8:15 TOMOR. at 2:30

SO THIS IS— Herald

FLORIDA MAR 26 1926

FRESHLY FILMED
ITS FRENZIED ACTIVITY
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Globe AMUSEMENTS MAR 26
SYMPHONY HALL

BURTON HOLMES TONIGHT AT 8:15 TOMOR. AT 2:30

SO THIS IS—

FLORIDA 1926

FRESHLY FILMED
ITS FRENZIED ACTIVITY
ITS FASHIONABLE FRIVOLITY
—DON'T MISS IT—
YOU WILL BE THRILLED
Tickets 50c to $1.50 plus tax

SYMPHONY HALL

BURTON HOLMES TODAY AT 2.30

SO THIS IS— MAR 27

FLORIDA 1926

Tickets 50c to $1.50, plus tax

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[2]

Globe MAR 28

SYMPHONY HALL

TODAY AT 3:30 TOMORROW AT 8:15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY

TONIGHT AT 8:15 — **SILVER MASK TENOR**

Assisted by O'LEARY'S IRISH MINSTRELS, ALFRED BOYLE, Tenor Soloist, and Miss Ethel Crishbaum, Soprano; Mrs. Mary White Mullen, Contralto. Benefit William Vincent Wallace Memorial. Tickets 50c, $1.00, $1.50.

NEXT SAT. AFT. AT 2:30 — **BURTON HOLMES**

ALONG THE **RIVIERA**

LAST TIME IN BOSTON

Tickets 50c, $1.10, $1.65, Including Tax

EASTER SUN. AFT. APRIL 4 AT 3:30 — HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor

MENDELSSOHN'S **ELIJAH**

Soloists: Emily Rosevelt, Soprano; Alma Beck, Alto; Lewis James, Tenor; Henri Scott, Bass.

Tickets, $2.50, $2.00, $1.50, $1.00, no tax

TUES. EVE., APRIL 6, AT 8:00 — **RADIO REVUE**

SEE THE ARTISTS YOU HAVE HEARD

SUN. AFT. APRIL 11 AT 3:30 — PEOPLE'S SYMPHONY ORCHESTRA

STUART MASON, Conductor

Soloist, MARY LEWIS, Soprano

Sensational 1926 Debutante of Metropolitan Opera Co. Auspices Ladies Auxiliary Committee. Tickets $2.50, $2, $1.50, $1, no tax.

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Herald MAR 28

SYMPHONY HALL

TODAY AT 3:30 TOMORROW AT 8:15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY

TONIGHT AT 8:15 — **SILVER MASK TENOR**

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MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Transcript Amusements MAR 27

SYMPHONY HALL

BURTON HOLMES — TONIGHT at 8.15, TOMOR. at 2.30

SO THIS IS—

FLORIDA

1926

FRESHLY FILMED

ITS FRENZIED ACTIVITY

ITS FASHIONABLE FRIVOLITY

—DON'T MISS IT—

YOU WILL BE THRILLED

Tickets 50c to $1.50 plus tax

SYMPHONY HALL

BURTON HOLMES — Today at 2:30

SO THIS IS— Herald

FLORIDA

MAR 27 1926

Tickets 50c to $1.50, plus tax

Amusements

SYMPHONY HALL

BURTON HOLMES — LAST TIME TOMOR. AFT. AT 2.30

ALONG THE— Transcript

RIVIERA

April 2

NICE

CANNES, MONTE CARLO

MARVELOUS PICTURES

MOTION AND COLOR

Tickets, 50c to $1.50, plus tax

NEXT SUN. AFT. AT 3.30

HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor

MENDELSSOHN'S **ELIJAH**

Soloists: Emily Rosevelt, Soprano; Alma Beck, Alto; Lewis James, Tenor; Henri Scott, Bass.

Tickets, $2.50, $2.00, $1.50, $1.00, no tax

SYMPHONY HALL

BURTON HOLMES — TODAY AT 2:30

SO THIS IS— Past

FLORIDA

MAR 27 1926

Tickets, 50c to $1.50, plus tax

SYMPHONY HALL

BURTON HOLMES — Herald Today at 2:30 Mar 27

SO THIS IS—

FLORIDA

1926

Tickets 50c to $1.50, plus tax

Globe AMUSEMENTS Mar 29

SYMPHONY HALL

TONIGHT AT 8:15

Brahms' Requiem

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

HARVARD GLEE CLUB

RADCLIFFE CHORAL SOCIETY

This Performance Will Not Be Broadcast

Transcript Amusements Mar 29

SYMPHONY HALL

TONIGHT AT 8.15

Brahms' Requiem

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, CONDUCTOR

HARVARD GLEE CLUB

RADCLIFFE CHORAL SOCIETY

This Performance Will Not Be Broadcast

SYMPHONY HALL

TONIGHT at 8:15

BRAHMS' REQUIEM

Herald MAR 29

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

HARVARD GLEE CLUB

RADCLIFFE CHORAL SOCIETY

THIS PERFORMANCE WILL NOT BE BROADCAST

SYMPHONY HALL

BURTON HOLMES

LAST TIME

Saturday Afternoon Only, April 13

ALONG THE

RIVIERA

NICE

CANNES—MONTE CARLO

MARVELOUS PICTURES

COLOR AND MOTION

TICKETS 50c to $1.50, plus tax

NEXT SUNDAY AFT. at 3:30

Handel and Haydn Society

EMIL MOLLENHAUER, Conductor

MENDELSSOHN'S **ELIJAH**

Soloists: Emily Rosevelt, Soprano; Alma Beck, Alto; Lewis James, Tenor; Henri Scott, Bass.

Tickets, $2.50, $2.00, $1.50, $1.00, no tax

Monitor MAR 30

SYMPHONY HALL

NEXT SUN. AFT. at 3:30

People's Symphony Orchestra

STUART MASON, Conductor

SOLOIST

Herald April 8

MARY LEWIS

SOPRANO

Sensational 1926 Debutante Met. Opera Co.

Auspices Ladies' Auxiliary Committee

Tickets $2.50, $2, $1.50, $1, No Tax

SYMPHONY HALL

SUN. AFT. AT 3:30

PEOPLE'S SYMPHONY ORCHESTRA

STUART MASON, Conductor

SOLOIST

Adv April 9

MARY LEWIS

SOPRANO

Sensational 1926 Debutante Metropolitan Opera Co.

Auspices Ladies' Auxiliary Committee

Tickets $2.50, $2, $1.50, $1; no tax

Globe AMUSEMENTS April 9

SYMPHONY HALL

NEXT SUN. AFT. AT 3:30

People's Symphony Orchestra

STUART MASON, Conductor

SOLOIST

MARY LEWIS

SOPRANO

Sensational 1926 Debutante Met. Opera Co.

Auspices Ladies' Auxiliary Committee

Tickets $2.50, $2.00, $1.50, $1.00; No Tax

SYMPHONY HALL

TOMORROW AT 3.30

PEOPLE'S SYMPHONY ORCHESTRA April 10

STUART MASON, Conductor

SOLOIST **MARY LEWIS** SOPRANO

Sensational 1926 Debutante of Metropolitan Opera Co. Auspices Ladies Auxiliary Committee. Tickets $2.50, $2, $1.50, $1, no tax.

NEXT THURS. EVE. at 8.15

HARVARD GLEE CLUB

SOLOIST **FRIEDA HEMPEL** SOPRANO

Tickets $2.50, $2.00, $1.50, $1.00, no tax

SYMPHONY HALL

TOMOR. AT 3:30

PEOPLE'S SYMPHONY ORCHESTRA

STUART MASON, Conductor

SOLOIST **MARY LEWIS** SOPRANO

Sensational 1926 Debutante of Metropolitan Opera Co. Auspices Ladies' Auxiliary Committee. Tickets $2.50, $2, $1.50, $1, no tax.

NEXT THURS. EVE. AT 8.15

HARVARD GLEE CLUB

SOLOIST **FRIEDA HEMPEL** SOPRANO

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Globe AMUSEMENTS April 3

SYMPHONY HALL

BURTON HOLMES — LAST TIME TODAY AFT. AT 2:30

ALONG THE

RIVIERA

Nice

CANNES, MONTE CARLO

MARVELOUS PICTURES

MOTION AND COLOR

Tickets 50c to $1.50, plus tax

TOMORROW at 3:30

HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor

MENDELSSOHN'S **ELIJAH**

Soloists: Emily Rosevelt, Soprano; Alma Beck, Alto; Lewis James, Tenor; Henri Scott, Bass.

Tickets, $2.50, $2.00, $1.50, $1.00, no tax.

Transcript Amusements April 7

SYMPHONY HALL

NEXT SUNDAY AFT. at 3.30

PEOPLE'S SYMPHONY ORCHESTRA

STUART MASON, Conductor

SOLOIST **MARY LEWIS** SOPRANO

Sensational 1926 Debutante of Metropolitan Opera Co. Auspices Ladies Auxiliary Committee. Tickets $2.50, $2, $1.50, $1, no tax.

THURS. EVE., APRIL 15, at 8.15

HARVARD GLEE CLUB

SOLOIST **FRIEDA HEMPEL** SOPRANO

Tickets $2.50, $2.00, $1.50, $1.00, no tax

Globe AMUSEMENTS April 8

SYMPHONY HALL

NEXT SUN. AFT. AT 3:30

People's Symphony Orchestra

STUART MASON, Conductor

SOLOIST

MARY LEWIS

SOPRANO

Sensational 1926 Debutante Met. Opera Co.

Auspices Ladies' Auxiliary Committee

Tickets $2.50, $2.00, $1.50, $1.00; No Tax

AMUSEMENTS

SYMPHONY HALL

NEXT SUN. AFT. AT 3:30

People's Symphony Orchestra

STUART MASON, Conductor

SOLOIST

MARY LEWIS

SOPRANO

Sensational 1926 Debutante Met. Opera Co.

Auspices Ladies' Auxiliary Committee

Tickets $2.50, $2.00, $1.50, $1.00; No Tax

Globe April 9

SYMPHONY HALL

NEXT SUN. AFT. at 3:30

People's Symphony Orchestra

STUART MASON, Conductor

SOLOIST

Tray April 9

MARY LEWIS

SOPRANO

Sensational 1926 Debutante Met. Opera Co.

Auspices Ladies' Auxiliary Committee

Tickets $2.50, $2, $1.50, $1, No Tax

SYMPHONY HALL

SUN. AFT. AT 3:30

PEOPLE'S SYMPHONY ORCHESTRA

STUART MASON, Conductor

SOLOIST

Adv April 10

MARY LEWIS

SOPRANO

Sensational 1926 Debutante Metropolitan Opera Co.

Auspices Ladies' Auxiliary Committee

Tickets $2.50, $2, $1.50, $1; no tax

SYMPHONY HALL

TODAY AT 3:30

PEOPLE'S SYMPHONY ORCHESTRA April 11

Adv

MARY LEWIS

SOLOIST SOPRANO

Sensational 1926 Debutante of Metropolitan Opera Co.

Auspices Ladies Auxiliary Committee

Tickets $2.50, $2.00, $1.50, $1.00, no tax

NEXT THURS. EVE. AT 8:15

HARVARD GLEE CLUB

SOLOIST **FRIEDA HEMPEL** SOPRANO

Tickets $2.50, $2.00, $1.50, $1.00, no tax.

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

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[3]

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
People's Symphony Orchestra
STUART MASON, Conductor
SOLOIST
MARY LEWIS
SOPRANO
Sensational 1926 Debutante Met. Opera Co.
Auspices Ladies' Auxiliary Committee
Tickets $2.50, $2, $1.50, $1, No Tax

SYMPHONY HALL
BURTON HOLMES
NEXT FRI. EVE. AT 8:15
SAT. AFT. AT 2:30
ANGKOR
THE GREAT
JUNGLE-BURIED CITY OF CAMBODIA
THE WORLD'S SUPREME SIGHT
TICKETS, 50c, $1.10, $1.65, Including Tax

SYMPHONY HALL
TODAY AT 3:30
PEOPLE'S SYMPHONY ORCHESTRA
STUART MASON, Conductor
MARY LEWIS
SOLOIST—SOPRANO
Sensational 1926 Debutante of Metropolitan Opera Co. Auspices Ladies' Auxiliary Committee. Tickets $2.50, $2, $1.50, $1, no tax.
NEXT THURS. EVE. AT 8:15
HARVARD GLEE CLUB
FRIEDA HEMPEL
SOPRANO—SOLOIST
Tickets $2.50, $2.00, $1.50, $1.00, no tax.

SYMPHONY HALL
TONIGHT at 8:15
HARVARD
GLEE CLUB
SOLOIST
FRIEDA HEMPEL
TICKETS $2.50, $2.00, $1.50, $1.00, No Tax

SYMPHONY HALL
BURTON
HOLMES
LAST TIME
Saturday Afternoon Only, April 13
ALONG THE
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CANNES—MONTE CARLO
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NEXT SUNDAY AFT. at 3:30
Handel and Haydn Society
EMIL MOLLENHAUER, Conductor
MENDELSSOHN'S
ELIJAH
Soloists: Emily Roosevelt, Soprano; Alma Beck, Alto; Lewis James, Tenor; Henri Scott, Bass.
Tickets, $2.50, $2.00, $1.50, $1.00, no tax

SYMPHONY HALL
TOMORROW EVE. at 8.15
HARVARD
GLEE CLUB
SOLOIST
FRIEDA HEMPEL
Tickets, $2.50, $2.00, $1.50, $1.00, no tax

SYMPHONY HALL
TOMORROW EVE. at 8:15
HARVARD
GLEE CLUB
SOLOIST
FRIEDA HEMPEL
Tickets $2.50, $2.00, $1.50, $1; No Tax

SYMPHONY HALL
TODAY AT 3:30
PEOPLE'S SYMPHONY ORCHESTRA
STUART MASON, Conductor
SOLOIST MARY LEWIS SOPRANO
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HARVARD GLEE CLUB
SOPRANO FRIEDA HEMPEL SOLOIST
Tickets $2.50, $2.00, $1.50, $1.00, no tax
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

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STUART MASON, Conductor
SOLOIST MARY LEWIS SOPRANO
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HARVARD GLEE CLUB
SOPRANO FRIEDA HEMPEL SOLOIST
Tickets $2.50, $2.00, $1.50, $1.00, no tax.
- EXTRA -
SUN·AFT·APR·25 3.30 P.M.
PRICES 50¢ to $1.50 PLUS TAX
BURTON HOLMES
(HIMSELF)
WILL REPEAT HIS 1926 IMPRESSIONS OF
FLORIDA
DONT FAIL TO SEE THIS
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
TONIGHT at 8.15
HARVARD
GLEE CLUB
SOLOIST
FRIEDA HEMPEL
Tickets, $2.50, $2.00, $1.50, $1.00, no tax

SYMPHONY HALL
TONIGHT at 8:15
HARVARD
GLEE CLUB
SOLOIST
FRIEDA HEMPEL
Tickets $2.50, $2.00, $1.50, $1.00; no tax

SYMPHONY HALL
TONIGHT at 8:15
HARVARD
GLEE CLUB
SOLOIST
FRIEDA HEMPEL
TICKETS $2.50, $2.00, $1.50, $1.00, No Tax

AMUSEMENTS
SYMPHONY HALL
TONIGHT at 8:15
HARVARD
GLEE CLUB
SOLOIST
FRIEDA HEMPEL
Tickets $2.50, $2.00, $1.50, $1; No Tax

AMUSEMENTS
SYMPHONY HALL
TOMORROW AFT. at 3:30
BURTON HOLMES
Will Repeat His 1926 Impressions of
FLORIDA
Tickets 50c, $1.10, $1.65, including tax

SYMPHONY HALL
Tomorrow Aft., at 3.30

BURTON HOLMES
The Activity, Frivolity and Beauty of
FLORIDA
Motion and Colored Pictures
Tickets 50c, $1.10, $1.65, including tax

SYMPHONY HALL
TODAY at 3:30

BURTON HOLMES
The ACTIVITY, FIVOLITY AND BEAUTY OF
FLORIDA
Motion and Colored Pictures
Tickets 50c, $1.10, $1.65, including tax

SYMPHONY HALL
TODAY AT 3:30

BURTON HOLMES
The Activity, Frivolity and Beauty of
FLORIDA
Motion and Colored Pictures
Tickets 50c, $1.10, $1.65, including tax

SYMPHONY HALL
SUNDAY AFTERNOON, APRIL 25
AT 3:30 O'CLOCK

BURTON HOLMES
FLORIDA
FRESHLY FILMED
Motion and Colored Pictures
Tickets 50c, $1.10, $1.65 including tax

SYMPHONY HALL
SUNDAY AFTERNOON, APRIL 25
AT 3:30 O'CLOCK

BURTON HOLMES
FLORIDA
FRESHLY FILMED
Motion and Colored Pictures
Tickets 50c, $1.10, $1.65 including tax

SYMPHONY HALL
Next Sunday Afternoon at 3.30
BURTON HOLMES
FLORIDA
MOTION AND COLORED PICTURES
TICKETS 50c, $1.10, $1.65, including tax

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

A Unique Boston Institution

POPS ARE COMING
Monday Evening, May 3rd
SYMPHONY HALL

With the advent of May, there is a sudden change in the musical activities of this city,—gone are the serious concerts and recitals, and just as suddenly and completely, the Pops are with us.

The formal rows of seats are stowed away in the cavernous darknesses of Symphony Hall. Sociable informality abounds. Flowers decorate the stage, and tables fill the entire floor. As the Pops Orchestra thrills with a rhapsody or swings into a Strauss waltz, the Pops patrons each night sit about their tables, and perhaps chat over their ice cream or "Pops Punch." For Conductor Agide Jacchia does not command silence —he persuades it with the spell of his music.

The Pop concerts have been going on for forty years—almost as long as the Boston Symphony Concerts from which they sprang. The eighty Symphony players which comprise the Pops Orchestra are ruled by Agide Jacchia, who is about to open his tenth season as the most popular of all Pops conductors. The Pops repertory is of the widest, extending from symphony movement to a sugary trifle. Through these extremes and the intermediate gradations, the fine standard of performance by the orchestra under their highly talented conductor, is constant.

Traveler ECTION—SATURDAY, APRIL 24,
SYMPHONY HALL POPS 41st Season Opens MONDAY, May 3, AT 8:15 Orchestra of 80 Symphony Players AGIDE JACCHIA, Conductor All Nights Open to the Public Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax) Popular Programs—Refreshments

SYMPHONY HALL POPS 41st Season Opens MONDAY, May 3, AT 8:15 Globe April 24 Orchestra of 80 Symphony Players AGIDE JACCHIA, Conductor All Nights Open to the Public Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax) Popular Program—Refreshments

SYMPHONY HALL POPS 41st Season Opens MONDAY, May 3 AT 8.15 TRANS Orchestra of April 24 80 Symphony Players AGIDE JACCHIA, Conductor All Nights Open to the Public Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax) Popular Programs—Refreshments

POPS Symphony Hall TONIGHT SYMPHONY ORCHESTRA OF 80 Agide Jacchia, Conductor Popular Programs Refreshments 25c—$1 (no tax)
POPS SYMPHONY HALL TONIGHT Symphony Orchestra of 80 Agide Jacchia, Conductor Popular Programs Refreshments 25c—$1 (No Tax)
POPS Symphony Hall TONIGHT SYMPHONY ORCHESTRA OF 80 Agide Jacchia, Conductor Popular Programs Refreshments 25c—$1 (no

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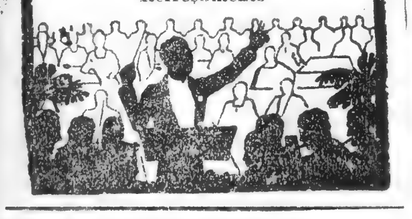
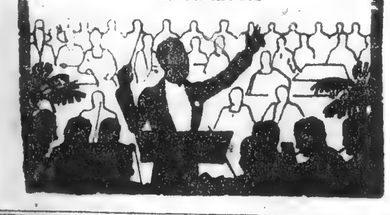
TRAVELER
ECTION—SATURDAY, APRIL 24,

SYMPHONY HALL
POPS
41st Season Opens
MONDAY, May 3,
AT 8:15
Orchestra of
80 Symphony Players
AGIDE JACCHIA, Conductor
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)
Popular Programs—Refreshments

SYMPHONY HALL
POPS
41st Season Opens
MONDAY, May 3,
Globe AT 8:15 APRIL 24
Orchestra of
80 Symphony Players
AGIDE JACCHIA, Conductor
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)
Popular Program—Refreshments



SYMPHONY HALL
POPS
41st Season Opens
MONDAY, May 3
AT 8.15
TRANS Orchestra of APRIL 24
80 Symphony Players
AGIDE JACCHIA, Conductor
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)
Popular Programs—Refreshments



Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
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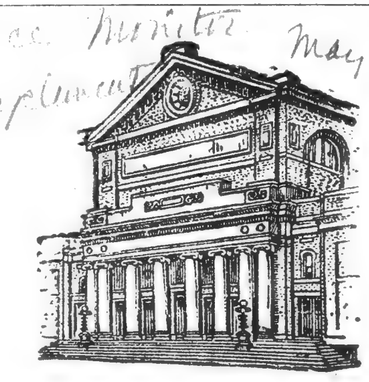
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

Christian Science Monitor May 12
Ye
fortieth season
of
Symphony Hall



POPS

"Boston's Unique Entertainment"

Every Night at 8:15

Orchestra of 80 Symphony Players
AGIDE JACCHIA, *Conductor*

POPULAR PROGRAMS
REFRESHMENTS

Twenty-five Cents to One Dollar

SYMPHONY HALL TONIGHT
POPS
ORCHESTRA OF 80 PLAYERS
Agide Jacchia Conductor
Refreshments
SUN. VERDI-OPERATIC PROGRAM
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
POPS
TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
CONDUCTOR
REFRESHMENTS
SUNDAY, VERDI-OPERATIC PROGRAM
Tables $1; Balcony $1, 75c, 50c. Adm. 25c (No Tax)

Globe AMUSEMENTS May 8
SYMPHONY HALL
POPS
TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
CONDUCTOR
REFRESHMENTS
SUN. VERDI—OPERATIC PROG.
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (No Tax)

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
TONIGHT—Restricted Request Program

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

SYMPHONY HALL
POPS
TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
CONDUCTOR
REFRESHMENTS
TONIGHT—$1, 75c, 50c. Adm. 25c (no tax)
Tables $1; Bal. $1, 75c, 50c. Adm. 25c (no tax)
TRANS MAY 12

SYMPHONY HALL
POPS
TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
CONDUCTOR
REFRESHMENTS
Tables $1; Bal. $1, 75c, 50c. Adm. 25c (No Tax)
Post MAY 11

SYMPHONY HALL
POPS
TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
CONDUCTOR
REFRESHMENTS
SUN. VERDI-OPERATIC PROG.
Tables $1; Bal. $1, 75c, 50c. Adm. 25c (no tax)
HERALD MAY 11

SYMPHONY HALL
POPS
TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
CONDUCTOR
REFRESHMENTS
Tables $1; Bal. $1, 75c, 50c. Adm. 25c (No Tax)
Post MAY 10

SYMPHONY HALL
POPS
TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
CONDUCTOR
REFRESHMENTS
SUN. VERDI—OPERATIC PROG.
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)
TRAV MAY 11

SYMPHONY HALL
POPS
ORCHESTRA OF
80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programmes Refreshments
TOMORROW EVE. AT 8.15
VERDI-OPERATIC PROG.
Monday, May 10, Tufts Night
Tuesday, Northeastern Night
Wednesday, H '29 Glee Club will sing
Thursday, House taken by Eastern Star
Friday, Annual Maine Night
ALL NIGHTS OPEN TO THE PUBLIC
Tables $1 Bal., $1, 75c, 50c Adm., 25c, No Tax

SYMPHONY HALL
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ORCHESTRA OF
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TRANS MAY 8

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AGIDE JACCHIA, Conductor
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Friday, Annual Maine Night.
ALL NIGHTS OPEN TO THE PUBLIC
Tables, $1; Balc., $1, 75c, 50c; Adm. 25c, No Tax

SYMPHONY HALL
POPS
ORCHESTRA OF
80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programmes Refreshments
TONIGHT AT 8:15
VERDI-OPERATIC PROG.
Monday, May 10, Tufts Night
Tuesday, Northeastern Night
Wednesday, H '29 Glee Club will sing
Thursday, House taken by Eastern Star
Friday, Annual Maine Night
ALL NIGHTS OPEN TO THE PUBLIC
Tables $1 Bal., $1, 75c, 50c Adm., 25c, No Tax
Globe MAY 12

SYMPHONY HALL
POPS
ORCHESTRA OF
80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programmes Refreshments
TOMORROW EVE. AT 8.15
VERDI-OPERATIC PROG.
Monday, May 10, Tufts Night
Tuesday, Northeastern Night
Wednesday, H '29 Glee Club will sing
Thursday, House taken by Eastern Star
Friday, Annual Maine Night
ALL NIGHTS OPEN TO THE PUBLIC
Tables $1; Bal., $1, 75c, 50c; Adm., 25c; No Tax
TRANS MAY 8

SYMPHONY HALL
POPS
ORCHESTRA OF
80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programmes Refreshments
TONIGHT AT 8:15
VERDI-OPERATIC PROG.
Monday, May 10, Tufts Night
Tuesday, Northeastern Night
Wednesday, H '29 Glee Club will sing
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ALL NIGHTS OPEN TO THE PUBLIC
Tables $1 Bal., $1, 75c, 50c Adm., 25c, No Tax
HER MAY 9

[5]

SYMPHONY HALL
POPS
ORCHESTRA OF
80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programmes Refreshments
TONIGHT AT 8.15
VERDI-OPERATIC PROG.
Monday, May 10, Tufts Night
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Thursday, House taken by Eastern Star
Friday, Annual Maine Night
ALL NIGHTS OPEN TO THE PUBLIC
Tables $1 Bal., $1, 75c, 50c Adm., 25c, No Tax

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TONIGHT—ANNUAL MAINE NIGHT
Tables $1; Bal. $1, 75c, 50c; Adm. 25c, no tax

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Tables $1, Bal. $1, 75c, 50c, Adm. 25c (No Tax)

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Tables $1. Bal. $1, 75c, 50c. Adm. 25c (no tax)

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Tables $1. Bal. $1, 75c, 50c. Adm. 25c (no tax)

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TONIGHT—H.'29 GLEE CLUB WILL SING
Tables $1, Balcony $1, 75c, 50c, Adm. 25c (no tax)

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TONIGHT—H.'29 Glee Club Will Sing
Tables $1, Bal. $1, 75c, 50c, Adm. 25c (No tax)

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Tables $1, Bal. $1, 75c, 50c, Adm. 25c (no tax)

SYMPHONY HALL
POPS
EVERY EVENING
at 8.15
Popular Prices
SYMPHONY HALL

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
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SYMPHONY HALL
POPS
ORCHESTRA OF
80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programmes Refreshments
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SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Tables $1. Bal. $1, 75c, 50c. Adm. 25c (no tax)
TRANS MAY 14

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Tables $1. Bal. $1, 75c, 50c. Adm. 25c (no tax)
TRANS MAY 14

Herald Amusements MAY 14
SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TONIGHT—ANNUAL MAINE NIGHT
Tables $1; Bal. $1, 75c, 50c; Adm. 25c, no tax

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Globe MAY 15

SYMPHONY HALL
(Every Night) Popular Programs by
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia Conductor
Refreshments
POPS
MON., May 17—RADCLIFFE Night
THURSDAY—HARVARD Night
Harvard Glee Club
SUN., May 23—WAGNER Program
All Nights Open to the Public
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.—ALL WAGNER Prog.

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sunday—ALL WAGNER PROGRAM

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Sunday—ALL WAGNER PROGRAM

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tomorrow, ALL WAGNER Prog.

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Globe MAY 10

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun. ALL WAGNER PROG.

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Globe MAY 10

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun., ALL WAGNER Prog.

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Tables $1, Bal. $1, 75c, 50c. Adm. 25c (no tax)
HERALD MAY 10

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun., ALL WAGNER Prog.

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Tables $1. Bal. $1, 75c, 50c. Adm. 25c (no tax)
TRANS MAY 11

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Tables $1. Bal. $1, 75c, 50c. Adm. 25c (no tax)
AMERICAN MAY 11

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TONIGHT—H. '29 Glee Club will sing.
Tables $1, Bal. $1, 75c, 50c. Adm. 25c (No Tax)

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TONIGHT—H'29 GLEE WILL SING
Tables $1; Balcony $1, 75c, 50c. Adm. 25c
TELEGRAM (No Tax) MAY 12

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TONIGHT—H. '29 Glee Club Will Sing
Tables $1, Bal. $1, 75c, 50c. Adm. 25c (No tax)
AMERICAN MAY 12

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Tables $1. Bal. $1, 75c, 50c. Adm. 25c (no tax)
TELEGRAM MAY 11

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TONIGHT—ANNUAL MAINE NIGHT
Tables $1, Bal. $1, 75c, 50c. Adm. 25c, no tax

POPS
EVERY EVENING
ADV at 8.15 MAY 13
Popular Prices
SYMPHONY HALL

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TONIGHT—ANNUAL MAINE NIGHT
Tables $1; Bal. $1, 75c, 50c. Adm. 25c, no tax

SYMPHONY HALL
POPS
Orchester von 80 Symphonie Mitglieder
AGIDE JACCHIA, Dirigent
Jeden Abend um 8.15
Populäre Programme—Erfrischungen
Sonntag Abend, 23. Mai, 8.15 Uhr
Wagner Abend
Tische $1. Balkon $1, 75c., 50c. Eintritt 25c.
Keine Vergnügenssteuer
GERMANIA MAY 15

Vergnügungs-Anzeigen.

SYMPHONY HALL POPS TONIGHT ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Globe MAY 15

POPS
SYMPHONY HALL

Every night at 8:15 — Ticket 25c to $1.00

ORCHESTRA OF 80 SYMPHONY PLAYERS

AGIDE JACCHIA, Conductor

Popular Programs Boston Young Mens News MAY 13 Refreshments

POPS
SYMPHONY HALL

CRIMSON SATURDAY AT 8:15 May 28

INTERCOLLEGIATE NIGHT

Special Programme including representative college songs

TABLES $1, BALCONY $1, 75c., 50c., ADMISSION 25c. (no tax)

POPS
TO-NIGHT
ORCHESTRA OF
80 PLAYERS
AGIDE JACCHIA
Conductor
REFRESHMENTS
Table Seats $1
Admission 25c.
CRIMSON MAY 14
SYMPHONY HALL

"Harvard Night Thursday, May 20"

MONDAY, MAY 24, 1926.

POPS
TO-NIGHT
ORCHESTRA OF
80 Players
AGIDE JACCHIA
Conductor
REFRESHMENTS
Table Seats $1
Admission 25c.
Sunday Night
Wagner Program
SYMPHONY HALL

AMUSEMENTS

POPS
TO-NIGHT
ORCHESTRA OF
80 Players
AGIDE JACCHIA
Conductor
REFRESHMENTS
Table Seats $1
Admission 25c.
May 31st. special
MAY 27 holiday program
SYMPHONY HALL

SYMPHONY HALL TONIGHT POPS ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TONIGHT—Wellesley Night
SATURDAY—Intercollegiate Track Night
MONDAY—Holiday Programme
TABLES $1, BAL. $1, 75c, 50c, ADM. 25c (no tax) MAY 27

SYMPHONY HALL TONIGHT POPS ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TONIGHT—WELLESLEY NIGHT
SATURDAY—INTERCOLLEGIATE TRACK NIGHT
MONDAY—HOLIDAY PROGRAMME
TABLES $1, BAL. $1, 75c, 50c, ADM. 25c (no tax) MAY 27

SYMPHONY HALL TONIGHT POPS ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TONIGHT—WELLESLEY NIGHT
SATURDAY—INTERCOLLEGIATE TRACK NIGHT
MONDAY—HOLIDAY PROGRAMME
TABLES $1, BAL. $1, 75c, 50c, ADM. 25c (no tax) MAY 27

SYMPHONY HALL TONIGHT POPS ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
SATURDAY—INTERCOLLEGIATE TRACK NIGHT
MONDAY—HOLIDAY PROGRAMME
TABLES $1, BAL. $1, 75c, 50c, ADM. 25c (no tax) MAY 26

SYMPHONY HALL TONIGHT POPS ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
Tonight—WELLESLEY NIGHT
Saturday, INTERCOLLEGIATE TRACK NIGHT
Monday, HOLIDAY PROGRAMME
Tables $1, BAL. $1, 75c, 50c, Adm. 25c (no tax) MAY 27

SYMPHONY HALL TONIGHT AT 8:15 POPS Intercollegiate Night
Special Program—Open to Public
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
TABLES $1, BAL. $1, 75c, 50c, ADM. 25c (no tax)

SYMPHONY HALL TONIGHT POPS ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
SATURDAY—Intercollegiate Track Night
MONDAY—Holiday Programme
Tables $1, Bal. $1, 75c, 50c, Adm. 25c (no tax) MAY 26

SYMPHONY HALL TONIGHT POPS ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TONIGHT—WELLESLEY NIGHT
SATURDAY—INTERCOLLEGIATE TRACK NIGHT
MONDAY—HOLIDAY PROGRAMME
TABLES $1, BAL. $1, 75c, 50c. ADM. 25c (no tax) MAY 27

SYMPHONY HALL TONIGHT POPS ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
SATURDAY—Intercollegiate Track Night
MONDAY—Holiday Programme
TABLES $1, BAL. $1, 75c, 50c. ADM. 25c (no tax) MAY 26

SYMPHONY HALL TONIGHT POPS ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
TOMORROW—INTERCOLLEGIATE NIGHT
MONDAY—HOLIDAY PROGRAMME
TABLES $1, BAL. $1, 75c, 50c, ADM. 25c (no tax) MAY 28

SYMPHONY HALL TONIGHT POPS ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
SATURDAY—Intercollegiate Track Night
MONDAY—Holiday Programme
TABLES $1, BAL. $1, 75c, 50c. ADM. 25c (no tax) MAY 26

SYMPHONY HALL TONIGHT POPS ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
SATURDAY—Intercollegiate Track Night
MONDAY—Holiday Programme
Tables $1, Bal. $1, 75c, 50c, Adm. 25c (no Tax) MAY 26

SYMPHONY HALL TONIGHT POPS ORCHESTRA OF 80 PLAYERS AGIDE JACCHIA CONDUCTOR REFRESHMENTS
SATURDAY—Intercollegiate Track Night
MONDAY—Holiday Programme.

POPS
SYMPHONY HALL

Every night at 8:15 — Ticket 25c to $1.00

ORCHESTRA OF 80 SYMPHONY PLAYERS

AGIDE JACCHIA, Conductor

Popular Programs Boston Young Mens News MAY 13 Refreshments

POPS
TO-NIGHT
CRIMSON MAY 14

ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
Conductor
REFRESHMENTS
Table Seats $1
Admission 25c.

SYMPHONY HALL

"Harvard Night Thursday, May 20"

MONDAY, MAY 24, 1926.

POPS
TO-NIGHT
ORCHESTRA OF
80 Players
AGIDE JACCHIA
Conductor
REFRESHMENTS
Table Seats $1
Admission 25c.
Sunday Night
Wagner Program

SYMPHONY HALL

POPS
TO-NIGHT
ORCHESTRA OF
80 Players
AGIDE JACCHIA
Conductor
REFRESHMENTS
Table Seats $1
Admission 25c.
May 31st. special
holiday program

SYMPHONY HALL

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

TONIGHT—Wellesley Night
SATURDAY—Intercollegiate Track Night
MONDAY—Holiday Programme
TABLES $1, BAL. $1, 75c, 50c, ADM. 25c (no tax)

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

TONIGHT—WELLESLEY NIGHT
SATURDAY—INTERCOLLEGIATE TRACK NIGHT
MONDAY—HOLIDAY PROGRAMME
TABLES $1, BAL. $1, 75c, 50c, ADM. 25c (no tax)

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

TONIGHT—WELLESLEY NIGHT
SATURDAY—INTERCOLLEGIATE TRACK NIGHT
MONDAY—HOLIDAY PROGRAMME
TABLES $1, BAL. $1, 75c, 50c, ADM. 25c (no tax)

POPS
SYMPHONY HALL

CRIMSON SATURDAY AT 8:15 MAY 28

INTERCOLLEGIATE NIGHT

Special Programme including representative college songs

TABLES $1, BALCONY $1, 75c., 50c., ADMISSION 25c. (no tax)

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

SATURDAY—INTERCOLLEGIATE TRACK NIGHT
MONDAY—HOLIDAY PROGRAMME
TABLES $1, BAL. $1, 75c, 50c, ADM. 25c (no tax)

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

Tonight—WELLESLEY NIGHT
Saturday, INTERCOLLEGIATE TRACK NIGHT
Monday, HOLIDAY PROGRAM
Tables $1, Bal. $1, 75c, 50c, Adm. 25c (no tax)

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

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MONDAY—Holiday Programme
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POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

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SATURDAY—INTERCOLLEGIATE TRACK NIGHT
MONDAY—HOLIDAY PROGRAMME
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POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

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MONDAY—Holiday Programme
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SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

SATURDAY—INTERCOLLEGIATE TRACK NIGHT
MONDAY—HOLIDAY PROGRAMME
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SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

TOMORROW—INTERCOLLEGIATE NIGHT
MONDAY—HOLIDAY PROGRAMME
TABLES $1, BAL. $1, 75c, 50c. ADM. 25c (no tax)

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

SATURDAY—Intercollegiate Track Night
MONDAY—Holiday Programme.
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SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

SATURDAY—Intercollegiate Track Night
MONDAY—Holiday Programme.
Tables $1, Bal. $1, 75c, 50c. Adm. 25c (no Tax)

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

TOMORROW—INTERCOLLEGIATE NIGHT
MONDAY—HOLIDAY PROGRAMME
TABLES $1, BAL. $1, 75c, 50c. ADM. 25c (no

SYMPHONY HALL
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
Tomor. Night SYMPHONIC PROGRAM
All Dances Open to the Public
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
TOMOR. NIGHT—SYMPHONIC PROG.
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
POPS
Orchester von 80 Symphonie Mitglieder
AGIDE JACCHIA, Dirigent
Jeden Abend um 8.15
Populäre Programme—Erfrischungen
Sonntag Abend, 6. Juni, 8.15 Uhr
Symphonie-Programm
Tische $1. Balkon $1, 75c., 50c. Eintritt 25c.
Keine Kriegssteuer

SYMPHONY HALL
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
Tonight—Symphonic Prog.
All Dances Open to the Public
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
TONIGHT—SYMPHONIC PROGRAM
TOMORROW—BOSTON COLLEGE NIGHT
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
POPS
TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
CONDUCTOR
REFRESHMENTS
Tables $1. Bal. $1, 75c, 50c. Adm. 25c (no tax)

SYMPHONY HALL
POPS
TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
CONDUCTOR
REFRESHMENTS
TONIGHT—ZIONIST NIGHT

SYMPHONY HALL
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
Tomor. Night SYMPHONIC PROGRAM
All Dancing Open to the Public
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
TONIGHT—SYMPHONIC PROG.
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
POPS
Orchester von 80 Symphonie Mitglieder
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Sonntag Abend, 6. Juni, 8.15 Uhr
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Tische $1. Balkon $1, 75c., 50c. Eintritt 25c.
Keine Kriegssteuer

SYMPHONY HALL
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
Tonight—Symphonic Prog.
All Nights Open to the Public
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
TONIGHT—SYMPHONIC PROGRAM
TOMORROW—BOSTON COLLEGE NIGHT
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
POPS
TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
CONDUCTOR
REFRESHMENTS
TONIGHT—ZIONIST NIGHT
Tables $1, Bal. $1, 75c, 50c; Adm. 25c, no tax

SYMPHONY HALL
POPS
TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
CONDUCTOR
REFRESHMENTS
TONIGHT—ZIONIST NIGHT
Tables $1, Bal. $1, 75c, 50c; Adm. 25c (No Tax)

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

SYMPHONY HALL
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia Conductor
Refreshments
POPS
LAST WEEK BUT ONE
Tonight—Last Sunday Concert
Russian Tchaikovsky Programme
MONDAY—REQUEST NIGHT
TUESDAY—Master Composers' Night
WEDNESDAY—ITALIAN PROGRAM
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
CONDUCTOR
REFRESHMENTS
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (No Tax)

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA
CONDUCTOR
REFRESHMENTS
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS
Assisted by BOSTON SAXOPHONE ORCHESTRA
Tables $2, Bal. $1, 75c, 50c. Adm. 25c (No Tax)

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS
Prog. Inc. Gershwin's Rhapsody in Blue.
Tables $2, Bal. $1, 75c, 50c. Adm. 25c (No Tax)

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POPS
TO-NIGHT
ORCHESTRA OF
80 Players
AGIDE JACCHIA
Conductor
REFRESHMENTS
Table Seats $1
Admission 25c.
SYMPHONY HALL

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
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REFRESHMENTS
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Tables $2, Bal. $1, 75c, 50c. Adm. 25c (No Tax)

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS
Tables $2, Bal. $1, 75c, 50c. Adm. 25c (No Tax)

POPS
CRIMSON
TO-NIGHT
ORCHESTRA OF
80 Players
AGIDE JACCHIA
Conductor
REFRESHMENTS
Table Seats $1
Admission 25c.
SYMPHONY HALL

SYMPHONY HALL
POPS TONIGHT
ORCHESTRA OF 80 PLAYERS
AGIDE JACCHIA CONDUCTOR
REFRESHMENTS
Tables $2, Bal. $1, 75c, 50c. Adm. 25c (No Tax)

Peggy Cody May Boucher Mary C. Tapp Catherine McCusker

Photo.

FIEDLER CONDUCTS AT POPS TONIGHT

Arthur Fiedler, Boston-born musician and prominent member of the Boston Symphony Orchestra, is to conduct the final Pops concert in Symphony Hall tonight in place of Agide Jacchia, resigned.

ARTHUR FIELDER

Mr Fiedler will be the first Boston-born musician in the history of the Pops ever to conduct this orchestra.

Mr Fiedler is 32 years old. He was born in Boston Dec 17, 1894. He studied at the Royal Academy of Music in Berlin for several years. He is the son of Emanuel Fiedler of Berlin, Ger, who was a member of the Boston Symphony Orchestra for 25 years.

Arthur Fiedler is well known not only as a member of the B. S. O. for 11 years, but also as a coach and accompanist for internationally-known concert artists. His versatility is also shown by his mastery of the violin, viola, piano and organ.

Mr Fiedler has conducted in Berlin and has directed many concerts in New England. He is a bachelor.

Globe July 3

POPS

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...owe in ...ncy i... ...ent p...rt

Advertiser Photo.

AGIDE JACCHIA TO FOUND NEW 'POPS'

(Continued from Page One)

a typewriter copy of pieces that must be present in the orchestra for proper balance to the management. I told them that they might excuse some men, but it was imperative that these pieces be always present. They have completely ignored it time and again. They are ruining the Pops and my heart is broken."

During the interview Mr. Jacchia was visibly affected and showed it by the tremor in his voice, the shaking of his hands as he lighted a cigarette and his nervous walking up and down his apartment. His wife and family left for Europe last Friday and he leaves to join them on Tuesday.

William H. Brennan, manager of the orchestra, when interviewed last night concerning the action of Mr. Jacchia, said he had nothing to say other than that Arthur Fiedler would lead the "Pops" on Saturday night.

RESIGNATION ACCEPTED

Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, said the resignation of Mr. Jacchia had been received and accepted. As to the latter's statements concerning the size of the orchestra, Mr. Cabot said it was as large and well balanced as at any time during the closing concerts for the past nine seasons in which Mr. Jacchia has conducted. Mr. Cabot's statement follows:

"I have seen a statement made to the press this morning by Mr. Jacchia's secretary relative to Mr. Jacchia's refusal to conduct the closing concert of the present season of Pop concerts.

"Last Saturday morning the orchestra's management received a letter from Mr. Jacchia expressing dissatisfaction with the size of the orchestra for the closing concert, July 3. It was at once pointed out to Mr. Jacchia that the orchestra for the closing night this season would be as large and as well balanced as the orchestra had been during the closing concerts for the last nine seasons which Mr. Jacchia has conducted. In fact, the orchestra is quite a little larger this week than has been the case in many concerts under Mr. Jacchia. The quality of the membership of the orchestra is well known and needs no defense.

REQUEST JACCHIA TO RECONSIDER

"This week Mr. Jacchia sent a second letter to the management specifically stating that he would not conduct the concert on July 3. The management replied that they had no authority to modify Mr. Jacchia's contract, and the hope was sincerely expressed that Mr. Jacchia would not act upon his suggestion. On Tuesday night of this week Mr. Jacchia wrote another letter repeating his intention not to conduct on July 3 and also stating that he did not wish to accept the contract which had been offered him for next season. On Wednesday morning this correspondence was referred to me as president of the trustees of the Boston Symphony Orchestra and with sincere regret I accepted Mr. Jacchia's resignation.

"Mr. Jacchia has had the respect and admiration of the Boston public for many years, and no on regrets more than the trustees and the management his decision to shorten his engagement even by one night."

CORD

PROTESTS SYMPHONY CUT DOWN

Jacchia Quits; Declaring the Players Allowed Him Are Inadequate

Declaring that despite his protests to the management, he was left with "an unbalanced, and inadequate orchestra" for the closing concerts, Agide Jacchia, conductor of the Boston Symphony "Pops" for ten years, has passed in his resignation, refusing to return next season.

This action is the culmination of considerable friction and internal difficulties in the Symphony Orchestra, first and exclusively made known in the Boston Evening American.

Today, Frederick P. Cabot, president of the trustees, issued a statement that "the orchestra for the closing night this season would be as large and as well-balanced as the orchestra had been during the closing concerts for the last nine seasons which Jacchia has conducted."

HAS ONLY 67 PLAYERS.

This fact was pointed out to Jacchia, according to Mr. Cabot's letter, but the conductor declared that so many musicians had been excused this season that he had only sixty-seven members in the orchestra.

"The reason given for excusing these men was economy," he declared, "or that they might accept positions for the Summer, or go to Europe. Sixty-seven members in the orchestra is not consistent with the advertisements stating that the orchestra consisted of eighty members."

Jacchia then declared that he was through and that he had refused to sign a contract for next season.

REGRETTED BY CABOT.

Mr. Cabot's statement says that "no one can regret more than the trustees and the management Jacchia's decision to shorten his engagement even by one night."

Jacchia has attained considerable fame and popularity during his conductorship of the "Pops." He is also director of the Boston Conservatory of Music. His ten years of service at the Pops is the longest in the records of the orchestra.

...mmonwealth which he represents."

JACCHIA RESIGNS AS CONDUCTOR OF POPS CONCERTS

Continued from Page One

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Have Summer Engagements

Patrons of the concerts are familiar with the fact that the Pops season generally begins with about ninety of the 107 men in the winter orchestra and ends the ten-week period with nearer seventy, giving a general average of eighty available players. It has been the custom of the management to extend the opportunity to depart on summer engagements or hotel contracts to a limited number of players when the Pops season continues to or through July 4.

To America in 1902

Agide Jacchia first came to America in 1902 as chief assastant to Mascagni, whose pupil he had been at the Conservatory of Music in Pesaro, Italy. In the following five years Mr. Jacchia was conductor at a number of minor opera houses in Italy. The year 1907 brought him back to America, first to be leader of an operatic company in San Francisco, later to conduct in Montreal and New York. He first assumed leadership of the Pop Concerts in Boston in 1917, and has been commonly acepted as the most popular of the musicians who have held that summer post. Mr. Jacchia is director also of the Boston Conservatory of Music. He became an American citizen in 1922.

WESTLAND IMPROVES

...versity of Washington Golfer, 1925

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…ms from every corner of the
…th.
…During the procession, the Car-

…rd. O'Connell Mgr. Splaine

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…ke and the rain and hail came,
… tears welled to his eyes at the
…ht of old men and women kneel-
… in the rain and mud, unmoved
… the lightning or storm, and all
…ging "Holy God, We Praise Thy
…me."
…The Boston pilgrims, with Rt. Rev.
…r. Haberlin, are returning home
… rail.

…alls Off Wharf, Saved by 3 Sailors

…Martin Kaufman, 69, of Roxbury
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… three coast guardsmen. He t
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… cries for help were heard
… passing sailors, who pulled
… of the water.

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…rough."
…hat is the complaint of Vilm
…ky, Hungarian screen beaut

PILGRIMS FROM AMESBURY on board the Str. South American with Car
nell after the Eucharistic Congress. Photo shows (left to right) Mrs. Ric
James O'Keefe, Cardinal O'Connell, Richard Feeley, Mrs. James O'Keefe a
D. F. Lee.

Bridge Suicide Identified as Vermont Girl

Springfield—The girl who committed suicide by leaping from the Hampden County Memorial bridge into the Connecticut River, Sunday night, was identified yesterday as Ida Mae Spaulding, 18, from

Luggage also pro…

…concern. Stockholders will meet July
30 to act on the recommendation.
Under the terms of the offer, the
Schulte interests would obtain control
for 10 years, during which time
stockholders of the syndicate would
get dividends of 6 percent a year.
The syndicate would retain its cor-
porate identity and at the end of the
10 years a new agreement would be
made or the connections dissolved.
The American Druggists' Syndicate
has an authorized capital of $40,000,-
000, of which $6,784,510 is outstanding.
As of Feb 18, 1926, the company had
approximately 19,750 stockholders. Div-
idends were paid each year from 1911
to 1920, inclusive, at rates varying be-
tween 2 percent and 8 percent. Except
for a payment of 3 percent, or 30 cents
a share, on April 15, 1925, dividends
have not been paid since 1920.
The company is both an operating
and a holding company. It controls
the following concerns: American
Druggists' Syndicate of Chicago,
American Druggists' Syndicate of the
Pacific Coast, Aseptic Products Co., the
Company, Saks Stamping Company, Voice
Company and one inactive company,
the Vogue Perfumery Company.

TO BUILD GIANT TURBINE

The American Brown Boveri Electric
Coporation has been awarded a con-
tract for a 215,000 horse power steam
turbine by the United Electric Light
and Power Company, subsidiary of
New York Edison Company, which is
owned by Consolidated Gas Company
of New York. It is the largest turbine
ever made, being twice the size of the
present largest turbine, and will be in-
stalled at the electric company's Hell
Gate power plant, the largest electric
generating station in the world.
The capacity of the turbine will be
160,000 kilowatts, sufficiently large to
supply the lighting requirements of the
boroughs of Manhattan, Bronx, Queens
and Westchester County.
The above contract is in addition
to one recently made for building six
Diesel engine electric drive ferry boats
for service in New York Harbor in
conjunction with ferry service of the
Erie Railroad, and also another con-
tract received in May for 33 Coast
Guard boats for the United States
Coast Guard Service. The aggregate
of these contracts is about $5,500,000.

Post July 2, 1926

Jacchia Says Jealousy Weakened Orchestra

(Continued From First Page

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According to present plans Mr. Jacchia will sail for Europe Tuesday, to join his family, who sailed a few weeks ago. But he is coming back to Boston, he says, and he emphatically declared that he will insitute a new series of Pops concerts under his own management next spring in opposition to the Symphony Pops.

Claims Orchestra Inadequate

Mr. Jacchia will conduct the Pops for the last time tonight. He announced yesterday that he will not wield the baton at the closing concert of the season tomorrow night, because he says the management has cut the orchestra too much for the closing concert, to the extent of it being inadequate and unbalanced, he says.

In answer to this charge, Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, issued a statement yesterday in which he said it had been pointed out to Mr. Jacchia that the orchestra for the closing night would be as large and as well balanced as the orchestra had been during the closing concerts for the last nine seasons which Mr. Jacchia has conducted.

Fiedler to Conduct Tomorrow

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Says Koussevitzky Jealous

Mr. Jacchia said that his resignation was not a sudden step, but one carefully considered, and taken only when he could not get any definite guarantee from the Symphony management that the Pops orchestra would not be tampered with in the future. For this reason, he said, he refused to sign a contract to conduct the Pops next year.

The chief reason why friction has arisen is because of the jealousy of Serge Koussevitzky over the success of the Pops, Mr. Jacchia declared. Outside Boston, the Symphony orchestra has lost much of its prestige, he said, and therefore Conductor Koussevitzky has been envious of the big success which the Pops have enjoyed.

14 New Players Engaged

Mr. Jacchia explained that during the nine weeks of Pops about 400 orchestrations are played, and it requires players of experience successfully to carry out the programme. At the beginning of the current season he said 14 new players were engaged by Conductor Koussevitzky for the Pops orchestra, none of whom Jacchia knew. This enraged him, he said, because there isn't any time for rehearsals for the Pops, and he did not think it good musical judgment.

Two weeks after the season opened the first trumpet of the orchestra was taken away, he says. He considers the first trumpet the prima donna of the orchestra, and although the player was given his pay for nine weeks he was withdrawn at the end of two weeks, Jacchia charges, because of Koussevitzky's fear that too much success was being attained by the Pops.

Charges His List Ignored

Mr. Jacchia further charged yesterday that he was not considered in the selection of the orchestra members, or in the matter of excusing any of the players to accept other engagements. This practice is not new this season, he said, but has been going on for the past two or three seasons.

At the beginning of the current season Mr. Jacchia says he furnished the management a typewritten list of the pieces he desired held through the entire series. He offered a suggestion that if any of the players were to be excused, his list be adhered to so that the orchestra would not suffer. This list has been ignored, he said, and it was only indirectly he learned that the orchestra was to be inadequate and unbalanced for the closing concert.

Only 67 Players Available

The public is informed, through advertisements, that the orchestra has 80 players, Jacchia said, but he learned that only 67 players were to be available for Saturday night. It wasn't a question of the number of players, so much, however, as the quality of the players and the instruments, he said. No judgment had been shown in reducing the orchestra, he further charged, and added that this was not so much of a shock to him as he considered the management was thinking more of the financial returns than of the quality of the orchestra.

"And it is because I have made the Pops, that I will not stand for the Pops being buried," said Mr. Jacchia.

Drinking Parties Before War

"It is only since the war that the Pops have become so popular from a musical standpoint. Before the war the Pops were hardly more than drinking parties, but since I became conductor I have established a reputation for the Pops which I do not intend to see destroyed while I am conductor," he added.

Agide Jacchia Will Return to Found New Boston "Pops"

Issues Statement Claiming Slashing of Orchestra Caused Resignation

FIEDLER CONDUCTS CONCERT ON JULY 3

Agide Jacchia, conductor of the "Pops" concerts for the past ten years, whose resignation was accepted by the directors of the popular concerts yesterday, declared when interviewed at his home on the Fenway last night that he intended returning to Boston next season to open a "Pops" series under his own direction and management.

His resignation he stated came as the result of the refusal on the part of the management to keep a full quota of players, with the result that he felt the concert would be unbalanced and not up to his high standard.

LAST APPEARANCE TONIGHT

He conducted the concert last night and will make his last appearance tonight. Saturday night will find Arthur Fiedler, a member of the Boston Symphony, conducting the last "Pops" concert. Mr. Jacchia said that on Saturday night there will be 67 players present instead of the average of 80.

"I created the Pops after the war, and I refuse to be present and taking part in their burial," he declared when referring to tomorrow night's small number.

"For ten years the 'Pops' have completely filled my life, and for them I live and work. Since last October I have prepared 24 orchestrations, and completed them in March. For this work I received no compensation.

ASKED TO RECALL THE RESIGNATION

"I have condoned the absence of a few players now and then, but allowing so many to leave on Saturday was too much. The management asked me to reconsider my resignation, and I in turn asked them for a promise that such affairs would not take place next year. They told me to forget about the future. I refused."

Mr. Jacchia declared he started the season with 14 men who never played in the "Pops" and that it was impossible to have such men, no matter how good they were, learn the 400 pieces that are played in the nine weeks of the "Pops" in an efficient manner.

"Just imagine, if you can," he continued, "having the organ played by a pupil of music, instead of an accomplished and finished artist. Such is the case, and I even overlooked this action on the part of the management. And to place a young man who has been employed in passing out programs, in the orchestra playing the bassoon, is such a thing imaginable? Such is the case at present.

During the present season I handed

(Continued on Page Ten, Column 6)

e Group is the Original Banner Carried by the Bedford Minute Men at the Battle of Lexington. Th
Right (Back Row)—Edward P. McLeod, Charles E. Hadley, William F. Atwood, Louis Prieffer, Capt
Left to Right—Capt. Ezra F. Breed, Commanding the Lexington Minute Men; Lieut. Fred S. Lydia
and Regiment, Who Was Invited by the Minute Men to Stand With Them for the Picture.

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Old Boston Music Hall Organ To Be Heard Again in Methuen

Famous Instrument, Now in Serlo Hall, a Part of the Edward F. Searles Estate, Was Erected in Ludwigsburg, Germany, at a Cost of $50,000

METHUEN, Mass., June 29 (Special)—Music lovers are manifesting much interest in the announcement that they will be given an opportunity to enjoy selections played upon a famous organ during the two hundred and fiftieth anniversary of Methuen, which is to be celebrated on Saturday, Sunday and Monday, through the courtesy of Arthur T. Walker, who has arranged for the opening of Serlo Hall, in which is installed the famous Boston Music Hall organ, which was rescued from the obscurity of storage and brought to this town some years ago.

The hall itself is a beautiful place with its numerous works of art, standing out among them being the charming bas-relief of Aurora. It is of Carrara marble and was fashioned by Carlo Nicoli, famous Italian sculptor. The Pitti Palace, Florence, Italy, gave Edward F. Searles permision to have a copy made from the famous work.

One of the Finest in World

The old Boston Music Hall organ is called one of the finest in the world, and it is expected that people from miles around will be attracted to the celebration by the opportunity to view the instrument in such harmonious surroundings and to listen to its chords. The organ was originally built by the E. F. Walcker & Co. of Ludwigsburg, Germany, the work starting in 1857. The construction took until 1863. It was built for the Boston Music Hall at considerable expense, the money being raised by subscription through the efforts of J. Baxter Upham, president of the Music Hall Association.

Although the original estimate of the cost was $25,000, the ultimate cost was $50,000. Exhaustive studies of organs throughout Europe were made before a decision was made in regard to the one purchased. The plans were 40 pages long. The problem that followed was a correct organ case, and because of a lack of organ cases to be studied there was some difficulty in reaching a decision. The final plan was supplied by Hammett Billings, which consisted of an outline of the façade, the drawings and the two groups of churches on the tower. The final design was completed by Herter Brothers of New York, and the carving was done by the Royal Academy of Art in Stuttgart.

After a lapse of five years, the or-

(Continued on Page 5B, Column 3)

MICHIGAN BELL WINS WHEN FEDERAL COURT REJECTS STATE PLEA

DETROIT, Mich., June 29 (Special)—Quo warranto proceedings to annul the charter of the Michigan Bell Telephone Company begun in the state Supreme Court by Andrew B. Dougherty, Attorney-General, and sent by that court to the Federal Court for the eastern district of Michigan because of lack of jurisdiction, have been dismissed by Arthur J Tuttle, federal judge.

Granting of this motion to quash proceedings which was presented by Mr. Dougherty resulted from his statement as to the apparent inability of obtaining a decision to dissolve the telephone company or to cancel its charter in the federal court.

In his original brief submitted before the Michigan Supreme Court, Mr. Dougherty contended that the American Telephone & Telegraph Company controls practically all of the stock of the Michigan Bell, and that the latter uses only such equipment as permitted by the parent company, meanwhile paying to the American Telephone & Telegraph Company 4 per cent of its gross receipts.

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Transcript July 1

Last

Stock Market Closings

★ Complete ★

PRICE THREE CENTS

JACCHIA RESIGNS AS CONDUCTOR OF POPS CONCERTS

Break Comes as Result of Disagreement with Policy of Symphony Management

WILL NOT CONDUCT SATURDAY

President of Board of Trustees Denies Orchestra Is Unbalanced or Inadequate

Agide Jacchia, conductor of the Pops concerts for ten seasons, has resigned his position because of a disagreement with the policy of the Symphony management.

In a statement made this morning by Mr. Jacchia's secretary, it was explained that Mr. Jacchia will not conduct the closing concert of the season, Saturday evening, because the management has excused so many of the musicians that the orchestra will be unbalanced and inadequate. His engagement will terminate with the program of Friday evening. Mr. Jacchia's contract was offered him for next year but has been cancelled because of the disagreement.

The Trustees' Side

At noon the following statement was issued by Frederick P. Cabot, president of the board of trustees of the Boston Symphony Orchestra:

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The chief reason why friction has arisen is because of the jealousy of Serge Koussevitzky over the success of the Pops, Mr. Jacchia declared. Outside Boston, the Symphony orchestra has lost much of its prestige, he said, and therefore Conductor Koussevitzky has been envious of the big success which the Pops have enjoyed.

14 New Players Engaged

Mr. Jacchia explained that during the nine weeks of Pops about 400 orchestrations are played, and it requires players of experience successfully to carry out the programme. At the beginning of the current season he said 14 new players were engaged by Conductor Koussevitzky for the Pops orchestra, none of whom Jacchia knew. This enraged him, he said, because there isn't any time for rehearsals for the Pops, and he did not think it good musical judgment.

Two weeks after the season opened the first trumpet of the orchestra was taken away, he says. He considers the first trumpet the prima donna of the orchestra, and although the player was given his pay for nine weeks he was withdrawn at the end of two weeks, Jacchia charges, because of Koussevitzky's fear that too much success was being attained by the Pops.

Charges His List Ignored

Mr. Jacchia further charged yesterday that he was not considered in the selection of the orchestra members, or in the matter of excusing any of the players to accept other engagements. This practice is not new this season, he said, but has been going on for the past two or three seasons.

At the beginning of the current season Mr. Jacchia says he furnished the management a typewritten list of the pieces he desired held through the entire series. He offered a suggestion that if any of the players were to be excused, his list be adhered to so that the orchestra would not suffer. This list has been ignored, he said, and it was only indirectly he learned that the orchestra was to be inadequate and unbalanced for the closing concert.

Only 67 Players Available

The public is informed, through advertisements, that the orchestra has 80 players, Jacchia said, but he learned that only 67 players were to be available for Saturday night. It wasn't a question of the number of players, so much, however, as the quality of the players and the instruments, he said. No judgment had been shown in reducing the orchestra, he further charged, and added that this was not so much of a shock to him as he considered the management was thinking more of the financial returns than of the quality of the orchestra.

"And it is because I have made the Pops, that I will not stand for the Pops being buried," said Mr. Jacchia.

Drinking Parties Before War

"It is only since the war that the Pops have become so popular from a musical standpoint. Before the war the Pops were hardly more than drinking parties, but since I became conductor I have established a reputation for the Pops which I do not intend to see destroyed while I am conductor," he added.

Agide Jacchia Will Return to Found New Boston "Pops"

Issues Statement Claiming Slashing of Orchestra Caused Resignation

FIEDLER CONDUCTS CONCERT ON JULY 3

Agide Jacchia, conductor of the "Pops" concerts for the past ten years, whose resignation was accepted by the directors of the popular concerts yesterday, declared when interviewed at his home on the Fenway last night that he intended returning to Boston next season to open a "Pops" series under his own direction and management.

His resignation he stated came as the result of the refusal on the part of the management to keep a full quota of players, with the result that he felt the concert would be unbalanced and not up to his high standard.

LAST APPEARANCE TONIGHT

He conducted the concert last night and will make his last appearance tonight. Saturday night will find Arthur Fiedler, a member of the Boston Symphony, conducting the last "Pops" concert. Mr. Jacchia said that on Saturday night there will be 67 players present instead of the average of 80.

"I created the Pops after the war, and I refuse to be present and taking part in their burial," he declared when referring to tomorrow night's small number.

"For ten years the 'Pops' have completely filled my life, and for them I live and work. Since last October I have prepared 24 orchestrations, and completed them in March. For this work I received no compensation.

ASKED TO RECALL THE RESIGNATION

"I have condoned the absence of a few players now and then, but allowing so many to leave on Saturday was too much. The management asked me to reconsider my resignation, and I in turn asked them for a promise that such affairs would not take place next year. They told me to forget about the future. I refused."

Mr. Jacchia declared he started the season with 14 men who never played in the "Pops" and that it was impossible to have such men, no matter how good they were, learn the 400 pieces that are played in the nine weeks of the "Pops" in an efficient manner.

"Just imagine, if you can," he continued, "having the organ played by a pupil of music, instead of an accomplished and finished artist. Such is the case, and I even overlooked this action on the part of the management. And to place a young man who has been employed in passing out programs, in the orchestra playing the bassoon, is such a thing imaginable? Such is the case at present.

During the present season I handed

(Continued on Page Ten, Column 6)

e Group Is the Original Banner Carried by the Bedford Minute Men at the Battle of Lexington. Th
Right (Back Row)—Edward P. McLeod, Charles E. Hadley, William F. Atwood, Louis Pfieffer, Capt
Left to Right—Capt. Ezra F. Breed, Commanding the Lexington Minute Men; Lieut. Fred S. Lydia
land Regiment, Who Was Invited by the Minute Men to Stand With Them for the Picture.

Old Boston Music Hall Organ To Be Heard Again in Methuen

Famous Instrument, Now in Serlo Hall, a Part of the Edward F. Searles Estate, Was Erected in Ludwigsburg, Germany, at a Cost of $50,000

METHUEN, Mass., June 29 (Special)—Music lovers are manifesting much interest in the announcement that they will be given an opportunity to enjoy selections played upon a famous organ during the two hundred and fiftieth anniversary of Methuen, which is to be celebrated on Saturday, Sunday and Monday, through the courtesy of Arthur T. Walker, who has arranged for the opening of Serlo Hall, in which is installed the famous Boston Music Hall organ, which was rescued from the obscurity of storage and brought to this town some years ago.

The hall itself is a beautiful place with its numerous works of art, standing out among them being the charming bas-relief of Aurora. It is of Carrara marble and was fashioned by Carlo Nicoli, famous Italian sculptor. The Pitti Palace, Florence, Italy, gave Edward F. Searles permision to have a copy made from the famous work.

One of the Finest in World

The old Boston Music Hall organ is called one of the finest in the world, and it is expected that people from miles around will be attracted to the celebration by the opportunity to view the instrument in such harmonious surroundings and to listen to its chords. The organ was originally built by the E. F. Walcker & Co. of Ludwigsburg, Germany, the work starting in 1857. The construction took until 1863. It was built for the Boston Music Hall at considerable expense, the money being raised by subscription through the efforts of J. Baxter Upham, president of the Music Hall Association.

Although the original estimate of the cost was $25,000, the ultimate cost was $50,000. Exhaustive studies of organs throughout Europe were made before a decision was made in regard to the one purchased. The plans were 40 pages long. The problem that followed was a correct organ case, and because of a lack of organ cases to be studied there was some difficulty in reaching a decision. The final plan was supplied by Hammett Billings, which consisted of an outline of the façade, the drawings and the two groups of churches on the tower. The final design was completed by Herter Brothers of New York, and the carving was done by the Royal Academy of Art in Stuttgart.

After a lapse of five years, the or-

(Continued on Page 5B, Column 3)

MICHIGAN BELL WINS WHEN FEDERAL COURT REJECTS STATE PLEA

DETROIT, Mich., June 29 (Special)—Quo warranto proceedings to annul the charter of the Michigan Bell Telephone Company begun in the state Supreme Court by Andrew B. Dougherty, Attorney-General, and sent by that court to the Federal Court for the eastern district of Michigan because of lack of jurisdiction, have been dismissed by Arthur J Tuttle, federal judge.

Granting of this motion to quash proceedings which was presented by Mr. Dougherty resulted from his statement as to the apparent inability of obtaining a decision to dissolve the telephone company or to cancel its charter in the federal court.

In his original brief submitted before the Michigan Supreme Court, Mr. Dougherty contended that the American Telephone & Telegraph Company controls practically all of the stock of the Michigan Bell, and that the latter uses only such equipment as permitted by the parent company, meanwhile paying to the American Telephone & Telegraph Company 4 per cent of its gross receipts.

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JACCHIA RESIGNS AS CONDUCTOR OF POPS CONCERTS

Break Comes as Result of Disagreement with Policy of Symphony Management

WILL NOT CONDUCT SATURDAY

President of Board of Trustees Denies Orchestra Is Unbalanced or Inadequate

Agide Jacchia, conductor of the Pops concerts for ten seasons, has resigned his position because of a disagreement with the policy of the Symphony management.

In a statement made this morning by Mr. Jacchia's secretary, it was explained that Mr. Jacchia will not conduct the closing concert of the season, Saturday evening, because the management has excused so many of the musicians that the orchestra will be unbalanced and inadequate. His engagement will terminate with the program of Friday evening. Mr. Jacchia's contract was offered him for next year but has been cancelled because of the disagreement.

The Trustees' Side

At noon the following statement was issued by Frederick P. Cabot, president of the board of trustees of the Boston Symphony Orchestra:

"I have seen a statement made to the press this morning by Mr. Jacchia's secretary relative to Mr. Jacchia's refusal to conduct the closing concert of the present season of Pop concerts.

"Last Saturday morning the orchestra's management received a letter from Mr. Jacchia expressing dissatisfaction with the size of the orchestra for the closing concert, July 3. It was at once pointed out to Mr. Jacchia that the orchestra for the closing night this season would be as large and as well balanced as the orchestra had been dur... closing concerts for the ...

Postmaster Roland M. Baker, describing the day as a proud one for the city of Boston, said, "I am very anxious, as you all are, that this service should prove a success at once, first for the sake of the people of Boston, next for the sake of the pioneers who have had the enterprise and the real courage to tackle this very serious problem."

PUBLIC INERTIA CHIEF FOE

Company.

Two hundred silk dresses, a special purchase made in New York for selling before the holiday, were included in the first cargo of mail received yesterday.

A Gilchrist Company delivery truck was waiting at the airport, and dashed onto the flying field as the first mail plane taxied into "the line." The Gilchrist packages were with the first mail over the side and Joseph Nolan, superintendent of transportation of the postoffice, "delivered" the packages in person to William H. Earle, head of the Gilchrist receiving room.

SILK DRESSES AS SOUVENIRS

Theodore Mayer, head of the apparel departments of the Gilchrist store, opened one of the boxes on the field, and, as a souvenir of the first flight to Boston, presented W. Irving Bullard, president of Colonial Air Transport, Inc., with a silk dress for Mrs. Bullard, and made a like gift to Porter Adams, chairman of the municipal air board of Boston.

The Gilchrist truck in charge of Thomas J. Fitzgerald, superintendent of the Gilchrist Company delivery department, then went straight to the store.

One of the store display windows, at the corner of Winter and Washington streets, had been left empty, waiting for the arrival of the mail. The packages were opened in the window, a large number placed on display, and the remainder taken at once to the dress department on the second floor, where they were placed on sale.

DRIVER HELD IN DEATH OF BOY AT LAWRENCE

Brakes of Blouin's Car Are Reported Defective

LAWRENCE, July 1 (AP)—Fred Walker, aged 8, one of several children playing at Andover and Beacon streets, was killed today by an automobile driven by Henry Blouin. Blouin was arrested for driving so as to endanger lives when his brakes were reported by the police as defective.

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RADIO

Boston Symphony Players Radiocast Rhapsody in Blue

Agide Jacchia Justifies Inclusion on Program as Product of Genuine Feeling

With so many controversial opinions being expressed by the followers of music on the modern and ultra-modern developments, including jazz, the announcement that George Gershwin's "Rhapsody in Blue" would be played at the Pops Saturday night and radiocast by WEEI suggested a relief measure for this present musical confusion.

This piece, which has been called the first real step in the development of a school of American music, has been called "jazz" by some, and other names by others. Generally, it has proven truly popular. When an orchestra composed of Boston Symphony musicians undertakes to play this piece, it is indeed time to sit up and take notice.

Revolutionary is the word that about describes this step, and as the "maestro" of the Pops concerts is responsible for it, his reasons for this as well as his opinion of the piece are a desirable contribution to the music controversy. Thus this morning found us at the Boston Conservatory of Music ensconced in a roomy armchair while the white-haired, delightful master of the Pops, Agide Jacchia, looked out on us from a pair of mischievous, merry eyes and told us to "open fire."

Before we proceeded to get tangled up in an interview we straightened out the pronunciation of his name, as he deplored the weird combinations he so often hears. With a pencil he printed out the name in simplified form, "Ahjeeda Yahkkeeah" with the accent on the "ah" in the first name and on the "ee" in the last.

Mr. Jacchia is very frank and outspoken. He is forceful, expressive, and always sees the humorous side of a situation. His knowledge of foreign tongues gives his speech some delightful inflections which cannot be reproduced in type, so we shall not attempt it.

As a background to the "Blue" discussion he opened up on the ultra-modernist music and said that he cannot call it music when it departs so far from the rules of harmony. Music is a science as well as an art, and, while certain exceptions may be made and will keep music varied and interesting, one cannot depart too far from the truth in music or it loses its real identity and individuality. He feels that ultra-modern music is artificial, that it is written and played in the mood that impressionistic paintings are painted.

"You want a cloud? Puff! A black spot! That is your cloud. A tree? Swish! the green paint lands on the canvas and you have a tree! So it is with ultra-modern music. We need noise at this point? We will then write down all the percussion and noise-producing instruments in the orchestra. Now a quiet place? Then we will just have a few playing. It makes no difference what they are." Thus he compares painting and music. His quick gestures showed the putting on of the cloud and the "throwing" of the tree.

He berated the descriptive idea applied to music. He said that we can describe a table with the pen or we may paint it "but, please, play for me a table!" A case of "try this on your piano." This point was conceded without argument.

"Now 'Jazz.' What is jazz?" Mr. Jacchia says that it is primarily dance music—sounds produced with a regular given tempo and played by saxophones, muted trumpets, trombones and the clarinet. Then the statement of the day.

"Gershwin's 'Rhapsody in Blue' is not jazz! It is not ultra-modern. It is a true expression of a man's feelings. It comes from the heart—from within. He is an American and that expression was bound to find itself at certain points with some jazz passages. But there are but two in the piece. One for the orchestra and then the piano cadenzas.

"The rest of the piece is almost symphonic. It was, of course, written for a small orchestra, one of the jazz type. Our arrangement is fifty-fifty, half jazz and half symphonic. But if this piece were arranged for a symphony orchestra, it would be almost purely symphonic." At this point we made a resolve to ask Mr. Gershwin to have Mr. Jacchia make a symphonic arrangement of the piece, and we want to place an order for tickets for the first performance right now.

"This music is sincere. It is not a copy of some classical theme. I cannot stand this taking of the music of the masters and making it into dance music.

"It is plagiarism of the worst sort, and should not be allowed. Jazz has its place, and it should conceive its own tunes and arrangements, which will be genuine, rather than have a hybrid piece which can belong to neither one nor the other and is uncomplimentary to both.

"'The Rhapsody in Blue' adheres to the fundamentals of music. I prefer it to 90 per cent of the ultra-modern music that has been produced during the last two or three years." We wished Mr. Gershwin could have heard that.

In preparing for this piece Mr. Jacchia, recognizing the fact that the piece had been written for a jazz orchestra, studied the Paul Whiteman and George Gershwin recordings of the number. On the morning of the rehearsal of his orchestra he brought a phonograph over and had his orchestra listen. "Now," he said, "I want you to try and imitate that as nearly as possible."

Jesus Sanroma, the pianist who plays with this orchestra, also studied the record. This record omits several piano passages due to the limitation of playing time, but these are incorporated in the present arrangement and Mr. Sanroma will be heard in them Saturday night.

"I have three saxophones. I also have the trombones, trumpets and clarinets and I aim to have them imitate the jazz effect, since it is incorporated in this arrangement. In a 45-minute period on the morning of a performance I will often play 10 numbers. On the morning of June 17, when we first played this piece, we worked for the 45 minutes on it alone so much did I want to give a correct interpretation of this unusual piece.

"This will be the first time that this piece has been played by such a large orchestra over the radio and much interest is being shown. We asked Mr. Jacchia how he happened to play it for the first time on Bunker Hill Day, a Massachusetts holiday. We thought that it being a typically American product that this might have been the reason. But no.

"You know the Indian name 'Massachusetts' means 'Blue Hills.' This being a Massachusetts holiday, why not play, 'The Rhapsody in Blue'?" Certainly a unique thought. Those twinkling eyes laughed out on us again at this. And then the delightful closing touch.

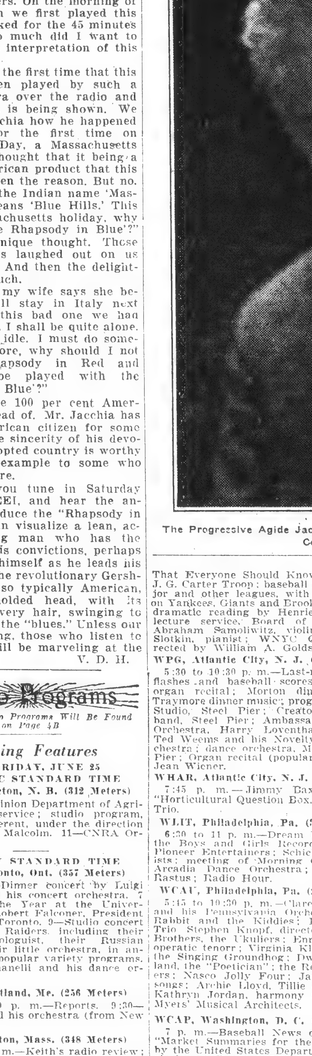
"You know my wife says she believes she will stay in Italy next winter after this bad one we had here last year. I shall be quite alone. I must not be idle. I must do something! Therefore, why should I not write a 'Rhapsody in Red and White,' to be played with the 'Rhapsody in Blue'?"

There is the 100 per cent Americanism we read of. Mr. Jacchia has been an American citizen for some years, and the sincerity of his devotion to his adopted country is worthy of being an example to some who were born here.

So when you tune in Saturday night on WEEI, and hear the announcer introduce the "Rhapsody in Blue," you can visualize a lean, active appearing man who has the strength of his convictions, perhaps chuckling to himself as he leads his orchestra in the revolutionary jazz win number, so typically American, his finely molded head, with its wealth of silvery hair, swinging to the strains of the "blues." Unless our guess is wrong, those who listen to dissapprove will be marveling at the end.

V. D. H.

He Leads the Pops



The Progressive Agide Jacchia, Who Has Been the Conductor of the "Pops" Concerts for Many Seasons.

Radio Programs

Tonight's Radio Programs Will Be Found on Page 4B

Evening Features

FOR FRIDAY, JUNE 25
ATLANTIC STANDARD TIME
CNRA, Moncton, N. B. (312 Meters)

9 p. m.—Dominion Department of Agriculture radio service; studio program, something different; under the direction of Mrs. Irvine Malcolm. 11—CNRA Orchestra.

EASTERN STANDARD TIME
CNRT, Toronto, Ont. (357 Meters)

5:30 p. m.—Dinner concert by Luigi Romanelli and his concert orchestra. —Address, "The Year at the University," by Sir Robert Falconer, President University of Toronto. 9—Studio concert by the Radio Raiders, including their rocking monologuist, their Russian basso and their little orchestra, in another of their popular variety programs. 10—Luigi Romanelli and his dance orchestra.

WNSH, Portland, Me. (256 Meters)

5:30 to 6:30 p. m.—Reports. 9:30—Ben Bernie and his orchestra (from New York.)

WEEI, Boston, Mass. (348 Meters)

5 to 10:30 p. m.—Keith's radio review; events of the day and baseball scores; Big Brother Club; Four Merry Milkmen; garden talk; girls' quintet; the Musical Chef; from New York—Orchestra and Anglo Persians; Ed Andrews' orchestra; Bill Harrison's radio reception report.

WBZA and WBZ, Boston-Springfield, Mass. (248 and 333 Meters)

5:55 p. m.—Market reports, Boston. 6. —Lenox Ensemble. 6:30—Baseball results, Springfield. 6:33—Bob Patterson's Kimball Trio. 8—Bert Dolan's Recording Orchestra. 9—Maude Murray, contralto, with assisting artists. 9:30—Brunswick Orchestra. 10—Weather reports; baseball results.

WTAG, Worcester, Mass. (268 Meters)

6:15 to 10 p. m.—Twinkle Twinkle Story Teller; baseball scores; "News Review," by the managing editor; Puzzle Corner Editor; program of music; from WEAF, Anglo Persians.

WTIC, Hartford, Conn. (476 Meters)

5:30 p. m.—Emil Heimberger's Trio. 6:30—Announcements; baseball scores; road and tide. 6:35—Safety talk, William Brosmith, Hoover Committee Highway Safety. 6:45—Piano recital, Henri C. Gaudet. 7:30—Colt's Park Municipal Dance Orchestra. 8:30—Shelton Post, American Legion program. 9:30—Hartford Mail Bag. 9:45—The débutantes. 10—News items and weather report.

WJAR, Providence, R. I. (380 Meters)

5 p. m.—Stock report, news items and baseball scores. 5:30—International Sunday School lesson. 6—Dinner program by Van Curler Orchestra, Schenectady, N. Y. 6:25—Baseball scores. 6:35—WGY Orchestra. 7:15—Comedy, "The Arrival of Kitty," by Norman Lee Swartout, presented by WGY Players, directed by Ten Eyck Clay. 9:30—Rice String Quartet and Casper Reardon, harpist.

WEAF, New York City (492 Meters)

5 p. m.—Dinner music. 7:55—Baseball scores. 6—The Aristocrats' Dance Orchestra. 6:30—Vee Lawnhurst, pianist. 6:45—Dickens Corner. 7—The Happiness Boys. 7:30—Goldman Band Concert, Edwin Franco Goldman conducting, direct from Hall of Fame, New York University campus, New York City; Tschaikowsky program; Waino Kauppi, cornet soloist. 8—Orchestra. 8:30—"Sweethearts," by WEAF Players. 9—Anglo-Persians. 9:30—Jack Albin's Orchestra. 10—Pelham Heath Orchestra, Lou Raderman conducting.

WJZ, New York City (455 Meters)

6 to 10:30 p. m.—George Olsen's Pennsylvania Orchestra; Sundial Serenaders; Bonnie Laddies; Hour of Music; Harold Sterns Belleclaire Orchestra.

WMCA, New York City (341 Meters)

5:30 p. m.—Ernie Golden and his Hotel McAlpin Orchestra. 6—Employment opportunities. 6:10—Ernie Golden and his Hotel McAlpin Orchestra. 6:30—Sachs Quality Boys. 7—Alfred Orner, tenor. 7:30—Cousins Shoe Style Talk. 7:40—"Muscle Shoals." 7:50—Broadway Association Talk. 8—Paul Whiteman's Piccadilly Players. 8:30—Klein's Serenading Shoemakers. 9—Norman Pearce, reading. 9:30—Helen Parish, soprano. 10—Jack Denny's Orchestra. 10:30—Billy Day, songs at piano. 10:45—Jack Cohen, popular pianist. 11—McAlpin Entertainers.

WAHG, New York City (316 Meters)

6:30 p. m.—Studio program. 7—"Great Artist" recital from Skinner Studio, New York. Edwin Stanley Seder of Northwestern University, Evanston, Ill., organist. 8—Orpheus Mixed Quartet. 8:30—The Gondoliers. 9—Montclair Harmony Four. 9:20—Duke Donaldson's Orchestra. 9:55—Arlington time signals. 10—Weather forecast. 10:02—Duke Donaldson's Orchestra.

WNYC, New York City (526 Meters)

5:30 to 9:30 p. m.—Elementary and advanced French lessons by V. Harrison-Berlitz; Hilda Reich, soprano; "Books That Everyone Should Know" by Prof. J. G. Carter Troop; baseball results, major and other leagues, with high lights on Yankees, Giants and Brooklyn games; dramatic reading by Henriette Weems, lecture service, Board of Education; Abraham Samoiwitz, violinist; Selma Slotkin, pianist; WNYC Quartet, directed by William A. Goldsworthy.

WPG, Atlantic City, N. J. (300 Meters)

5:30 to 10:30 p. m.—Last-minute news flashes and baseball scores; 15-minute organ recital; Morton dinner music; Traymore dinner music; program, Marion Studio, Steel Pier; Creatore and his band, Steel Pier; Ambassador Concert Orchestra; Harry Lowenthal, director; Ted Weems and his Novelty Dance Orchestra; dance orchestra, Million Dollar Pier; Organ recital (popular selections), Jean Wiener.

WHAR, Atlantic City, N. J. (275 Meters)

7:45 p. m.—Jimmy Baxter, in the "Horticultural Question Box." 8—Seaside Trio.

WLIT, Philadelphia, Pa. (395 Meters)

6:30 to 11 p. m.—Dream Daddy, with the Boys and Girls Record Club; the Pioneer Entertainers; Schiekerling Artists; meeting of Morning Glory Club; Arcadia Dance Orchestra; Rufus and Rastus; Radio Hour.

WCAU, Philadelphia, Pa. (278 Meters)

5:45 to 10:30 p. m.—Clarence Seaman and his Pennsylvania Orchestra; Peter Rabbit and the Kiddies; Instrumental Trio Stephen Knopf, director; Sullivan Brothers, the Ukulers; Enrico Aresoni, operatic tenorr; Virginia Klein, pianist; the Singing Groundhog; Dwight Strickland, the "Poetician"; the Regina Crooners; Nasco Jolly Four; Jack and Jill, songs; Archie Lloyd, Tillie Shapiro and Kathryn Jordan, harmony songs; Jack Myers' Musical Architects.

WCAP, Washington, D. C. (469 Meters)

7 p. m.—Baseball News of the Day; "Market Summaries for the Consumer," by the United States Department of Agriculture; Popular Science talk, under auspices of Science Service; and other studio programs. 8—Anglo-Persians, from New York City. 9:30—Studio program.

WBAL, Baltimore, Md. (246 Meters)

6:30 p. m.—Program WBAL Dinner Orchestra, Robert Iula, conductor. 7:30—WBAL Sandman Circle, conducted by the Playground Athletic League of Baltimore. 8—Musical program: Helen Bourne, soprano; Katharine Whitelock, violinist. 9—Municipal Band of Baltimore, Nelson C. Gratz, conductor.

WGHB, Clearwater, Fla. (266 Meters)

8:30 to 10—Pipe organ recital, from Peace Memorial Church, arranged by Dr. D. A. Dunse th, presenting leading concert singers.

KDKA, Pittsburgh, Pa. (309 Meters)

5:30 p. m.—Dinner concert by the Giles Everglade Club Orchestra. 6:15—Baseball scores. 8—News and market period with reports on all important livestock, grain, wool, cotton and produce markets. 8:20—Concert by the Edgar Thomson Minstrels. 9:55—Time signals and weather forecast. Baseball scores.

WCAE, Pittsburgh, Pa. (461 Meters)

6:30 p. m.—Dinner concert transmitted. 7:30—Children's period from New York. 7:45—Address, current motor topics, auto tours and road conditions. 8—Studio program. 9—Paul West's Collegiate Aces. 10—Anglo Persians. 10:30—Baseball scores.

WGR, Buffalo, N. Y. (319 Meters)

5:30 to 12 p. m.—Piano recital by Bernice Riggs. Winger's Entertainers, Reading, "Lavinsky at the Wedding," by Mrs. J. Belanger. Recital by Ethyold McMullen and friends. Joint with station WEAF, New York: Orchestra, Solowa soloists. Joint with station WEAF, New York: Anglo-Persians, Mrs. Albert Messersmith, pianist, and Mrs. Harriett Shire, soprano soloist. Vincent Lopez Statler Dance Orchestra. John F. Gunderman at the organ.

WTAM, Cleveland, O. (389 Meters)

6:30 p. m.—Children's story from WEAF. 6:45—Cleveland Orchestra, Fenderelch Janssen directing; baseball scores. 8—Frank R. Wilson's Orchestra. 9—Anglo-Persians from WEAF. 9:30—Studio program. 11—Austin Wylie's Orchestra.

WWJ, Detroit, Mich. (353 Meters)

1 p. m.—Baseball game. 6—Dinner concert. 8—Detroit Orchestra and soloists. 9—From WEAF.

WCX and WJR, Detroit, Mich. (517 Meters)

6 to 12 p. m.—Varied musical program.

CENTRAL STANDARD TIME
WCCO, St. Paul-Minneapolis, Minn. (417 Meters)

6:15 p. m.—Dinner Concert. 8—Anglo-Persians. 8:30—Classical program. 10—Weather report, closing grain markets and baseball scores. 10:05—Dance program.

WMBB, Chicago, Ill. (250 Meters)

6 p. m.—Classical program. 8—Popular program.

WHT, Chicago, Ill. (400 Meters)

6 p. m.—Collyer's sport results. 6:10—Al Carney organ recital. 8—Sunbeam Girls. 10—Sport gossip. 10:40—Weather reports 11—Your Hour League.

WOK, Chicago, Ill. (217 Meters)

5 to 12 p. m.—Variety program.

WEBH, Chicago, Ill. (370 Meters)

6 to 11:30 p. m.—Edgewater Beach Hotel orchestra, Eleanor Kaplan, violinist, Pauline Sachs, songs, Dorothy Herman Blum, soprano, News flashes. Flo and Ray, songs, Cook Sisters, songs.

KYW, Chicago, Ill. (536 Meters)

7 p. m.—Studio program. 9:30—"Congress Carnival."

WLS, Chicago, Ill. (345 Meters)

5:30 p. m.—Organ concert, Elsie Mae Lork. 6:45—Maurie Sherman's orchestra. 6—Lullaby time. 6:15—Rose Sherman, violinist, and Marie Ludwig, harpist. 6:30—Organ concert, Al Melgard. 6:50—Voice of the Listener. 7—News summary and supprise time. 7:10—Maurie Sherman's orchestra. 9—Humboldt Community Drum and Bugle Corps. 10—Organ concert, Ralph Emerson.

WMJD, Moosheart, Ill. (302 Meters)

4:45 p. m.—Howard L. Peterson, organ, Palmer Symphony Players. "I See by the Newspaper," Victorians. 5—Music by children. 6—Senator Harold C. Kessinger. Palmer Victorians. Jean St. Anne. 11:20—"Settin'-up hour."

WHAS, Louisville, Ky. (400 Meters)

7:30 p. m.—"H. M. S. Pinafore" by the Operatic Ensemble, Gustav Flexner, director.

WSM, Nashville, Tenn. (283 Meters)

7 p. m.—Dinner concert. 8—Program by pupils of Miss Aleda Waggoner. 10—Program by Blue-Grass Screnaders of Gallatin, Tenn.

WSB, Atlanta, Ga. (428 Meters)

8 p. m.—Program by Mrs. Gertrude L. Johnson. 10:45—Concert.

KMOX, St. Louis Mo. (280 Meters)

6:30 p. m.—Dinner time recital by Jacqueline Dameron, the KMOX Radio Orchestra; popular music; Buster Brown's saxophone quintet; Erwin Tunman and Frank Sinda, whistlers. 8—The KMOX Radio Orchestra; light opera selections, "Colonel 6131." 9—Soloists—KMOX Radio Orchestra; operatic selections; baseball scores of both major leagues. 9:30—"Bamalogue," The Wanderer. 10—The Globe-Democrat weather report; music lovers' hour; the KMOX Radio Orchestra; classical selections; Helen Nusick, dramatic soprano.

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1926 — 1927

Transcript Saturday Sept 18th

SYMPHONY HALL

46TH SEASON 1926-27 OPENS OCT 8-9

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, CONDUCTOR

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	TENOR — MET. OPERA	— HARDMAN PIANO —
OCT. 10	MISCHA ELMAN QUARTET	
OCT. 17	JOHN McCORMACK	
OCT. 24	ROSA PONSELLE	

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NEW YORK PHILHARMONIC ORCHESTRA
WILLEM MENGELBERG CONDUCTOR
TICKETS $1 $1.50 $2.00 AND $2.50

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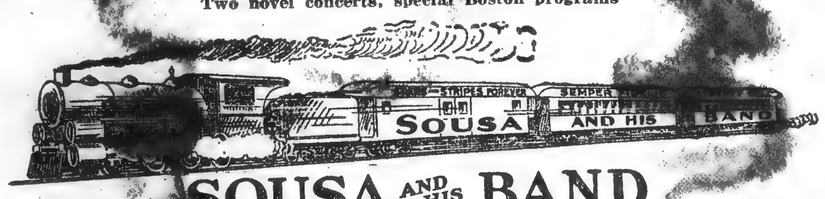

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SYMPHONY HALL Today at 3:30
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30th Boston Engagement
Two novel concerts, special Boston programs

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LIEUT. COM. JOHN PHILIP SOUSA, CONDUCTOR
ON ITS 39TH TOUR OF AMERICA
1,272,000 MILES ALREADY TRAVELLED

OUTSTANDING SOUSA NOVELTIES:
"The Wets and the Drys"
The New Humoresque
Sousa's Annual Fun Contribution
Three New Sousa Marches
The Sesqui-Centennial Exposition March
The Gridiron Club
The Pride of the Wolverines
The Famous Saxophone Octette
The Triple Octette of Clarinets

SOUSA AND HIS BAND NEVER BROADCAST
Local Direction—Albert Steinert
Prices $1, $1.50, $2, Plus Tax. Seats on sale at Symphony Hall

Traveler September 18th

SYMPHONY HALL

46TH SEASON 1926-27 OPENS OCT 8-9

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, CONDUCTOR

FOR THE 24 FRIDAY, 24 SATURDAY AND 5 MONDAY CONCERTS
ALL RESERVED SEATS SUBSCRIBED

FOR THE FIVE TUESDAY AFT. CONCERTS A FEW SEATS AVAILABLE
FOR EACH FRIDAY AFTERNOON CONCERT 400 UNRESERVED SEATS @ 50¢

SUNDAY AFTERNOON CONCERTS at 3.30 ($1 to 2.50 PLUS TAX)

OCT. 3	GIGLI	PROGRAM WILL INCLUDE MANY OPERATIC ARIAS
	TENOR — MET. OPERA	— HARDMAN PIANO —
OCT. 10	MISCHA ELMAN QUARTET	
OCT. 17	JOHN McCORMACK	
OCT. 24	ROSA PONSELLE	

THURSDAY EVE. OCTOBER 21 8.15 —
NEW YORK PHILHARMONIC ORCHESTRA
WILLEM MENGELBERG CONDUCTOR
TICKETS $1 $1.50 $2.00 AND $2.50

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Globe Sunday Sept 19th

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[12]

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HERALD SEPT 28

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AMER SEPT 29

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SYMPHONY HALL, BOSTON

נעקסטען זונטאג, 10טען אקטאבער, אום 3.30 אוהר בייטאג

דער איינציגער אויפטרים אין באסטאן פון דעם בארימטען

מישא עלמאן

סטרינג קווארטעט

טיקעטס: פון $1.10 ביז $2.75 — זיצפלאצן קאן מען באקומען אין באקס אפיס פון 8 לעווערעט סטריט, באסטאן, מאסס.

באמערקונג: מישא עלמאן ווערט נים געבעטן קיינע ריסייטלס אין אמעריקא פאר די קאסענדע צוויי יאהר.

MISCHA ELMAN, JEWISH FORWARD OCT 3

SYMPHONY HALL

Huntington and Massachusetts Ave. Tel. B. B. 1492

SUN. AFT. OCT. 3rd at 3.30 P. M.

THE WORLD'S GREATEST TENOR

BENIAMINO

GIGLI

HIS ONLY PUBLIC CONCERT IN BOSTON THIS SEASON

TICKETS $1.00 to $2.50 (plus tax)
ON SALE AT BOX OFFICE

NOTE: Gigli will sing arias from Elisur d'Amore, Werther, Sigurd, Martha, Rigoletto, Pagliacci, L'Africaine, Carmen, also many songs.

HARDMAN PIANO

ITALIAN NEWS SEPT 25, 1926

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LANCASTER

POST SEPT 29

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מישא עלמאן

סטרינג קוואַרטעט

טיקעטס: פון $1.10 ביז $2.75 וועלען יעצט פארקויפט אין באקס אפיס פון סימפאני האל. אוך אין שאפירא'ס בוךסטאר, 8 העווערעט סטריט, באסטאן, מאסס.

באמערקונג: מישא עלמאן וועט ניט נעבען קיינע רעסיטעלס אין אמעריקא אזאר די קומענדע צוויי יאהר.

MISCHA ELMAN, JEWISH FORWARD OCT 3

CUT-OUT

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Transcript Saturday Sept 25

SYMPHONY HALL

OPENING CONCERTS 46th SEASON, 1926-1927, Oct. 8 & 9

For the Five Tuesday Aft. Concerts, a Few Seats Available

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Globe Sunday Sept 26

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JEWISH ADVOCATE, OCTOBER 1st.

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Advertiser Sunday Sept 26

CUT-OUT

TRANS SEPT 30

TRAVELER SEPT 30

ADVERTISER OCT 1st

TRANS OCT 1st

HERALD OCT 1st

GLOBE OCT 1st

POST OCT 1st

TRAVELER OCT 1st

AMERICAN SEPT 30

HERALD OCT 2

GLOBE OCT 2

GLOBE OCT 2

POST

CUT-OUT

YOU CAN HEAR

GIGLI

THE WONDERFUL TENOR

At SYMPHONY HALL

Next Sunday Aft., Oct. 3, at 3.30

Assisted by Rosa Low, Soprano

TICKETS—$2.50, $2.00, $1.50, $1.00, plus tax. NOTE: Gigli will sing eight arias from Tosca, Carmen, Rigolette, L'Africaine, Pagliacci, Elisir d'Amore, Werther, Sigurd, and many songs. Hardman Piano

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ADVERTISER OCT 1st

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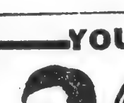

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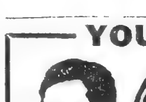

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TICKETS—$2.50, $2.00, $1.50, $1.00, plus tax NOTE: Gigli will sing arias from Tosca, Carmen, Rigolette L'Africaine, Pagliacci, Eliser d'Amore, Werther, Sigurd, and many songs. *Hardman Piano*

GLOBE OCT 1st

YOU CAN HEAR

GIGLI

THE WONDERFUL TENOR

At SYMPHONY HALL

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AMERICAN SEPT 30

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SYMPHONY HALL

TOMORROW AFT. at 3:30

GIGLI

TICKETS $2.50, $2, $1.50, $1 plus tax

FLUTE OCT 2

SYMPHONY HALL

TOMORROW AFT. at 3:30

GIGLI

TICKETS—$2.50, $2.00, $1.50, $1.00, plus tax

HERALD OCT 2

SYMPHONY HALL

TOMORROW AFT. at 3:30

GIGLI

TICKETS $2.50, $2, $1.50, $1 plus tax

GLOBE OCT 2

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POST

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SYMPHONY HALL

TOMORROW AFT. at 3:30

GIGLI

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CUT-OUT

SYMPHONY HALL

OPENING CONCERTS, 46TH SEASON 1926-27, OCT. 8 & 9

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, CONDUCTOR

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OCT 24	ROSA PONSELLE SOPRANO
OCT 31	The English Singers

THURS. EVE. OCT. 21 & 15 — TICKETS $1 to $2.50

N.Y. PHILHARMONIC ORCHESTRA

WILLEM MENGELBERG CONDUCTOR

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BOSTON SYMPHONY ORCHESTRA

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TRAVELER Oct 2

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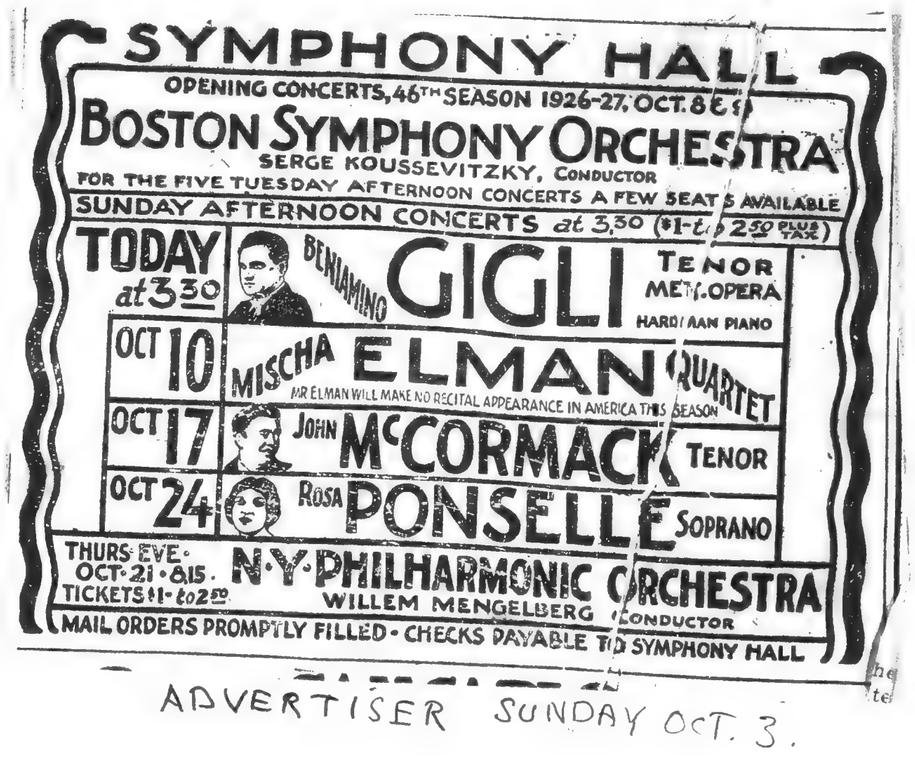
TRANSCRIPT OCTOBER 2

CUT-OUT

POST SUNDAY OCTOBER 3rd



ADVERTISER SUNDAY OCT. 3.

HERALD SUNDAY OCTOBER 3rd.

GLOBE SUNDAY OCTOBER 3rd

[redacted]

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N.Y. PHILHARMONIC ORCHESTRA

WILLEM MENGELBERG CONDUCTOR

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face, whereas it took the highest civilization the world has ever known, to realize that beauty of form and figure were at least as important.

Thirty years ago the woman who played games, who used the muscles and limbs she had been born with as they were meant to be used, was looked down upon as hoydenish and rough, inclined to be coarsened by her pursuit of sport.

Nowadays we have changed all that, and our girls are beginning to realize that clean fresh air is the best external skin food there is, and that the heart which beats quickly, when its owner runs and jumps and chases the elusive ball, is the best of beauty doctors.

Leather sports co

—particularly smart for fa
are leather coats. The st
brown, beige or green, grai
alligator. It's showerproof
leather coats, $12.50 to $39

One piece dress

The style sketched left above
tailored with the new notched
tan, cocoa. Sizes 36 to 44, $25
sports dresses, $12.50 to $35.

Filene's—fifth flo

If silver fox is too
meet the vogue of

P
fox
$6

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home plot or a little trace of farmland. There are thousands of these true Miamians still in the North whose hearts have been warmed by the golden sun and whose imaginations have been stirred beyond the telling by the loveliness of nature all around them and the blue vault of the heavens above. Unless you know their spirit, you will not know how greatly Miami will build anew.

A week ago the storm struck, driving the waters of the bay and ocean over this town, which called itself the playground of America, crashing houses, destroying villages and exacting a toll of 400 lives and $125,000,000 or more in property damages. Today the relief work in Miami has reached a feverish pitch, and a clearly defined end is evident. Damaged homes are being repaired. The homeless are fed. Salvage work in the harbor, the most desolate spot in Miami, is under way.

LABOR CONSCRIPTED

The streets of Miami are crowded with Red Cross cars, food trucks and cars flying the banner of the citizens' relief committee. Sailors, marines and civil laborers are clambering over the wrecked hulks in the harbor or going down in search of the bodies of the drowned. Carpenters and laborers are being rushed by the truckload to repair the 5000 homes within the city.

The emergency labor bureau is searching for men. City departments

heap," was the way he afterwards expressed it.

It occurred to him all of a heap that as each drowner was drowing for the third time, he seemed to appear to be clutching. And there was NOTHING TO CLUTCH AT!

"If they just had something to clutch at!" thought Mr Whelton, and that night, as he worked at the copy desk in the newspaper office, he thought suddenly of a straw, and the problem was solved.

* * *

Resigning from the paper, he started the quantity manufacture of

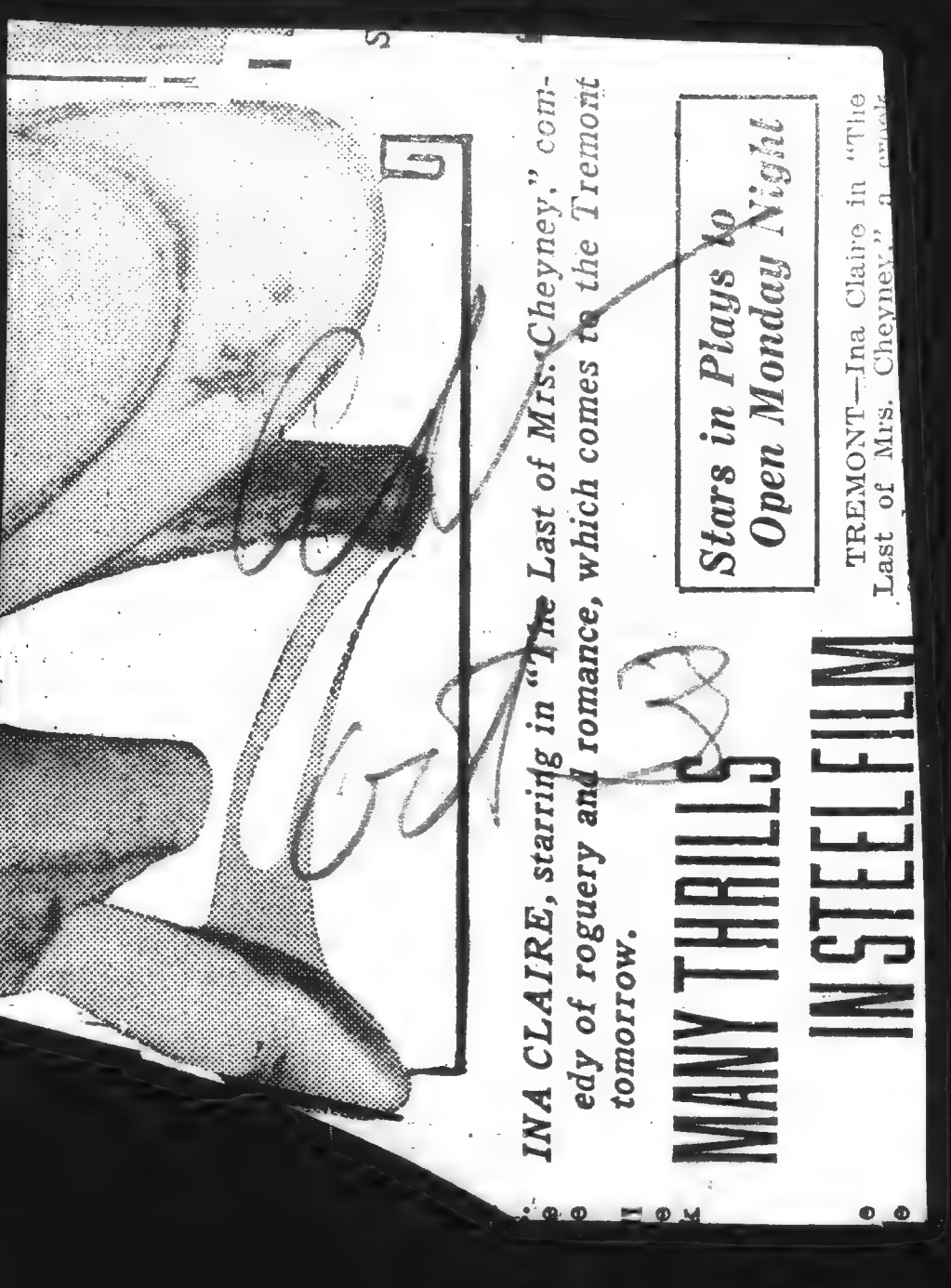
New England camels, however, were deathly afraid of horses, and you had to hunt them on foot.

less danger if they bathed in straw stacks than in the ocean.

* * *

Mr Whelton would not take money for the straws doled out for clutching purposes, but he soon found two other uses for his invention in which his conscience did not prevent acceptance of financial return. He began selling straws to the weather bureau and to sailors, outfielders and golfers, so they could tell which way the wind was blowing.

And also, along about this time, the sport of camel hunting became quite popular through New England. "The ship of the desert" was very good eating as well as sufficiently foxy and elusive to make the pursuit interesting. New England camels, however, were deathly afraid of horses, horses, horses



INA CLAIRE, starring in "The Last of Mrs. Cheyney," comedy of roguery and romance, which comes to the Tremont tomorrow.

MANY THRILLS IN STEEL FILM

Stars in Plays to Open Monday Night

TREMONT—Ina Claire in "The Last of Mrs. Cheyney," a

SYMPHONY HALL, SUN. AFT., OCT. 10

ELMAN

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Mr. Elman's Only Boston Appearance This Season

MILTON SILLS

AMERICAN OCT 7

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GLOBE OCT 6th

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POST OCT 5th

SYMPHONY HALL, SUN. AFT., OCT. 10

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Mr. Elman's Only Boston Appearance This Season

HERALD OCT 8.

SYMPHONY HALL, SUN. AFT., OCT 10

ELMAN

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TRANS OCT 8.

SYMPHONY HALL, SUN. AFT., OCT. 10

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TRANS OCT 7

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SUN. AFT. OCT. 17 AT 3:30

JOHN

McCORMACK

NEXT MAT. TOM'W

POST OCT 8.

SYMPHONY HALL, SUN. AFT. OCT. 10

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McCORMACK

Post OCT 7th

SYMPHONY HALL

TOMORROW AFT. at 3:30

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SUN. AFT. OCT. 17 AT 3:30

JOHN

McCORMACK

POST OCT 9th

PILOT OCTOBER 7th

(Continued on Page Three)

SYMPHONY HALL

SUN. AFT. OCT. 17, at 3:30

JOHN

McCORMACK

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FRONT PAGE

TRANS OCT 9th

SYMPHONY HALL

TOMORROW at 3.30

Mischa ELMAN

STRING QUARTET

MR. ELMAN'S ONLY BOSTON APPEARANCE THIS SEASON

SUNDAY AFTERNOON, Oct. 17, at 3.30

JOHN

McCORMACK

SUNDAY AFTERNOON, Oct. 24, at 3.30

ROSA

PONSELLE

New England's Famous Soprano, Metropolitan Opera

SUNDAY AFTERNOON, Oct. 31, at 3.30

English Singers

Six Voices Perfected in the Style of Elizabethan Part-Song

THURSDAY EVENING, Oct. 21, at 8.15

N. Y. Philharmonic Orchestra

WILLEM MENGELBERG

the Eminent Dutch Conductor

TICKETS $1, $1.50, $2.00, $2.50. No Tax

THURSDAY EVENING, Oct. 28, at 8.15

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TODAY at 3.30

Mischa ELMAN

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For Hollywood Chatter

See Page A-6

POST OCT 10th

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THURSDAY EVENING, Oct. 28, at 8:15

HARVARD

VERSUS

CAMBRIDGE

DEBATE ON TENDENCY OF GOVERNMENT TO INVADE THE RIGHTS OF INDIVIDUALS

TICKETS $1, $1.50, $2.00. Plus Tax

Mail Orders Promptly Filled

Mail Checks Payable to Symphony Hall

Sun. Aft. Concerts, $1-$2.50, plus tax

TRAVELER OCT 9

[18]

SYMPHONY HALL

TODAY at 3.30

Mischa ELMAN

STRING QUARTET

MR. ELMAN'S ONLY BOSTON APPEARANCE THIS SEASON

SUNDAY AFTERNOON, Oct. 17, at 3:30

JOHN

McCORMACK

SUNDAY AFTERNOON, Oct. 24, at 3:30

ROSA

PONSELLE

New England's Famous Soprano, Metropolitan Opera

SUNDAY AFTERNOON, Oct. 31, at 3:30

English Singers

Six Voices Perfected in the Style of Elizabethan Part Song

THURSDAY EVENING, Oct. 21, at 8:15

N.Y. Philharmonic Orchestra

WILLEM MENGELBERG

the Eminent Dutch Conductor

TICKETS $1, $1.50, $2.00, $2.50. No Tax

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Sun. Aft. Concerts, $1-$2.50, plus tax

HERALD SUNDAY OCT 10th.

FORWARD

Symphony Hall, Boston

הוינט — 3:30 בייטאג

דער איינציגער אויפטריט אין באסטאן
פון דעם באריהמטען

מישא עלמאן

סטרינג קווארטעט

מישא עלמאן, ערשטע פידעל.
עדווין באכמאן, צווייטע פידעל.
וויליאם שובערט, ווייאלא.
האַרעיס בריט, ווייאלינטשעלא.

טיקעטס פון $1.10 ביז $2.75

צו באקומען אין באקס־אפיס.

באמערקונג: מישא עלמאן ווערט נית נעבען קיינע רעסיטעלס אין אמעריקא פאר די קומענדע צוויי יאהר.

SYMPHONY HALL

TODAY at 3:30 — **JOHN McCORMACK**

NEXT SUN. OCT. 24 At 3:30 — **ROSA PONSELLE** Greatest of American Sopranos

THURSDAY EVENING, OCT. 21, at 8:15
N. Y. PHILHARMONIC ORCHESTRA
WILLEM MENGELBERG, the Eminent Dutch Conductor
TICKETS $1, $1.50, $2.00, $2.50. No Tax

THURSDAY EVENING, OCT. 28, at 8:15
HARVARD vs. CAMBRIDGE (England)
DEBATE ON TENDENCY OF GOVERNMENT TO INVADE THE RIGHTS OF INDIVIDUALS. Tickets $1, $1.50, $2.00. Plus Tax

CHALIAPIN and Company Full Orchestra ...Chorus
In ROSSINI'S MASTERPIECE **"The BARBER OF SEVILLE"** in ITALIAN
WED. EVE. NOV. 10
Prices $1.10 to $5.50
Tickets NOW at Symphony Hall

Mail Orders Promptly Filled. Mail Checks Payable to Symphony Hall

---

FORWARD Oct 10

SYMPHONY HALL

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ADVERTIZER Oct 17

SYMPHONY HALL

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SUN. AFT. OCT. 31 At 3:30 — **The English Singers** Six Voices Perfected in the Style of Elizabethan Part Song

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---

TRAVELER Oct 16

SYMPHONY HALL

TOMORROW AT 3:30
JOHN
McCORMACK

HERALD Oct 16

SYMPHONY HALL

TOMORROW AT 3:30
JOHN
McCORMACK

POST Oct 16

Symphony Hall

Tomorrow at 3:30
JOHN
McCORMACK

GLOBE Oct 16

SYMPHONY HALL

TOMORROW AT 3:30
JOHN
McCORMACK

AMERICAN Oct 16

SYMPHONY HALL

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Tickets NOW at Symphony Hall

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---

GLOBE Oct 17

SYMPHONY HALL

TOMORROW EVE. AT 8:15
N. Y. Philharmonic ORCHESTRA
WILLEM MENGELBERG, Conductor
Tickets $2.50, $2, $1.50, $1 (No Tax)
NEXT SUN. AFT. AT 3:30 ROSA
PONSELLE
Tickets $2.50, $2, $1.50, $1 (plus Tax)

POST Oct 20

[19]

FORWARD

Symphony Hall, Boston

הײַנט — 3:30 בײַטאָג

דער אײַנציגער אופטריט אין באסטאן
פון דעם באריהמטן

מישאַ
עלמאן

סטרינג קוואַרטעט

מישא עלמאן, ערשטע פידעל.
עדווין באכמאן, צווייטע פידעל
וויליאם שובערט, ווייאלא.
האַרעס ברים, ווייאלינסשפּילער.

טיקעטס פון $1.10 ביז $2.75

צו באקומען אין באקס־אפיס.

באמערקונג: מישא עלמאן ווערט ניט נעבען קיין ריסייטעלס אין אמעריקא פאר די קומענדע צוויי יאָר.

FORWARD Oct 10

SYMPHONY HALL

Tomorrow at 3:30 — JOHN McCORMACK

NEXT SUN. OCT. 24 At 3:30 — ROSA PONSELLE, Greatest of American Sopranos

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TOMORROW AT 3:30
JOHN
McCORMACK

HERALD Oct 16

SYMPHONY HALL
TOMORROW AT 3:30
JOHN
McCORMACK

POST Oct 16

SYMPHONY HALL
TOMORROW AT 3:30
JOHN
McCORMACK

GLOBE Oct 16

Symphony Hall
Tomorrow at 3:30
JOHN
McCORMACK

AMERICAN Oct 16

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TRANSCRIPT Oct 16

ADVERTIZER Oct 17

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GLOBE Oct 17

SYMPHONY HALL
TOMORROW EVE. AT 8:15
N. Y. Philharmonic
ORCHESTRA
WILLEM MENGELBERG, Conductor
Tickets $2.50, $2, $1.50, $1 (No Tax)
NEXT SUN. AFT. AT 3:30 ROSA
PONSELLE
Tickets $2.50, $2, $1.50, $1 (plus Tax)

POST Oct 20

[19]

SYMPHONY HALL—TODAY AT 3:30

JOHN McCORMACK

NEXT SUN. OCT. 24 At 3:30

ROSA PONSELLE

Greatest of American Sopranos

THURSDAY EVENING, OCT. 21, 8:15

N. Y. PHILHARMONIC ORCHESTRA

WILLEM MENGELBERG, the Eminent Dutch Conductor

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Post Oct 17

SYMPHONY HALL
NEXT THURS. EVE. at 8.15
N. Y. Philharmonic ORCHESTRA
WILLEM MENGELBERG, Conductor
Tickets $2.50, $2.00, $1.50, $1.00 (No Tax)

Transcript Oct 19

SYMPHONY HALL THURS EVE, OCT 28 at 8:15

INTERNATIONAL DEBATE

HARVARD versus CAMBRIDGE

University of Cambridge, Mass. University of Cambridge, England

RESOLVED: that this house opposes the growing tendency of government to invade the rights of individuals.

Tickets now at Coop and Symphony Hall

Crimson Oct 20

SYMPHONY HALL
TOMORROW EVE. AT 8:15
N. Y. Philharmonic ORCHESTRA
WILLEM MENGELBERG, Conductor
TICKETS $2.50, $2, $1.50, $1 (No Tax)

Oct 20

SYMPHONY HALL
TOMORROW EVE. AT 8:15
N. Y. Philharmonic ORCHESTRA
WILLEM MENGELBERG, Conductor
TICKETS $2.50, $2, $1.50, $1 (No Tax)

Globe Oct 20

SYMPHONY HALL
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Herald Oct 20

EWS

Symphony Hall, Boston, Thurs. Eve., Oct. 28, at 8.15

DEBATE

HARVARD versus CAMBRIDGE

UNIVERSITY of Cambridge, Mass. UNIVERSITY of Cambridge, England

RESOLVED:—That this house opposes the growing tendency of government to invade the rights of individuals.

Tickets $1, $1.50, $2.00 plus tax at Symphony Hall

Wellesly College News Oct 21

SYMPHONY HALL
Tonight at 8:15
N. Y. Philharmonic Orchestra
Willem Mengelberg, Conductor
Tickets $1 to $2.50 (No Tax)
NEXT SUN. AFT. AT 3:30 ROSA
PONSELLE
Tickets $1 to $2.50 (Plus Tax)

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Globe Oct 21

Herald Oct 21

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PONSELLE
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Transcript Oct 21

Traveler Oct 21

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TONIGHT AT 8:15
N. Y. Philharmonic ORCHESTRA
WILLEM MENGELBERG, Conductor
Tickets $1 to $2.50. No Tax.
NEXT SUN. AFT. AT 3:30 ROSA
PONSELLE
Tickets $1 to $2.50 Plus Tax

Post Oct 21

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30 ROSA
PONSELLE
TICKETS $1 to $2.50 (Plus Tax)

Traveler Oct 22

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30 ROSA
PONSELLE
TICKETS $1 to $2.50 (Plus Tax)

Herald Oct 22

SYMPHONY HALL
Next Sun. Aft. at 3.30 ROSA
PONSELLE
Tickets $1 to $2.50 plus tax

Transcript Oct 22

SYMPHONY HALL THURS. EVE. OCT. 28

DEBATE

HARVARD versus CAMBRIDGE

UNIVERSITY OF CAMBRIDGE, MASS. UNIVERSITY OF CAMBRIDGE, ENGLAND

RESOLVED: That this house opposes the growing tendency of government to invade the rights of individuals.

TICKETS at the Harvard Coop and Symphony Hall

Radcliff News Oct 22

SYMPHONY HALL—TODAY AT 3:30

JOHN McCORMACK

NEXT SUN. OCT. 24 At 3:30

ROSA PONSELLE

Greatest of American Sopranos

THURSDAY EVENING, OCT. 21, 8:15

N. Y. PHILHARMONIC ORCHESTRA

WILLEM MENGELBERG, the Eminent Dutch Conductor

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THURSDAY EVENING, OCT. 28, at 8:15

HARVARD vs. CAMBRIDGE (England)

DEBATE ON TENDENCY OF GOVERNMENT TO INVADE THE RIGHTS OF INDIVIDUALS. TICKETS $1, $1.50, $2.00. Plus Tax

CHALIAPIN

In ROSSINI'S MASTERPIECE "The BARBER OF SEVILLE" in ITALIAN

WED. EVE. NOV. 10

and Company

Full Orchestra....Chorus

Prices $1.10 to $5.50

Tickets NOW at Symphony Hall

Mail Orders Promptly Filled. Mail Checks Payable to Symphony Hall

POST OCT 17

SYMPHONY HALL

NEXT THURS. EVE. at 8.15

N. Y. Philharmonic ORCHESTRA

WILLEM MENGELBERG, Conductor

Tickets $2.50, $2.00, $1.50, $1.00 (No Tax)

TRANSCRIPT OCT 19

SYMPHONY HALL THURS EVE, OCT 28 at 8:15

INTERNATIONAL DEBATE

HARVARD versus CAMBRIDGE

University of Cambridge, Mass. University of Cambridge, England

RESOLVED: that this house opposes the growing tendency of government to invade the rights of individuals.

Tickets now at Coop and Symphony Hall

CRIMSON OCT 20

SYMPHONY HALL

TOMORROW EVE. AT 8:15

N. Y. Philharmonic ORCHESTRA

WILLEM MENGELBERG, Conductor

TICKETS $2.50, $2, $1.50, $1 (No Tax)

OCT 20

SYMPHONY HALL

TOMORROW EVE. AT 8:15

N. Y. Philharmonic ORCHESTRA

WILLEM MENGELBERG, Conductor

TICKETS $2.50, $2, $1.50, $1 (No Tax)

GLOBE OCT 20

SYMPHONY HALL

TOMORROW EVE. AT 8:15

N. Y. Philharmonic ORCHESTRA

WILLEM MENGELBERG, Conductor

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OCT 20

SYMPHONY HALL

TOMORROW EVE. AT 8:15

N. Y. Philharmonic ORCHESTRA

WILLEM MENGELBERG, Conductor

TICKETS $2.50, $2, $1.50, $1 (No Tax)

HERALD OCT 20

EWS

Symphony Hall, Boston, Thurs. Eve., Oct. 28, at 8.15

DEBATE

HARVARD UNIVERSITY of Cambridge, Mass. versus CAMBRIDGE UNIVERSITY of Cambridge, England

RESOLVED:—That this house opposes the growing tendency of government to invade the rights of individuals.

Tickets $1, $1.50, $2.00 plus tax at Symphony Hall

WELLESLY COLLEGE NEWS OCT 21

SYMPHONY HALL

Tonight at 8:15

N. Y. Philharmonic Orchestra

Willem Mengelberg, Conductor

Tickets $1 to $2.50 (No Tax)

NEXT SUN. AFT. AT 3:30 ROSA

PONSELLE

Tickets $1 to $2.50 (Plus Tax)

TREMONT MAT. SAT. AT 2:00

SYMPHONY HALL

TONIGHT at 8:15

N. Y. PHILHARMONIC ORCHESTRA

WILLEM MENGELBERG, Conductor

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NEXT SUN. AFT. at 3:30 ROSA

PONSELLE

TICKETS $1 to $2.50 Plus Tax

GLOBE OCT 21

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PONSELLE

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TRANSCRIPT OCT 21

TRAVELER OCT 21

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WILLEM MENGELBERG, Conductor

Tickets $1 to $2.50. No Tax.

NEXT SUN. AFT. AT 3:30 ROSA

PONSELLE

Tickets $1 to $2.50 Plus Tax

POST OCT 21

SYMPHONY HALL

NEXT SUN. AFT. AT 3:30 ROSA

PONSELLE

TICKETS $1 to $2.50 (Plus Tax)

TRAVELER OCT 22

SYMPHONY HALL

NEXT SUN. AFT. AT 3:30 ROSA

PONSELLE

TICKETS $1 to $2.50 (Plus Tax)

HERALD OCT 22

SYMPHONY HALL

Next Sun. Aft. at 3.30 ROSA

PONSELLE

Tickets $1 to $2.50 plus tax

TRANSCRIPT OCT 22

SYMPHONY HALL THURS. EVE. OCT. 28

DEBATE

HARVARD versus CAMBRIDGE

UNIVERSITY OF CAMBRIDGE, MASS. UNIVERSITY OF CAMBRIDGE, ENGLAND

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RADCLIFF NEWS OCT 22

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University of Cambridge, Mass. University of Cambridge, England

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CRIMSON Oct 23

SYMPHONY HALL

TOMORROW at 3:30—ROSA

PONSELLE

TICKETS, $1 to $2.50 plus tax

HERALD OCT 23

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NEWMAN TRAVELTALKS

5 FRI. EVES. SAT. MATS. BEG. NOV. 12-13

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Activities Oct 24

ADVERTIZER OCT 24

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TRANSCRIPT OCT 25

Crimson Oct 23

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GLOBE OCT 26

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GLOBE OCT 27

Amusements

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POST OCT 27

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GLOBE OCT 30

SYMPHONY HALL

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HERALD OCT 29

SYMPHONY HALL

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HERALD OCT 30

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THE ENGLISH SINGERS

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THE GOLDMAN BAND

EDWIN FRANKO GOLDMAN, Conductor With

PHILLIPS CARLIN

Soloist, DEL STAIGERS, World's Greatest Cornetist

SUNDAY AFT. & EVE., NOV. 14

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Chaliapin as "DON BASILIO"

Elvira de Hidalgo as "ROSINA"

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TRAVELER OCT 26

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TRAVELER OCT 27

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TRANSCRIPT OCT 28

SYMPHONY HALL

NEXT SUN. AFT. AT 3:30 THE ENGLISH SINGERS

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GLOBE OCT 30

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TOMORROW AFT. AT 3:30 THE ENGLISH SINGERS

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With

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—So smartly styled it tells no bout its low price. Good quality well cut to fit well—well made r well. Simple in style with of "style interest" in sleeves and Colors in specially attractive of French blue, almond green, red, wine, leaf tan. Sizes 36 women or 16, 18, 20 for misses.

mail or telephone orders filled— ine-made dress shop—sixth floor

omen's "golf coat"

sweaters, $2
—wanted drop-stitch pattern

3170-S—Doesn't the price tempt you to buy several colors for a "spicy" variety in your sport outfit? They're so handy, too, for an extra wrap in the house on cold days—for extra warmth under a light weight coat—in fact you simply can't get along without, at least, one. Copenhagen, rust, navy, buff—Sizes 36 to 44. $2.

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SYMPHONY HALL

NEXT

D HAYES

APPEARANCE THIS SEASON

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GOLDMAN, Conductor
With

PS CARLIN

GERS, World's Greatest Cornetist

A HEMPEL

D-FAMOUS SOPRANO

In Rossini's Opera

APIN "THE BARBER OF SEVILLE" Sung in Italian

Basso
ny
—Scenery
Chorus

Prices $2.75
$3.30, $4.40, $5.50
Incl. Tax

as "DON BASILIO"
lidalgo as "ROSINA"
liapin's ONLY Appearance in Boston
This Season

0, $4.40, $3.00 (Tax Included)

TRAVELTALKS

NOV. 12-13

Y HOURS OF ROMANTIC TRAVEL IMPRESSIONS OF 1926

ANEAN	NOV. 12-13
ILI	NOV. 19-20
	NOV. 26-27
	DEC. 3-4
	DEC. 10-11

Make Checks to Symphony Hall)

3

~~ADVERTIZER~~ POST Oct 31

Today
$32,405,000
132,347,000
40,916,000
74,122,000
31,866,000
53,350,000
106,081,000
42,171,000
12,099,000
13,962,000
20,070,000
63,534,000

High
$194,836
989,539
251,809
167,577
145,969
177,348
493,708
150,116
111,273
161,072
113,817
176,872

this direction will be made
ot distant future, possibly
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SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
5 Fri Eves Sat Mats BEG NOV 12-13
Sicily with Gems of the Mediterranean, Naples and its Riviera, Rome with Ostia, Frascati and Tivoli, Florence, Assisi, Siena, Perugia, Venice and the Italian Lakes.
Course Tickets $6.60, $4.40, $3.00, $2.50
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POST Nov

SYMPHONY HALL
day Aft. & Eve. November 14
t and only N. E. Appearance this season
GOLDMAN BAND
win Franko Goldman, Conductor
with Phillips Carlin
ist, Del Staigers, World's Greatest Cornetist
Tickets $1 to $2.50 plus tax
nday Aft. Nov. 21 at 3:30
FRIEDA HEMPEL
Tickets $1 to $2.50 plus tax

POST Nov 4

SYMPHONY HALL
Sunday Aft. & Eve., Nov. 14
First and Only N. E. Appearance This Season
GOLDMAN BAND
Edwin Franko Goldman, Conductor
With PHILLIPS CARLIN, Soloist
DEL STAIGUS World's Greatest Cornetist
TICKETS $1 to $2.50 PLUS TAX
SUNDAY AFT., NOV. 21, at 3:30
FRIEDA HEMPEL
Tickets $1 to $2.50 Plus Tax

TRAVELER Nov 4

SYMPHONY HALL

SUN. AFT. & EVE., NOVEMBER 14
Only N. E. Appearance This Season

GOLDMAN BAND

EDWIN FRANKO GOLDMAN, Conductor
WITH PHILLIPS CARLIN
Soloist Del Staigers
WORLD'S GREATEST CORNETIST
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SUN. AFT., NOV. 21, AT 3:30
FRIEDA
HEMPEL
Tickets $1, $1.50, $2.00, $2.50 plus tax

SYMPHONY HALL

Tomorrow at 3:30 | **ROLAND HAYES**

NEXT WED. EVE. NOV. 10 AT 8:15

FEODOR **CHALIAPIN** In Rossini's Opera "THE BARBER OF SEVILLE" Sung in Italian
The Great Russian Basso and Company
Specially Selected Cast—Scenery Full Orchestra and Chorus
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Chaliapin as "DON BASILIO"
Elvira de Hidalgo as "ROSINA"
This Will Be Mr. Chaliapin's ONLY Appearance in Boston This Season.

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Post Nov. 6

GLOBE Nov. 5

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

TRANSCRIPT Nov 6

SERGE KOUSSEVITZKY, Conductor
A SERIES OF FIVE CONCERTS ON MONDAY EVENINGS, BEGINNING NOV. 15. STILL A FEW SEASON TICKETS.
A SERIES OF FIVE CONCERTS ON TUESDAY AFTERNOONS
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THE GOLDMAN BAND

NEXT SUNDAY AFT. & EVE., NOV. 14
EDWIN FRANKO GOLDMAN, Conductor
With
PHILLIPS CARLIN
Soloist, DEL STAIGERS, World's Greatest Cornetist

SUN. AFT., NOV. 21, at 3.30 | **FRIEDA HEMPEL**
WORLD-FAMOUS SOPRANO

SUN. AFT., NOV. 28 at 3.30 | **TITO SCHIPA**

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NEXT FRI. EVE., 8.15 SAT. MAT. AT 2.30 GEMS OF THE **MEDITERRANEAN** AND SICILY
Tickets 50c, 75c, $1.10, $1.65

TUES. EVE. NOV. 16 At 8.15 GEN. UMBERTO **NOBILE** NORGE
Constructor and Navigator of the Airship "Norge."
"FROM ROME TO TELLER BY AIR"
Tickets $1.00, $1.50, $2.00, plus tax

3 Performances
MONDAY EVENING at 9 P.M. NOV. 22
TUESDAY Afternoon at 3 P.M. and TUESDAY EVENING at 9 P.M. NOV. 23

Mr. E. RAY GOETZ Presents

RAQUEL MELLER
IN HER SPANISH REVUE-RECITALS
PRICES. $5, $3, $2, $1, Plus 10% tax
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TRANSCRIPT Nov 6

SYMPHONY HALL

MONITOR Nov 6

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MONITOR Nov. 6

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
A SERIES OF FIVE CONCERTS ON MONDAY EVENINGS, BEGINNING NOV. 15. STILL A FEW SEASON TICKETS.
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TOMORROW at 3:30 | **ROLAND HAYES**

FIRST AND ONLY N. E. APPEARANCE THIS SEASON

THE GOLDMAN BAND

NEXT SUNDAY AFT. & EVE., NOV. 14
EDWIN FRANKO GOLDMAN, Conductor
TRAVELER With Nov 6
PHILLIPS CARLIN
Soloist, DEL STAIGERS, World's Greatest Cornetist

SUN. AFT., NOV. 21, at 3:30 | **FRIEDA HEMPEL**
WORLD-FAMOUS SOPRANO

NEXT WED. EVE. NOV. 10 AT 8:15

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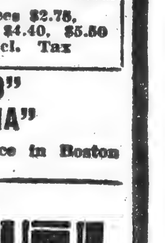
MONDAY EVENING at 9 P. M. NOV. 22
TUESDAY Afternoon at 3 P. M. and TUESDAY EVENING at 9 P. M. NOV. 23

Mr. E. RAY GOETZ Presents

RAQUEL MELLER
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TRAVELER Nov 6

SYMPHONY HALL

TOM'W at 3:30 | **ROLAND HAYES**

FIRST AND ONLY N. E. APPEARANCE THIS SEASON

THE GOLDMAN BAND

NEXT SUNDAY AFT. & EVE., NOV 14
EDWIN FRANKO GOLDMAN, Conductor
With
PHILLIPS CARLIN
Soloist, DEL STAIGERS, World's Greatest Cornetist

SUN. AFT NOV. 21 at 3:30 | **FRIEDA HEMPEL**
WORLD-FAMOUS SOPRANO

AMERICAN Nov 6

NEXT WED. EVE. NOV. 10 AT 8:15

FEODOR **CHALIAPIN** In Rossini's Opera "THE BARBER OF SEVILLE" Sung in Italian
The Great Russian Basso and Company
Specially Selected Cast—Scenery Full Orchestra and Chorus
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TUESDAY Afternoon at 3 P. M. and TUESDAY Evening at 9 P. M. NOV. 23

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[24] AMERICAN Nov 6

SYMPHONY HALL

TODAY at 3:30 | **ROLAND HAYES**

FIRST AND ONLY N. E. APPEARANCE THIS SEASON

THE GOLDMAN BAND

NEXT SUNDAY AFT. & EVE., NOV. 14 — EDWIN FRANKO GOLDMAN, Conductor
Advertiser With Nov 7
PHILLIPS CARLIN
Soloist. DEL STAIGERS. World's Greatest Cornetist

SUN. AFT. NOV. 21 at 3:30 — **FRIEDA HEMPEL**
WORLD-FAMOUS SOPRANO

NEXT WED. EVE. NOV. 10 AT 8:15 — FEODOR **CHALIAPIN** In Rossini's Opera **"THE BARBER OF SEVILLE"** Sung in Italian
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TUES. EVE. NOV. 16 at 8:15 — GEN. UMBERTO **NOBILE** NORGE
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ADVERTIZER Nov 7

SYMPHONY HALL

BOSTON SYMPHO ORCHESTRA
SERGE KOUSSEVITZKY, Cond
A SERIES OF FIVE CONCERTS ON MONDAY E
BEGINNING NOV. 15. STILL A FEW SEASO
A SERIES OF FIVE CONCERTS ON TUESDAY A
Nov. 30, Jan. 4, Feb. 8, Mar. 1, Apr. 2
Tuesday Programmes Will Be Grouped According to the Various
A FEW SEASON TICKETS $4.00, $6.00, $9.00, $

TODAY at 3:30 | **ROLAND HAY**

FIRST AND ONLY N. E. APPEARANCE THIS SEA

THE GOLDMAN BA

NEXT SUNDAY AFT. & EVE., NOV. 14 — EDWIN FRANKO GOLDMAN, With Nov
Herald
PHILLIPS CAR
Soloist, DEL STAIGERS, World's Grea

SUN. AFT., NOV. 21, at 3:30 — **FRIEDA HEM**
WORLD-FAMOUS SOPR

NEXT WED. EVE. NOV. 10 AT 8:15 — FEODOR **CHALIAPIN** "THE OF S Sung
The Great Russian Basso and Company
Specially Selected Cast—Scenery Full Orchestra and Chorus
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Chaliapin as "DON BASILI
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Mr. E. RAY GOETZ Pres

RAQU MELL
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PRICES: $5, $3, $2, $1. Plus
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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
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Make Checks Payable to Symphony Hall
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GLOBE Nov 7

קומענדעו מיטוואך שאליאפין אפערא אין באסטאן.

אלי׳אפין קומט היינטיגעם יאהר אינטערעם אין אלע מיזיקאליש׳ע קרייזן
באסטאן מיט א נאווילטי; ער זעט פון לאנד. ער קומט אהער מיט א
מיט זיין אייגענער אפערא קאמ־ גרויסער צאהל ארטיסטען, וועלכע האב
אן וועט אין סימפאני האלל אויפ־ בען זיך א נאמען געמאכט מיט פארשוי־
ן „בארבער פון „סעוויל״. דענע אפערא קאמפאניס אין אמעריקא
לעזער פון „פארווערטס״ ווייסען אן ארט אין יורופ. דאס וועט זיין די אויב־
שאליאפין אין אן דאס, וואס ער יעצט שפילען מיט זיין אייגענער ציגע אפערא, וואס ער וועט שפילען
באנד, דאס ארויסגערופען א גרויסען היינטיגען סיזאן אין באסטאן.

JEWISH FORWARD Nov 7

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A SERIES OF FIVE CONCERTS ON MONDAY EVENINGS, BEGINNING NOV. 15. STILL A FEW SEASON TICKETS
A SERIES OF FIVE CONCERTS ON TUESDAY AFTERNOONS, BEGINNING NOV. 30, JAN. 4, FEB. 8, MAR. 1, APR. 26 AT 3:15
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FIRST AND ONLY N. E. APPEARANCE THIS SEASON

THE GOLDMAN BAND

NEXT SUNDAY AFT. & EVE., NOV. 14 — EDWIN FRANKO GOLDMAN, Conductor With
PHILLIPS CARLIN
Soloist, DEL STAIGERS, World's Greatest Cornetist

SUN AFT. NOV. 21, at 3:30 — **FRIEDA HEMPEL**
WORLD-FAMOUS SOPRANO

NEXT WED. EVE. NOV. 10 AT 8:15 — FEODOR **CHALIAPIN** In Rossini's Opera **"THE BARBER OF SEVILLE"** Sung in Italian
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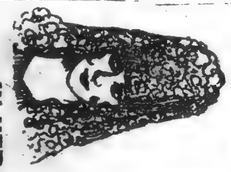

RAQUEL MELLER
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POST Nov 7

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SYMPHONY HALL

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THE GOLDMAN BAND

EDWIN FRANKO GOLDMAN, Conductor

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IMPRESSIONS OF 1926

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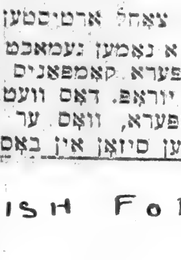
Mr. E. RAY GOETZ Presents



RAQUEL MELLER

IN HER SPANISH REVUE-RECITALS

PRICES: $5, $3, $2, $1. Plus 10% tax.

MAIL ORDERS now being received

SECURE YOUR SEATS NOW

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

ADVERTIZER Nov 7

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

A SERIES OF FIVE CONCERTS ON MONDAY EVENINGS, BEGINNING NOV. 15. STILL A FEW SEASON TICKETS.

A SERIES OF FIVE CONCERTS ON TUESDAY AFTERNOONS Nov. 30, Jan. 4, Feb. 8, Mar. 1, Apr. 26 at 3:15

Tuesday programmes will be grouped according to the various national schools

A FEW SEASON TICKETS $4.00, $6.00, $9.00, $12.00 (no tax)

TODAY at 3:30 — **ROLAND HAYES**

FIRST AND ONLY N. E. APPEARANCE THIS SEASON

THE GOLDMAN BAND

EDWIN FRANKO GOLDMAN, Conductor With

NEXT SUNDAY AFT. & EVE., NOV. 14 — **PHILLIPS CARLIN**

Soloist, DEL STAIGERS, World's Greatest Cornetist

SUN. AFT., NOV. 21, at 3:30 — **FRIEDA HEMPEL**

WORLD-FAMOUS SOPRANO

NEXT WED. EVE. NOV. 10 AT 8:15 — FEODOR **CHALIAPIN** — In Rossini's Opera **"THE BARBER OF SEVILLE"** — Sung in Italian

The Great Russian Basso and Company

Specially Selected Cast—Scenery Full Orchestra and Chorus

Prices $2.75, $3.30, $4.40, $5.50 Incl. Tax

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NEWMAN Traveltalks — Exquisite Color Views and Motion Pictures

IMPRESSIONS OF 1926

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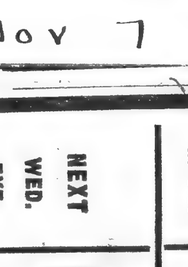

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HERALD Nov 7

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BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

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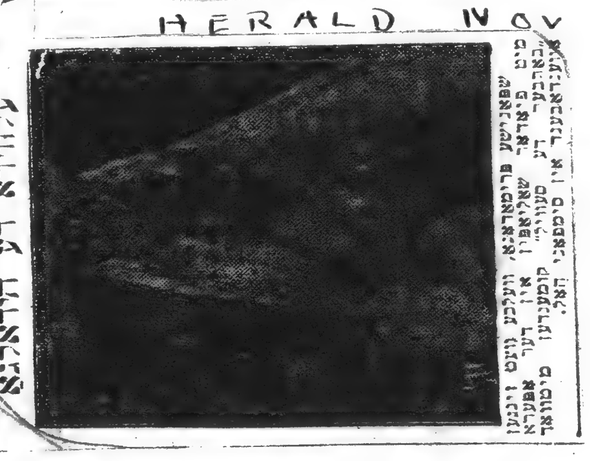
GLOBE Nov 7

קומענדען מיטוואך שאליאפין אפערא אין באסטאן.

שאליאפין קומט היינטיגעם יאהר באסטאן מיט א נאוועלטי; ער וועט זיין אייגענער אפערא קאמפאניע מיט זיין סימפאני האלל אויפגעבן „בארבער פון סעוויל". וויבאלד שאליאפין איז אן דאם, וואס ער יעצט שפילען מיט זיין אייגענער קאמפאניע, האט ארויסגערופען א גרויסען אינטערעס אין אלע מוזיקאלישע קרייזען פון לאנד. ער קומט אהער מיט א גרויסער צאהל ארטיסטען, וועלכע האבען זיך א נאמען געמאכט מיט פארשידענע אפערא קאמפאניעס אין אמעריקא און אין יוראפ. דאם וועט זיין די ערשטע צייט אפערא, וואס ער וועט שפילען היינטיגען סיזאן אין באסטאן.



JEWISH FORWARD Nov 7

POST Nov 7

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA (1st Program)

SERGE KOUSSEVITZKY, Conductor

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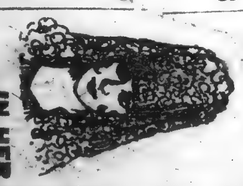

RAQUEL MELLER

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SEATS NOW ON SALE
3 PERFORMANCES ONLY
Mon. & Tues. Eves. & Tues. Mat.
Nov. 22 and 23
SYMPHONY HALL
RAQUEL MELLER
PRICES: $5, $3, $2, $1. Plus 10% tax

TRANSCRIPT Nov 8

SEATS NOW ON SALE
3 PERFORMANCES ONLY
Mon. & Tues. Eves. & Tues. Mat.
Nov. 22 and 23
SYMPHONY HALL
RAQUEL MELLER
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SYMPHONY HALL

TO-NIGHT AT 8:15

FEODOR CHALIAPIN

In Rossini's Opera "THE BARBER OF SEVILLE" Sung in Italian

The Great Russian Basso and Company
Specially Selected Cast—Scenery
Full Orchestra and Chorus

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POST Nov 10

SYMPHONY HALL

TRANSCRIPT Nov. 10

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PHILLIPS CARLIN
Soloist, DEL STAIGERS, World's Greatest Cornetist

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TUES. EVE. NOV. 16 At 8.15
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MOTION AND STILL PICTURES Tickets $1.00, $1.50, $2.00, plus tax

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TUESDAY Afternoon at 3 P.M. and TUESDAY EVENING at 9 P.M. NOV. 23

Mr. E. RAY GOETZ Presents
RAQUEL MELLER
IN HER SPANISH REVUE-RECITALS
PRICES. $5, $3, $2, $1, Plus 10% tax
MAIL ORDERS now being received
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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

SYMPHONY HALL

TONIGHT at 8:15

CHALIAPIN

In ROSSINI'S MASTERPIECE "THE BARBER OF SEVILLE"

GLOBE Nov 10

Chaliapin as 'DON BASILIO'
Elvira de Hidalgo as 'ROSINA'

Specially Selected Cast—Scenery
Full Orchestra and Chorus

HERALD Nov 11 TONIGHT AT 8:15

SYMPHONY HALL

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IMPRESSIONS OF 1926
NEXT FRI. EVE., 8:15 SAT. MAT. AT 2:30
GEMS OF THE MEDITERRANEAN AND SICILY
Tickets 50c, 75c $1.00 $1.50

SYMPHONY HALL

AMERICAN NEWMAN Travel Talks Color Views Motion Pictures
Nov. 11
TOMORROW AT 8:15 SAT. Mat. AT 2:30
GEMS of the MEDITERRANEAN AND SICILY
Tickets 50c to $1.50 Now

SYMPHONY HALL

Post NEWMAN Travel Talks Color Views Motion Pictures
Nov 11
TOMORROW AT 8:15 SAT. Mat. AT 2:30
GEMS OF THE MEDITERRANEAN AND SICILY
Tickets 50c to $1.50 Now

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures
Nov. 11
TOMORROW AT 8:15 SAT. Mat. AT 2:30
GEMS OF THE MEDITERRANEAN AND SICILY
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SYMPHONY HALL

ALBERTYPE NEWMAN Travel Talks Color Views Motion Pictures
Nov 12
TOMORROW AT 8:15 SAT. Mat. AT 2:30
GEMS OF THE MEDITERRANEAN AND SICILY
Tickets 50c to $1.50 Now

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
GEMS OF THE MEDITERRANEAN AND SICILY
Tickets 50c to $1.50 Now

SYMPHONY HALL

HERALD Nov 12 NEWMAN Travel Talks Color Views Motion Pictures
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Tickets 50c, 75c, $1, $1.50, Now

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GLOBE Nov 12 NEWMAN Travel Talks Color Views Motion Pictures
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TRANSCRIPT Nov 12 NEWMAN Travel Talks Color Views Motion Pictures
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SYMPHONY HALL

POST NEWMAN Travel Talks Color Views Motion Pictures
TODAY AT 2:30
Nov 13 GEMS OF THE MEDITERRANEAN AND SICILY
Tickets 50c, 75c, $1, $1.50, Now

NEXT SUN. AFT. and EVE.
THE GOLDMAN BAND
EDWIN FRANKO GOLDMAN, Conductor
WITH
PHILLIPS CARLIN
SOLOIST
DEL STAIGERS
WORLD'S GREATEST CORNETIST

TOMORROW AFT. AND EVE.
THE GOLDMAN BAND
EDWIN FRANKO GOLDMAN, Conductor
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SOLOIST
DEL STAIGERS
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Post Amusements Nov 9 Amusements

SYMPHONY HALL

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Constructor and Navigator of the airship "Norge."
FROM ROME TO TELLER BY AIR ACROSS THE NORTH POLE
Motion and Still Pictures Tickets $1.00, $1.50, $2.00, plus tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

SYMPHONY HALL

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TRAVELER Nov. 10 FEODOR CHALIAPIN

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TOM'W at 8:30 and at 8:15
EDWIN FRANKO GOLDMAN, Conductor
AMERICAN With
PHILLIPS CARLIN
Soloist, DEL STAIGERS, World's Greatest Cornetist

NEXT SUN. AFT., NOV. 21 at 8:30
FRIEDA HEMPEL
WORLD-FAMOUS SOPRANO

SUN. AFT., NOV. 28, at 8:30
TITO SCHIPA

Next Tues. Eve. at 8:15
GEN. UMBERTO NOBILE NORGE
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"NORTH POLE FLIGHT FROM ROME TO TELLER, ALASKA"
MOTION AND STILL PICTURES Tickets $1.00, $1.50, $2.00, plus tax
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HERALD Nov 13 NEWMAN Travel Talks Color Views Motion Pictures
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[25]

[26]

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BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

THE FIRST CONCERT OF THE MONDAY EVENING SERIES,
NEXT MONDAY AT 8.15 STILL A FEW SEASON TICKETS

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SUN. AFT., DEC. 5, at 3.30 — **JOSEF HOFMANN**

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SAT. MAT. AT 2.30
NAPLES AND ITS RIVIERA

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SYMPHONY HALL

3 PERFORMANCES ONLY

MONDAY & TUESDAY EVES., NOV. 22-23, at 9 P. M.
TUESDAY AFTERNOON, NOV. 23, at 3 P. M.
E. RAY GOETZ Presents

RAQUEL MELLER

IN HER SPANISH REVUE-RECITALS

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PRICES: $5, $3, $2, $1 Plus 10% Tax. SEATS NOW

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SYMPHONY HALL

BOSTON SYM
ORCHEST
SERGE KOUSSEVITZKY,
THE FIRST CONCERT OF THE MONDAY
NEXT MONDAY AT 8:15 STILL A FEW
A SERIES OF FIVE CONCERTS ON TUESD
Nov. 30, Jan. 4, Feb. 8, Mar. 1, A
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A FEW SEASON TICKETS $4.00, $6.00, $9.
FIRST AND ONLY N. E. APPEARANCE T
THE GOLDMAN
TOMORROW at 3:30 and at 8:15
EDWIN FRANKO GOLDM
AMERICAN With N
PHILLIPS C
Soloist, DEL STAIGERS, Worl
NEXT SUN. AFT., NOV. 21, at 3:30
FRIEDA HE
WORLD-FAMOUS SO
SUN. AFT., NOV. 28, at 3:30
TITO SCH
NEXT TUES. EVE. AT 8:15
GEN. UMBERTO NOBILE
Constructor and Navigator of the Airship
"NORTH POLE FLIGHT FROM ROME TO T
MOTION AND STILL PICTURES Tickets $1.00
NEWMAN Traveltalks
IMPRESSION
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
NAPLES
Tickets 50c, 75c, $1.10, $1
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TUESDAY AFTERNOON, NOV. 23
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Hon. Malc
Miss Grac
Mrs. Pier
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SUN. AFT., DEC. 5, at 3.30 — **JOSEF HOFMANN**

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[27]

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Edwin Franko Goldman, Cond.

With

Phillips Carlin

Soloist, DEL STAIGERS

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TONIGHT AT 8:15

Opening Concert Monday Eve. Series

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

TOMORROW EVENING AT 8:15

GENERAL UMBERTO

NOBILE

Constructor and Navigator of the Airship "Norge"

FLIGHT OVER THE NORTH POLE

From Rome to Teller, Alaska

MOTION AND STILL PICTURES

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Nov. 22 and 23

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FLIGHT OVER THE NORTH POLE

From Rome to Teller, Alaska

Motion and Still Pictures

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NOBILE

Constructor and Navigator of the Airship "Norge"

WILL DESCRIBE in ITALIAN

Flight Over the North Pole

FROM ROME TO TELLER, ALASKA

MOTION AND STILL PICTURES

Tickets $1, $1.50, $2.00, Plus Tax

AMERICAN Nov 16

SYMPHONY HALL

Tonight at 8:15

GENERAL UMBERTO

NOBILE

Constructor and Navigator of the Airship "Norge"

Will Describe in Italian

FLIGHT OVER THE NORTH POLE

FROM ROME TO TELLER, ALASKA

MOTION and STILL PICTURES

TICKETS $1, $1.50, $2.00, plus tax

TRAVELER Nov 16

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3 PERFORMANCES ONLY

Mon. & Tues. Eves. & Tues. Mat.

Nov. 22 and 23

SYMPHONY HALL

RAQUEL MELLER

PRICES: $5, $3, $2, $1. Plus 10% tax

SEATS NOW SELLING

SYMPHONY HALL

Tonight at 8:15

GENERAL UMBERTO

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FLIGHT OVER THE NORTH POLE

FROM ROME TO TELLER, ALASKA

MOTION and STILL PICTURES

TICKETS $1, $1.50, $2.00, plus tax

HERALD Nov 16

SYMPHONY HALL

NEWMAN — Travel Talks, Color Views, Motion Pictures

NEXT FRI EVE AT 8:15 — NEXT SAT MAT AT 2:30

NAPLES AND ITS RIVIERA

Tickets 50c to $1.50, Now

HERALD Nov 17

SYMPHONY HALL

NEWMAN — Travel Talks, Color Views, Motion Pictures

TOMORROW AT 8:15 — SAT. Mat. AT 2:30

NAPLES AND ITS RIVIERA

Tickets 50c to $1.50 Now

GLOBE Nov 16

SYMPHONY HALL

NEWMAN — Travel Talks, Color Views, Motion Pictures

Tomorrow AT 8:15 — Sat. AT 2:30

NAPLES AND ITS RIVIERA

Tickets 50c to $1.50, Now

Nov 16

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FLIGHT OVER THE NORTH POLE

From Rome to Teller, Alaska

MOTION AND STILL PICTURES

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Post Nov 16

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GENERAL UMBERTO

NOBILE

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WILL DESCRIBE IN ITALIAN

Flight Over The North Pole

FROM ROME TO TELLER, ALASKA

MOTION AND STILL PICTURES

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TRANSCRIPT Nov 16

SYMPHONY HALL

NEWMAN — Travel Talks, Color Views, Motion Pictures

NEXT FRI. EVE. AT 8.15 — NEXT SAT. MAT. AT 2.30

NAPLES AND ITS RIVIERA

Tickets 50c to $1.50, Now

TRANSCRIPT Nov

SYMPHONY HALL

NEWMAN — Travel Talks, Color Views, Motion Pictures

TOMORROW AT 8.15 — SAT. AT 2.30

NAPLES AND ITS RIVIERA

Tickets 50c to $1.50, Now

TRANS. Nov 18

SYMPHONY HALL

NEWMAN — Travel Talks, Color Views, Motion Pictures

Tomorrow AT 8:15 — Sat. AT 2:30

NAPLES AND ITS RIVIERA

Tickets 50c to $1.50, Now

HER. Nov 18

SYMPHONY HALL

NEWMAN — Travel Talks, Color Views, Motion Pictures

TONIGHT at 8:15 — TOMOR AT 2:30

NAPLES AND ITS RIVIERA

Tickets 50c, 75c, $1, $1.50, Now

Take Nov 17

SYMPHONY HALL

NEWMAN — Travel Talks, Color Views, Motion Pictures

TONIGHT at 8.15 — TOMOR AT 2.30

NAPLES AND ITS RIVIERA

Tickets 50c, 75c $1, $1.50 Now

SYMPHONY HALL

SUN. EVE., NOV. 21, at 8.15

CONCERT BY

POMPEO'S SYMPHONY BAND

75—World Renowned Musicians—75

Maestro Giovanni Pompeo, Conductor

Soloists: IDA VERBINI, Noted Soprano

MASTER ROBT. POMPEO, Pianist

8-Yr.-Old "Little Paderewski"

Seats at Pop. Prices at Symphony Hall Box Office

Managem't Tommaso Nazzaro

TRANS. Nov 17

SYMPHONY HALL

LAST DAYS OF SEASON SALE FOR THE FIVE TUESDAY AFTERNOON CONCERTS BY THE

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Nov. 30, Jan. 4, Feb. 8, March 1, April 26 at 3:15

Programmes Will Be Grouped According to the Various National Schools Opening Programme, Nov. 30, includes Beethoven, Wagner, Strauss and Brahms

A FEW SEASON TICKETS, $4.00, $6.00, $9.00, $12.00 (no tax)

THURS. EVE. DEC. 9 at 8:15 — HARVARD GLEE CLUB — SOLOIST HAROLD BAUER Pianist

Tickets $1, $1.50, $2.00, $2.50 (no tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

SYMPHONY HALL

MONDAY and TUESDAY EVENINGS at 9 P. M.

TUESDAY AFTERNOON at 3 P. M.

3 PERFORMANCES ONLY

E. RAY GOETZ HAS THE HONOR TO PRESENT

RAQUEL MELLER

IN HER SPANISH REVUE-RECITALS

PRICES: $5, $3, $2, $1 Plus 10% Tax. SEATS SELLING

SYMPHONY HALL

NEWMAN — Travel Talks, Color Views, Motion Pictures

NEXT FRI EVE AT 8:15 — NEXT SAT MAT AT 2:30

NAPLES AND ITS RIVIERA

Tickets 50c to $1.50, Now

SYMPHONY HALL

SUN. EVE., NOV. 21st, at 8:15

CONCERT BY

POMPEO'S SYMPHONY BAND

75—World Renowned Musicians—75

Maestro Giovanni Pompeo, Conductor

Soloists: IDA VERBINI, Noted Soprano

MASTER ROBT. POMPEO, Pianist

8-Yr.-Old "Little Paderewski"

Seats at Pop. Prices at Symphony Hall Box Office

Management Tommaso Nazzaro

GLOBE Nov 18

SYMPHONY HALL

Tomorrow at 3:30 — FRIEDA HEMPEL

Tomorrow Night at 8:15 — POMPEO'S Symphony Band

MAESTRO GIOVANNI POMPEO, Conductor

75—WORLD RENOWNED MUSICIANS—75

Soloists: IDA VERBINI, Noted Soprano

Master Robert Pompeo, Pianist—8 yrs. old—"Little Paderewski"

NEXT SUN. AFT., NOV. 28, at 3:30 — TITO SCHIPA

NEWMAN Traveltalks — Exquisite Color Views and Motion Pictures — IMPRESSIONS OF 1926

NEXT FRI. EVE., 8:15 — SAT. MAT. AT 2:30 — ROME — With Ostia, Frascati & Tivoli

Live Motion Pictures of ITALY'S MAN OF THE HOUR—MUSSOLINI

Tickets 50c, 75c, $1.10, $1.65

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRAVELER Nov 20

SYMPHONY HALL

NEWMAN — Travel Talks, Color Views, Motion Pictures

TONIGHT at 8:15 TOMOR AT 2:30

NAPLES AND ITS RIVIERA

Past Nov 19

Tickets 50c, 75c, $1, $1.50, Now

SYMPHONY HALL

NEWMAN — Travel Talks, Color Views, Motion Pictures

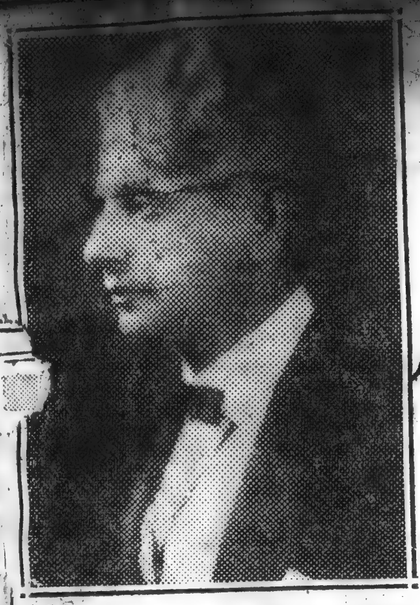
Herald Nov 19

TONIGHT at 8:15 TOMOR AT 2:30

NAPLES AND ITS RIVIERA

Tickets 50c, 75c, $1, $1.50, Now

[28]



Symphony Hall
Sunday Afternoon & Evening, Nov. 14
First and Only New England Appearance This Season
THE
Goldman Band
Edwin Franko Goldman, Cond.
ADVOCATE Nov 14
Phillips Carlin
Soloist, DEL STAIGERS
World's Greatest Cornetist
Tickets, $1, $1.50, $2.00, $2.50, plus tax. On sale at Shapiro's Book Store, 8 Leverett street, and Symphony Hall.

SYMPHONY HALL
FIRST AND ONLY N. E. APPEARANCE THIS SEASON
THE GOLDMAN BAND
EDWIN FRANKO GOLDMAN, Conductor
With
PHILLIPS CARLIN
Soloist, DEL STAIGERS, World's Greatest Cornetist
TODAY at 3:30 and at 8:15
NEXT SUN. AFT., NOV 21 at 3:30
ADVERTISER NOV 14
FRIEDA HEMPEL
WORLD-FAMOUS SOPRANO
Next Tues. Eve. at 8:15
GEN. UMBERTO
NOBILE
NORGE
Constructor and Navigator of the Airship "Norge"
"NORTH POLE FLIGHT FROM ROME TO TELLER, ALASKA"
MOTION AND STILL PICTURES Tickets $1.00, $1.50 $2.00, plus tax
NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1926
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
NAPLES AND ITS RIVIERA
Tickets 50c, 75c, $1.10, $1.65
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

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3 PERFORMANCES ONLY
Mon. & Tues. Eves. & Tues. Mat.
Nov. 22 and 23
SYMPHONY HALL

RAQUEL MELLER
PRICES: $5, $3, $2, $1. Plus 10% tax
SEATS NOW SELLING

SYMPHONY HALL
Tonight at 8:15
GENERAL UMBERTO
NOBILE
Constructor and Navigator of the Airship "Norge"
Will Describe in Italian
FLIGHT OVER THE NORTH POLE
FROM ROME TO TELLER, ALASKA
MOTION and STILL PICTURES
TICKETS $1, $1.50, $2.00, plus tax

SYMPHONY HALL
TONIGHT at 8:15
GENERAL UMBERTO
NOBILE
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WILL DESCRIBE IN ITALIAN
Flight Over The North Pole
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MOTION AND STILL PICTURES
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SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
NAPLES AND ITS RIVIERA
Tickets 50c, 75c, $1, $1.50, Now

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8.15 TOMOR AT 2.30
NAPLES AND ITS RIVIERA
Tickets 50c, 75c $1, $1.50 Now

SYMPHONY HALL
SUN. EVE., NOV. 21, at 8.15
CONCERT BY
POMPEO'S SYMPHONY BAND
75—World Renowned Musicians—75
Maestro Giovanni Pompeo, Conductor
Soloists: IDA VERBINI, Noted Soprano
MASTER ROBT. POMPEO, Pianist
8-Yr.-Old "Little Paderewski"
Seats at Pop. Prices at Symphony Hall Box Office
Managem't Tommaso Nazzaro

SYMPHONY HALL
TONIGHT AT 8:15
Opening Concert Monday Eve. Series
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
TOMORROW EVENING AT 8:15
GENERAL UMBERTO
NOBILE
Constructor and Navigator of the Airship "Norge"
FLIGHT OVER THE NORTH POLE
From Rome to Teller, Alaska
MOTION AND STILL PICTURES
Tickets $1.00, $1.50, $2.00 plus tax

SYMPHONY HALL
TONIGHT AT 8:15
Opening Concert Monday Eve. Series
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
TOMORROW EVE. AT 8:15
GENERAL UMBERTO
NOBILE
Constructor and Navigator of the Airship "Norge"
FLIGHT OVER THE NORTH POLE
FROM ROME TO TELLER, ALASKA
MOTION and STILL PICTURES
TICKETS $1, $1.50, $2.00 plus tax

---

3 PERFORMANCES ONLY
Mon. & Tues. Eves. & Tues. Mat.
Nov. 22 and 23
SYMPHONY HALL

RAQUEL MELLER
PRICES: $5, $3, $2, $1. Plus 10% tax
SEATS NOW SELLING

SYMPHONY HALL
TONIGHT AT 8:15
Opening Concert Monday Eve. Series
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
TOMORROW EVE. AT 8:15
GENERAL UMBERTO
NOBILE
Constructor and Navigator of the Airship "Norge"
FLIGHT OVER THE NORTH POLE
FROM ROME TO TELLER, ALASKA
MOTION and STILL PICTURES
TICKETS $1, $1.50, $2.00, plus tax

SYMPHONY HALL
TOMORROW EVE. AT 8:15
GENERAL UMBERTO
NOBILE
Constructor and Navigator of the Airship "Norge"
FLIGHT OVER THE NORTH POLE
From Rome to Teller, Alaska
Motion and Still Pictures
Tickets $1, $1.50, $2.00, plus tax

SYMPHONY HALL
Tomorrow Eve. at 8:15
GENERAL UMBERTO
NOBILE
Constructor and Navigator of the Airship "Norge"
FLIGHT OVER THE NORTH POLE
FROM ROME TO TELLER, ALASKA
MOTION AND STILL PICTURES
Tickets $1, $1.50, $2.00, Plus Tax

SYMPHONY HALL
TONIGHT AT 8:15
GENERAL UMBERTO
NOBILE
Constructor and Navigator of the Airship "Norge"
WILL DESCRIBE in ITALIAN
Flight Over the North Pole
FROM ROME TO TELLER, ALASKA
MOTION AND STILL PICTURES
Tickets $1, $1.50, $2.00, Plus Tax

SYMPHONY HALL
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Will Describe in Italian
FLIGHT OVER THE NORTH POLE
FROM ROME TO TELLER, ALASKA
MOTION and STILL PICTURES
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SYMPHONY HALL
MONDAY and TUESDAY EVENINGS at 9 P. M.
TUESDAY AFTERNOON at 3 P. M.
3 PERFORMANCES ONLY
E. RAY GOETZ HAS THE HONOR TO PRESENT

RAQUEL MELLER
IN HER SPANISH REVUE-RECITALS
PRICES: $5, $3, $2, $1 Plus 10% Tax. SEATS SELLING

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
NEXT FRI EVE AT 8:15 NEXT SAT MAT AT 2:30
NAPLES AND ITS RIVIERA
Tickets 50c to $1.50, Now

SYMPHONY HALL
SUN. EVE., NOV. 21st, at 8:15
CONCERT BY
POMPEO'S SYMPHONY BAND
75—World Renowned Musicians—75
Maestro Giovanni Pompeo, Conductor
Soloists: IDA VERBINI, Noted Soprano
MASTER ROBT. POMPEO, Pianist
8-Yr.-Old "Little Paderewski"
Seats at Pop. Prices at Symphony Hall Box Office
Management Tommaso Nazzaro

SYMPHONY HALL
LAST DAYS OF SEASON SALE FOR THE FIVE TUESDAY AFTERNOON CONCERTS BY THE
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Nov. 30, Jan. 4, Feb. 8, March 1, April 26 at 3:15
Programmes Will Be Grouped According to the Various National Schools
Opening Programme, Nov. 30, includes Beethoven, Wagner, Strauss and Brahms
A FEW SEASON TICKETS, $4.00, $6.00, $9.00, $12.00 (no tax)
THURS. EVE. DEC. 9 at 8:15
HARVARD GLEE CLUB
SOLOIST HAROLD BAUER Pianist
Tickets $1, $1.50, $2.00, $2.50 (no tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
NEXT FRI. EVE. AT 8.15 NEXT SAT. MAT. AT 2.30
NAPLES AND ITS RIVIERA
Tickets 50c to $1.50, Now

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW AT 8:15 SAT. Mat. AT 2:30
NAPLES AND ITS RIVIERA
Tickets 50c to $1.50 Now

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
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NAPLES AND ITS RIVIERA
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NEWMAN Travel Talks Color Views Motion Pictures
Tomorrow AT 8:15 Sat. AT 2:30
NAPLES AND ITS RIVIERA
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SYMPHONY HALL
Tomorrow at 3:30
FRIEDA HEMPEL
Tomorrow Night at 8:15
POMPEO'S Symphony Band
MAESTRO GIOVANNI POMPEO, Conductor
75—WORLD RENOWNED MUSICIANS—75
Soloists: IDA VERBINI, Noted Soprano
Master Robert Pompeo, Pianist—8 yrs. old—"Little Paderewski"
NEXT SUN. AFT., NOV. 28, at 3:30
TITO SCHIPA
NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1926
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
ROME With Ostia Frascati & Tivoli
Live Motion Pictures of ITALY'S MAN OF THE HOUR—MUSSOLINI
Tickets 50c, 75c, $1.10, $1.65
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

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NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
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NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
NAPLES AND ITS RIVIERA
Tickets 50c, 75c, $1, $1.50, Now

SYMPHONY HALL

TODAY at 3:30 — **FRIEDA HEMPEL**

TONIGHT at 8:15 — **POMPEO'S Symphony Band**

MAESTRO GIOVANNI POMPEO, Conductor
75—WORLD RENOWNED MUSICIANS—75
Soloists: IDA VERBINI, Noted Soprano
Master Robert Pompeo, Pianist--8 yrs. old--"Little Paderewski"

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IMPRESSIONS OF 1926
NEXT FRI. EVE., 8:15 — SAT. MAT. AT 2:30 — **ROME** — With Ostia Frascati & Tivoli
Live Motion Pictures of Italy's Man of the Hour—MUSSOLINI
Tickets 50c, 75c, $1.10, $1.65
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

ADVERTIZER Nov 21

SYMPHONY HALL

NEWMAN Travel Talks, Color Views, Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
ROME WITH OSTIA FRASCATI & TIVOLI
LIVE MOTION PICTURES OF ITALY'S MAN OF THE HOUR — MUSSOLINI
Tickets 50c, 75c, $1, $1.50, Now

NEXT SUN. AFT. at 3:30
TITO
SCHIPA
Tickets $1 to $1.50 plus tax

HER. Nov 24

SYMPHONY HALL

TOMORROW AT 3:30
TITO
SCHIPA
Tickets $1, $1.50, $2, $2.50 Plus Tax

SUN. EVE., DEC. 5, AT 8
RUTH POSSELT VIOLIN

AMER Nov 27

SYMPHONY HALL

NEWMAN Travel Talks, Color Views, Motion Pictures
TODAY at 2:30
ROME WITH OSTIA, FRASCATI & TIVOLI
Live Motion Pictures of Italy's Man of the Hour—MUSSOLINI
Tickets 50c to $1.50, Now

TOMORROW AFT., AT 3:30
TITO
SCHIPA
Tickets $1 to $2.50, Plus Tax.

POST Nov 27

SYMPHONY HALL

NEXT SUNDAY AFT AT 3.30
TITO
SCHIPA
Tickets $1, $1.50, $2.00, $2.50 plus tax

SUN. AFT. DEC. 5, 3.30
JOSEF
HOFMANN
Tickets $1, $1.50, $2.00, $2.50 plus tax.

TRANS. Nov 22

SYMPHONY HALL

LAST DAYS OF SEASON SALE FOR THE
FIVE TUESDAY AFTERNOON CONCERTS BY THE
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Nov. 30, Jan. 4, Feb. 8, Mar. 1, Apr. 26 at 3.15
Programs Will Be Grouped According to the Various National Schools
Opening Program, Nov. 30, includes Beethoven, Wagner, Strauss and Brahms
A FEW SEASON TICKETS $4.00, $6.00, $9.00, $12.00 (no tax)

NEXT SUN. AFT., at 3.30 — **TITO SCHIPA**
SUN. AFT., DEC. 5, at 3.30 — **JOSEF HOFMANN**

NEWMAN Traveltalks — Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1926
NEXT FRI. EVE., 8.15 — SAT. MAT. AT 2.30 — **ROME** — With Ostia Frascati & Tivoli
LIVE MOTION PICTURES OF ITALY'S MAN OF THE HOUR—MUSSOLINI
Tickets 50c, 75c, $1.10, $1.65
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS Nov 24

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
OPENING CONCERT OF THE TUESDAY SERIES NEXT TUESDAY AT 3:15
Programmes Will Be Grouped According to the Various National Schools
Opening Programme, Nov. 30, includes Beethoven, Wagner, Strauss & Brahms
TICKETS NOW AT BOX OFFICE

TOMORROW at 3:30 — **TITO SCHIPA**
NEXT SUN. AFT. DEC. 5 at 3:30 — **JOSEF HOFMANN**
THURS. EVE. DEC. 9 AT 8:15 — **HARVARD GLEE CLUB** SOLOIST HAROLD BAUER Pianist
Tickets $1, $1.50, $2.00, $2.50 (no tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

MONITOR Nov 27

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
OPENING CONCERT OF THE TUESDAY SERIES NEXT TUESDAY AT 3:15
Programmes Will Be Grouped According to the Various National Schools
Opening Programme, Nov. 30, includes Beethoven, Wagner, Strauss & Brahms
TICKETS NOW AT BOX OFFICE

TOMORROW at 3:30 — **TITO SCHIPA**

NEWMAN Traveltalks — Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1926
NEXT FRI. EVE., 8.15 — SAT. MAT. AT 2:30 — **FLORENCE** — ASSISI, SIENA, PERUGIA
Live Motion Pictures of ITALY'S MAN OF THE HOUR—MUSSOLINI
Tickets 50c, 75c, $1.10, $1.65
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRAVELER Nov 27

SYMPHONY HALL

NEWMAN Travel Talks, Color Views, Motion Pictures
TODAY at 2:30
ROME WITH OSTIA FRASCATI & TIVOLI
LIVE MOTION PICTURES OF ITALY'S MAN OF THE HOUR — MUSSOLINI
Tickets 50c, 75c, $1, $1.50, Now

TOMORROW AFT. at 3:30
TITO
SCHIPA
Tickets $1 to $2.50 plus tax

JOINT RECITAL
KURENKO SOPRANO — **CORNELL** PIANIST
SYMPHONY HALL
MONDAY EVE., NOV. 29, 1926
Tickets for Sale at Box Office

GLOBE Nov 27

SYMPHONY HALL

NEWMAN Travel Talks, Color Views, Motion Pictures
TODAY at 2:30
ROME WITH OSTIA FRASCATI & TIVOLI
LIVE MOTION PICTURES OF ITALY'S MAN OF THE HOUR — MUSSOLINI
Tickets 50c, 75c, $1, $1.50, Now

TOMORROW AFT. at 3:30
TITO
SCHIPA
Tickets $1 to $2.50 plus tax

HERALD Nov 27

SYMPHONY HALL

LAST DAYS OF SEASON SALE FOR THE
FIVE TUESDAY AFTERNOON CONCERTS BY THE
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Nov. 30, Jan. 4, Feb. 8, Mar. 1, Apr. 26 at 3:15
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NEXT SUN. AFT., NOV. 28, at 3:30 — **TITO SCHIPA**
SUN. AFT., DEC. 5 at 3:30 — **JOSEF HOFMANN**

NEWMAN Traveltalks — Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1926
TOMORROW EVE. 8:15 — SAT. MAT. AT 2:30 — **ROME** — With Ostia Frascati & Tivoli
Live Motion Pictures of ITALY'S MAN OF THE HOUR—MUSSOLINI
Tickets 50c, 75c, $1.10, $1.65
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

HERALD Nov 25

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
OPENING CONCERT OF THE TUESDAY SERIES NEXT TUESDAY AT 3:15
Programmes Will Be Grouped According to the Various National Schools
Opening Programme, Nov. 30, includes Beethoven, Wagner, Strauss & Brahms
TICKETS NOW AT BOX OFFICE

TODAY at 3.30 — **TITO SCHIPA**
NEXT SUN. AFT., DEC. 5 at 3:30 — **JOSEF HOFMANN**

NEWMAN Traveltalks — Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1926
NEXT FRI. EVE., 8.15 — SAT. MAT. AT 2:30 — **FLORENCE** — ASSISI, SIENA, PERUGIA
Live Motion Pictures of ITALY'S MAN OF THE HOUR—MUSSOLINI
Tickets 50c, 75c, $1.10, $1.65

NEXT SUN. EVE., DEC. 5, at 8:00 — **RUTH POSSELT** VIOLIN

THURS. EVE. DEC. 9 AT 8:15 — **HARVARD GLEE CLUB** SOLOIST HAROLD BAUER Pianist
Tickets $1, $1.50, $2.00, $2.50 (no tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

SYMPHONY HALL

NEWMAN Travel Talks, Color Views, Motion Pictures
TOMORROW AT 8:15 SAT. MAT. AT 2:30
ROME WITH OSTIA, FRASCATI & TIVOLI
Live Motion Pictures of Italy's Man of the Hour—MUSSOLINI
Tickets 50c to $1.50, Now

NEXT SUN. AFT. AT 3:30
TITO
SCHIPA
Tickets $1 to $2.50 plus tax

POST. Nov 25

SYMPHONY HALL

NEWMAN Travel Talks, Color Views, Motion Pictures
TOMORROW AT 8:15 SAT. Mat. AT 2:30
ROME WITH OSTIA, FRASCATI & TIVOLI
LIVE MOTION PICTURES OF ITALY'S MAN OF THE HOUR—MUSSOLINI
Tickets 50c to $1.50, Now

NEXT SUN. AFT. at 3:30
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SCHIPA
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GLOBE Nov 25

SYMPHONY HALL

MONDAY EVENING—NOVEMBER 29
JOINT RECITAL
KURENKO (SOPRANO) — **CORNELL** (PIANIST)
Tickets on Sale at Box Office

FIRST APPEARANCE OF
DETROIT SYMPHONY ORCHESTRA
MONDAY EVENING, DECEMBER 6
OSSIP GABRILOWITZ, Conductor
Tickets on Sale at Box Office

TEL. Nov 28

SYMPHONY HALL

TODAY at 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
OPENING CONCERT TUESDAY SERIES
Programme Includes Beethoven, Wagner, Strauss and Brahms.
Tickets at Box Office

SUN. AFT., DEC. 12, AT 3:30
JOHN
McCORMACK

POST Nov 30

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

OPENING CONCERT OF THE TUESDAY SERIES NEXT TUESDAY AT 3.15

Programs Will Be Grouped According to the Various National Schools
Opening Program, Nov. 30, includes Beethoven, Wagner, Strauss and Brahms

TICKETS NOW AT BOX OFFICE

Tomorrow at 3.30 — **TITO SCHIPA**

NEXT SUN. AFT., DEC. 5, at 3.30 — **JOSEF HOFMANN**

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Tickets $1, $1.50, $2.00, $2.50 (no tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

First Appearance of

DETROIT SYMPHONY ORCHESTRA

Monday Evening, December 6, 1926
SYMPHONY HALL
OSSIP GABRILOWITSCH, Conductor

Joint Recital

KURENKO SOPRANO — **CORNELL** PIANIST

SYMPHONY HALL
Monday Evening, November 29, 1926
Tickets For Sale at Box Office

TRANS. Nov 28

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

OPENING CONCERT OF THE TUESDAY SERIES NEXT TUESDAY AT 3:15
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FIRST APPEARANCE OF

Detroit Symphony Orchestra

Monday Evening, December 6, 1926

SYMPHONY HALL

Ossip Gabrilowitsch, Conductor

TICKETS ON SALE AT BOX OFFICE

JOINT RECITAL

Kurenko—Soprano — **Cornell**—Pianist

Symphony Hall, Monday Evening, November 29, 1926

TICKETS FOR SALE AT BOX OFFICE

GLOBE Nov 28

SYMPHONY HALL

NEWMAN Travel Talks, Color Views, Motion Pictures

TONIGHT at 8.15 — TOMORROW at 2.30

FLORENCE — ASSISI, SIENA, PERUGIA

LIVE MOTION PICTURES OF ITALY'S MAN OF THE HOUR—MUSSOLINI
Tickets 50c to $1.50, Now

NEXT SUN. AFT. AT 3.30
JOSEF
HOFMANN
Tickets, $1 to $2.50, Plus Tax

TRAV. DEC 3

SYMPHONY HALL

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SYMPHONY HALL

Monday Evening, December 6
FIRST APPEARANCE OF
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SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

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POST Nov 28

SYMPHONY HALL

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TRANS. DEC 1

SYMPHONY HALL

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DETROIT SYMPHONY ORCHESTRA

Gabrilowitsch
CONDUCTOR

SYMPHONY HALL
MON. EVE., DEC. 6, AT 8:15
TICKETS ON SALE AT BOX OFFICE
Management WETTERLOW MUSICAL BUREAU, Inc.

GLOBE DEC 3

SYMPHONY HALL

NEWMAN Travel Talks, Color Views, Motion Pictures

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TRANS DEC 2

SYMPHONY HALL

NEWMAN Travel Talks, Color Views, Motion Pictures

TONIGHT at 8:15 — TOMORROW at 2:30

FLORENCE — ASSISI, SIENA, PERUGIA

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JOSEF
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SYMPHONY HALL

Monday Evening, December 6
FIRST APPEARANCE OF
DETROIT SYMPHONY ORCHESTRA
OSSIP GABRILOWITZ, Conductor
Tickets on Sale at Box Office

First Boston Appearance

DETROIT SYMPHONY ORCHESTRA

SYMPHONY HALL
Monday Evening, Dec. 6, at 8:15
Tickets $1.10, $1.65, $2.20, $2.75, Including tax. Now on Sale at Box Office
Management Wetterlow Musical Bureau, Inc.

SYMPHONY HALL

NEWMAN Travel Talks, Color Views, Motion Pictures

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POST DEC 3

[30]

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SERGE KOUSSEVITZKY, Conductor

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Monday Evening, December 6, 1926

SYMPHONY HALL

OSSIP GABRILOWITSCH, Conductor

Joint Recital

KURENKO SOPRANO — **CORNELL** PIANIST

SYMPHONY HALL

Monday Evening, November 29, 1926

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TRANS. Nov 28

SYMPHONY HALL

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SUN. AFT., DEC. 12, at 3:30 — **JOHN McCORMACK**

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TRANS. DEC 1

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NEXT SUN. AFT. AT 3.30
JOSEF
HOFMANN
Tickets, $1 to $2.50, Plus Tax

TRAV. DEC 3

FIRST APPEARANCE OF

Detroit Symphony Orchestra

Monday Evening, December 6, 1926

SYMPHONY HALL

Ossip Gabrilowitsch, Conductor

TICKETS ON SALE AT BOX OFFICE

JOINT RECITAL

Kurenko—Soprano — **Cornell**—Pianist

Symphony Hall, Monday Evening, November 29, 1926

TICKETS FOR SALE AT BOX OFFICE

GLOBE Nov 28

SYMPHONY HALL

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HER. DEC 3.

SYMPHONY HALL

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DETROIT SYMPHONY ORCHESTRA

Gabrilowitsch

CONDUCTOR

SYMPHONY HALL

MON. EVE., DEC. 6, AT 8:15

TICKETS ON SALE AT BOX OFFICE

Management WETTERLOW MUSICAL BUREAU, Inc.

GLOBE DEC 3

SYMPHONY HALL

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TOMORROW at 8.15 — NEXT SAT. MAT. at 2.30

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TRANS DEC 2

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POST DEC 3

SYMPHONY HALL

Monday Evening, December 6

FIRST APPEARANCE OF

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITZ, Conductor

Tickets on Sale at Box Office

First Boston Appearance

DETROIT SYMPHONY ORCHESTRA

SYMPHONY HALL

Monday Evening, Dec. 6, at 8:15

Tickets $1.10, $1.65, $2.20, $2.75, including tax. Now on Sale at Box Office

Management Wetterlow Musical Bureau, Inc.

[30]

SYMPHONY HALL

Tomorrow at 3:30 — **JOSEF HOFMANN**

NEXT SUN. AFT. DEC. 12 at 3:30 — **JOHN McCORMACK**

SUN. AFT. DEC. 19, 3:30 MON. EVE. DEC. 20, 8:15 — **HANDEL and HAYDN Society** Emil Mollenhauer Conductor
MESSIAH GERTRUDE EHRHART, GRACE LESLIE, JOSEPH LAUTNER, ROYAL DADMUN.

NEXT THURS. EVE. DEC. 9 at 8:15 — **HARVARD GLEE CLUB**
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—HAROLD BAUER—Piano

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
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NEXT FRI. EVE., 8.15 SAT. MAT. AT 2:30 — **VENICE** AND THE ITALIAN LAKES
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TRAV. DEC 4

SYMPHONY HALL

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TONIGHT at 8:00 — **RUTH POSSELT** VIOLIN

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POST DEC 8

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LIVE MOTION PICTURES OF ITALY'S MAN OF THE HOUR—MUSSOLINI
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MASTER PIANIST OF THEM ALL

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POST DEC 4

DETROIT SYMPHONY ORCHESTRA
Gabrilowitsch
CONDUCTOR
SYMPHONY HALL
MON. EVE., DEC. 6, AT 8:15
TICKETS ON SALE AT BOX OFFICE
Management WETTERLOW MUSICAL BUREAU, Inc.

GLOBE Dec 4

DETROIT SYMPHONY ORCHESTRA
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GLOBE Dec 5

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ADVERTIZER DEC 5

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NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1926
NEXT FRI. EVE., 8:15 SAT. MAT. AT 2:30 — **VENICE** AND THE ITALIAN LAKES
Live Motion Pictures of ITALY'S MAN OF THE HOUR—MUSSOLINI
Tickets 50c, 75c, $1.10, $1.65
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

HER DEC 7

SYMPHONY HALL

TODAY at 3:30 — **JOSEF HOFMANN**

TONIGHT at 8:00 — **RUTH POSSELT** VIOLIN

NEXT SUN. AFT. at 3:30 — **JOHN McCORMACK**

SYMPHONY HALL
MONDAY EVENING, DECEMBER 6
FIRST APPEARANCE OF
DETROIT SYMPHONY ORCHESTRA
OSSIP GABRILOWITZ, Conductor
Tickets on Sale at Box Office

HERALD DEC 5

SYMPHONY HALL

NEXT SUN. AFT. at 3:30 — **McCORMACK**

NEXT THURS. EVE. at 8:15 — **HARVARD GLEE CLUB**
SOLOIST
HAROLD BAUER
Tickets $1 to $2.50—No tax

SYMPHONY HALL

NEXT SUN. AFT. at 3.30 — **McCORMACK**

NEXT THURS. EVE. at 8:15 — **HARVARD GLEE CLUB**
SOLOIST:
HAROLD BAUER
Tickets $1 to $2.50, no tax

POST DEC 7

SYMPHONY HALL

NEXT SUN. AFT. at 3:30 — **McCormack**

NEXT THURS. EVE. at 8:15 — **HARVARD GLEE CLUB**
SOLOIST
HAROLD BAUER
TICKETS: $1 to $2.50, No Tax

GLOBE DEC 7

SYMPHONY HALL
NEXT SUN. AFT. at 3.30
McCORMACK

TRANS DEC 6

SYMPHONY HALL
Tomorrow Eve. at 8:15
HARVARD GLEE CLUB
SOLOIST:
HAROLD BAUER
Tickets $1 to $2.50, no tax

NEXT SUN. AFT. AT 3.30
McCORMACK
An Old-time McCormack Popular Program

POST DEC 8

SYMPHONY HALL
TOMORROW EVE. AT 8:15
HARVARD GLEE CLUB
SOLOIST
HAROLD BAUER
TICKETS: $1 to $2.50, No Tax

NEXT SUN. AFT. AT 3:30
McCORMACK

GLOBE-DEC. 8

SYMPHONY HALL
TONIGHT AT 8.15
HARVARD GLEE CLUB
SOLOIST:
HAROLD BAUER
Tickets $1 to $2.50, no tax

NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW at 8.15 NEXT SAT. MAT. at 2.30
VENICE AND THE ITALIAN LAKES
LIVE MOTION PICTURES OF ITALY'S MAN OF THE HOUR—MUSSOLINI
Tickets 50c to $1.50, Now

NEXT SUN. AFT. AT 3.30
McCORMACK

TRANS DEC 9

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
SOLOIST
HAROLD BAUER
TICKETS: $1 to $2.50, No Tax

NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW AT 8:15 NEXT SAT MAT AT 2:30
VENICE
AND THE ITALIAN LAKES
LIVE MOTION PICTURES OF ITALY'S MAN OF THE HOUR—MUSSOLINI
Tickets 50c to $1.50, Now

NEXT SUN. AFT. AT 3:30
McCORMACK

GLOBE DEC 9

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
McCORMACK

TRANS DEC 6

CUT-OUT

SYMPHONY HALL

NEXT SUN. AFT., Dec. 12 at 3.30 — **JOHN McCORMACK**

SUN. AFT. DEC. 19, 3.30 MON. EVE. DEC. 20, 8.15 — **HANDEL and HAYDN Society** Emil Mollenhauer Conductor
MESSIAH GERTRUDE EHRHART, GRACE LESLIE, JOSEPH LAUTNER, ROYAL DADMUN

SUN. AFT. DEC. 26 at 3.30 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT

TOMORROW EVE. DEC. 9 at 8.15 —
First Chance Before the Camera
My first chance before a movie cam[e]ra. My ambition burned with a determination to act for the glory of "Twin-[p]etoes" and proved my merit. I [w]

NEWMAN Travel Talks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1926
NEXT FRI. EVE., 8.15 SAT. MAT. AT 2.30 — **VENICE** AND THE ITALIAN LAKES
Live Motion Pictures of ITALY'S MAN OF THE HOUR — MUSSOLINI
Tickets 50c, 75c, $1.10, $1.65
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS DEC 8

SYMPHONY HALL
JOHN CHARLES **THOMAS**
NEXT SUN. AFT. AT 3:30
Celebrated Americ n Baritone
Second Concert of Tuesday Series
Tuesday Aft., Jan. 4, at 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRENCH PROGRAMME
Berlioz ..... "Le Carnaval Romain"
Debussy ..... Nocturnes
Ravel ... "La Valse," Choregraphic Poem
Franck ..... Symphony in D Minor
TICKETS NOW AT BOX OFFICE

POST DEC 30

SYMPHONY HALL
JOHN CHARLES **THOMAS**
NEXT SUN. AFT. AT 3:30
Celebrated American Baritone

POST DEC 31

SYMPHONY HALL
JOHN CHARLES **THOMAS**
NEXT SUN. AFT. AT 3:30
Celebrated American Baritone

GLOBE DEC 31

SYMPHONY HALL
Second Concert of Tuesday Series
THIS AFTERNOON at 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRENCH PROGRAMME
Berlioz ..... "Le Carnaval Romain"
Debussy ..... "La Valse," Choregraphic Poem
Ravel ..... Nocturnes
Franck ..... Symphony in D Minor
TICKETS NOW AT BOX OFFICE
NEXT SUN. AFT. AT 3:30 — **CASALS**
SUN. AFT., JAN. 16, AT 3:30 — MARGUERITE **D'ALVAREZ** CONTRALTO
GEORGE **GERSHWIN** PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3:30 — **RACHMANINOFF**
SUN. AFT., JAN. 30, AT 3:30 — **HAYES**

TRAV JAN 4

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
SOLOIST:
HAROLD BAUER
Tickets $1 to $2.50, no tax

POST DEC 9

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
SOLOIST:
HAROLD BAUER
Tickets $1 to $2.50, no tax

DEC 9

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT 8:15 TOMORROW AT 2:30
VENICE AND THE ITALIAN LAKES
LIVE MOTION PICTURES OF ITALY'S MAN OF THE HOUR—MUSSOLINI
Tickets 50c to $1.50, Now
NEXT SUN. AFT. AT 3:30

John McCormack

GLOBE DEC 10

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT AT 8:15 TOMORROW AT 2:30
VENICE AND THE ITALIAN LAKES
LIVE MOTION PICTURES OF ITALY'S MAN OF THE HOUR—MUSSOLINI
Tickets 50c to $1.50, Now
NEXT SUN. AFT. AT 3.30

John McCormack
AN OLD-TIME McCORMACK POPULAR PROGRAM

POST DEC 10

SYMPHONY HALL—SUNDAY at 3.30
John Charles Thomas
AMERICAN BARITONE
NEXT TUESDAY AFTERNOON AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
SECOND CONCERT TUESDAY SERIES
Program Includes BERLIOZ, DEBUSSY, RAVEL and FRANCK

SUN. AFT. JAN. 9 at 3.30 — **CASALS** World's Greatest 'Cellist
SUN. AFT. JAN. 16 at 3.30 — **MARGUERITE D'ALVAREZ** CONTRALTO and **GEORGE GERSHWIN** PIANIST—COMPOSER
SUN. AFT. JAN. 23 at 3.30 — **RACHMANINOFF**

THURSDAY EVENING, JANUARY 20, AT 8.15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PIGMY LAND"
MOTION AND STILL PICTURES
TICKETS $4, $3, $2.50, $2.00, $1.50, $1.00, No Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS. DEC 31.

1927

NEXT SUN. AFT. AT 3:30
MON. EVE., DEC. 20, AT 8:15
HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
SOLOISTS
GERTRUDE EHRHART, Soprano
GRACE LESLIE, Alto
JOSEPH LAUTNER, Tenor
ROYAL DADMUN, Bass
Tickets $1 to $2.50 (No Tax)

ADV. DEC 12

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
NEXT MON. EVE. AT 8:15
HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
Soloists:
Gertrude Ehrhart, Soprano | Joseph Lautner, Tenor
Grace Leslie, Alto | Royal Dadmun, Bass

POST DEC 14

SYMPHONY HALL—TOMORROW at 3:30
John Charles Thomas
AMERICAN BARITONE
NEXT TUESDAY AFTERNOON AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
SECOND CONCERT TUESDAY SERIES
Programme Includes Berlioz, Debussy, Ravel and Franck
SUN. AFT. JAN. 9 at 3:30 — **CASALS** World's Greatest Cellist

POST JAN 1

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
NEXT MON. EVE. at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
Gertrude Ehrhart, Soprano | Joseph Lautner, Tenor
Grace Leslie, Alto | Royal Dadmun, Bass
PENSION FUND CONCERT
Sun. Aft., Dec. 26, at 3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A POPULAR PROGRAM
Rossini ..... Overture to "William Tell"
Weber-Berlioz ..... Invitation to the Dance
Sibelius ..... Valse Triste
Strauss ..... Waltz "Voices of Spring"
Tchaikovsky ..... "Nutcracker Suite"
Tchaikovsky ..... Overture Solennelle '1812'
TICKETS AT BOX OFFICE

POST DEC 16

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
NEXT MON. EVE. at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
Gertrude Ehrhart, Soprano | Joseph Lautner, Tenor
Grace Leslie, Alto | Royal Dadmun, Bass
PENSION FUND CONCERT
Sun. Aft., Dec. 26, at 3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A POPULAR PROGRAM
Rossini ..... Overture to "William Tell"
Weber-Berlioz ..... Invitation to the Dance
Sibelius ..... Valse Triste
Strauss ..... Waltz, "Voices of Spring"
Tchaikovsky ..... "Nutcracker Suite"
Tchaikovsky ..... Overture Solenelle "1812"
TICKETS AT BOX OFFICE

GLOBE DEC 16

SYMPHONY HALL
JOHN CHARLES **THOMAS**
NEXT SUN. AFT. AT 3:30
Celebrated American Baritone

GLOBE DEC 30

SYMPHONY HALL
Second Concert of Tuesday Series
Tomorrow Aft., at 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRENCH PROGRAMME
Berlioz ..... "Le Carnaval Romain"
Debussy ..... Nocturnes
Ravel ... "La Valse," Choregraphic Poem
Franck ..... Symphony in D Minor
TICKETS NOW AT BOX OFFICE

HER JAN 3

SYMPHONY HALL
Second Concert of Tuesday Series
Tomorrow Aft., at 3.15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRENCH PROGRAMME
Berlioz, "Le Carnaval Romain."
Debussy ..... Nocturnes
Ravel ... "La Valse," Choregraphic Poem
Franck ..... Symphony in D Minor
TICKETS NOW AT BOX OFFICE

TRANS JAN 3

SYMPHONY HALL
Second Concert of Tuesday Series
THIS AFTERNOON at 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Berlioz ..... "Le Carnaval Romain"
Debussy ..... Nocturnes
Ravel ... "La Valse" Choregraphic Poem
Franck ..... Symphony in D Minor
TICKETS NOW AT BOX OFFICE
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF

POST JAN 4

SYMPHONY HALL
NEXT SUN. AFT. at 3.30
CASALS
SUN. AFT., JAN. 23, at 3.30
RACHMANINOFF

TRAV JAN 6

SYMPHONY HALL
SUN. AFT., Jan. 23, at 3:30
RACHMANINOFF

GLOBE JAN 7

SYMPHONY HALL
JOHN CHARLES **THOMAS**
NEXT SUN. AFT. AT 3:30
Celebrated American Baritone

HER DEC 28

SYMPHONY HALL
SUN. AFT., JAN. 23 at 3:30
RACHMANINOFF

POST JAN 6

BOSTON SYMPHONY
Brooklyn Academy of Music
TONIGHT AT 8:15
Serge Koussevitzky, Conductor
Program includes: Concerto D major, Bach; Symphony No. V, Sibelius; Prelude to "Lohengrin," Wagner; Funeral Music, "Dusk of the Gods," "Forest Murmurs," from "Siegfried"; Prelude to the "Mastersingers of Nuremberg." Tickets Now, Box Office, Tel. Sterling 6700.

N Y TIMES JAN 7

CUT-OUT

1926
CONT

SYMPHONY HALL
TOMORROW AT 3.15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, CONDUCTOR
OPENING CONCERT TUESDAY SERIES
Program includes Beethoven, Wagner, Strauss and Brahms
Tickets at Box Office

SUN. AFT., DEC. 12, at 3:30
JOHN
McCORMACK

HER. Nov 30

SYMPHONY HALL
TODAY at 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Opening Concert Tuesday Series
Programme includes Beethoven, Wagner, Strauss and Brahms
TICKETS AT BOX OFFICE

SUN. AFT., DEC., 12, at 3:30
JOHN
McCORMACK

TRANS. Nov 30

SYMPHONY HALL
Next Sun. Aft. at 3:30
McCORMACK
An Old-Time McCormack Popular Programme

AMER-DEC 8

SYMPHONY HALL
Next Sun. Aft. at 3:30
McCORMACK
An Old-Time McCormack Popular Programme

AMER-DEC 9

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
NEXT MON. EVE. AT 8:15
HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
Soloists:
Gertrude Ehrhart, Soprano | Joseph Lautner, Tenor
Grace Leslie, Alto | Royal Dadmun, Bass
PENSION FUND CONCERT
Sun. Aft., Dec. 26, at 3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A POPULAR PROGRAM
Rossini....Overture to "William Tell"
Weber-Berlioz.Invitation to the Dance
Sibelius.....Valse Triste
Strauss.....Waltz "Voices of Spring"
Tchaikovsky.....Nutcracker Suite"
Tchaikovsky..Overture Solennelle '1812'
TICKETS AT BOX OFFICE

POST DEC 16.

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
NEXT MON. EVE. at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
SOLOISTS:
Gertrude Ehrhart, Soprano; Grace Leslie, Alto; Joseph Lautner, Tenor; Royal Dadmun, Bass.

PILOT DEC 16

SYMPHONY HALL
TOMORROW at 3:30 MONDAY at 8:15
HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
Soloists:
Gertrude Ehrhart, Soprano | Joseph Lautner, Tenor
Grace Leslie, Alto | Royal Dadmun, Bass

POST DEC 18

SYMPHONY HALL
TOMORROW at 3:30 MONDAY at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
SOLOISTS:
Gertrude Ehrhart, Soprano | Joseph Lautner, Tenor
Grace Leslie, Alto | Royal Dadmun, Bass

HER. DEC 18.

SYMPHONY HALL, TODAY at 3:30
John McCormack
Tenor

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
THE SECOND CONCERT OF THE MONDAY EVENING SERIES
TOMORROW AT 8:15 TICKETS AT BOX OFFICE
SUNDAY AFT., DEC. 26, AT 3:30
PENSION FUND CONCERT
A POPULAR PROGRAMME
ROSSINI, "Overture to William Tell"—WEBER-BERLIOZ, "Invitation to the Dance"—SIBELIUS, "Valse Triste"—J. STRAUSS, Waltz, "Voices of Spring"—TCHAIKOVSKY, "Nutcracker Suite"—and "Overture Solennelle."
TICKETS $2.50, $2.00, $1.50, $1.00, NO TAX
Next Sunday Aft. at 3:30; Mon. Eve., Dec. 20, at 8:15
HANDEL and HAYDN Society — Emil Mollenhauer, Conductor
MESSIAH — GERTRUDE EHRHART, GRACE LESLIE, JOSEPH LAUTNER, ROYAL DADMUN
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

GLOBE DEC 12.

SYMPHONY HALL
Tomorrow at 3.30 Monday at 8.15
HANDEL and HAYDN SCOIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
SOLOISTS
Gertrude Ehrhart, Soprano Grace Leslie, Alto
Joseph Lautner, Tenor Royal Dadmun, Bass
TOMORROW at 8.30
JAMES B. POND presents
COM. RICHARD E. BYRD
Telling His Own Story
FIRST FLIGHT TO THE NORTH POLE
With Motion and Still Pictures
Under the auspices of the Junior League
TICKETS, $1.50, $1.00—No Tax
Sunday Aft., Dec. 26, at 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
A POPULAR PROGRAM
Rossini.....Overture to "William Tell"
Weber-Berlioz.....Invitation to the Dance
Sibelius.....Valse Triste
Strauss.....Waltz, "Voices of Spring"
Tchaikovsky
Suite from the Ballet "Nutcracker"
Tchaikovsky... Overture Solenelle "1812"
TICKETS AT BOX OFFICE
SUN. AFT., JAN. 2, at 3.30
JOHN CHARLES
THOMAS
The Celebrated American Baritone is returning to this country after two remarkable seasons in Europe
CASALS
SUN. AFT., JAN. 9, at 3.30

TRANS. DEC 18

SYMPHONY HALL
TOMORROW at 3:30 MONDAY at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
SOLOISTS:
Gertrude Ehrhart, Soprano | Joseph Lautner, Tenor
Grace Leslie, Alto | Royal Dadmun, Bass
TOMORROW at 8:30
JAMES B. POND presents
COM. RICHARD E. BYRD
Telling His Own Story
FIRST FLIGHT TO THE NORTH POLE
With Motion & Still Pictures
UNDER THE AUSPICES OF THE JUNIOR LEAGUE
TICKETS, $1.50, $1.00—no tax
Sun. Aft., Dec. 26, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A POPULAR PROGRAM
Rossini....Overture to "William Tell"
Weber-Berlioz.Invitation to the Dance
Sibelius.....Valse Triste
Strauss.....Waltz, "Voices of Spring"
Tchaikovsky.....Nutcracker" Suite
Tchaikovsky..Overture Solenelle "1812"
TICKETS AT BOX OFFICE
SUN. AFT., JAN. 2, at 3:30
JOHN CHARLES
THOMAS
The Celebrated American Baritone is returning to this country after two remarkable seasons in Europe

TRAV. JAN 18

SYMPHONY HALL
TODAY at 3:30. TOMORROW at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
SOLOISTS
Gertrude Ehrhart, Soprano | Joseph Lautner, Tenor
Grace Leslie, Alto | Royal Dadmun, Bass
TONIGHT AT 8:30
JAMES B. POND presents
COM. RICHARD E. BYRD
Telling His Own Story
First Flight to the North Pole
With Motion & Still Pictures
UNDER THE AUSPICES OF THE JUNIOR LEAGUE
TICKETS, $1.50, $1.00—no tax
NEXT Sun. Aft., at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A POPULAR PROGRAM
Rossini....Overture to "William Tell"
Weber-Berlioz..Invitation to the Dance
Sibelius.....Valse Triste
Strauss.....Waltz, "Voices of Spring"
Tchaikovsky.....Nutcracker" Suite
Tchaikovsky..Overture Solenelle '1812'
TICKETS AT BOX OFFICE
SUN. AFT., JAN. 2, at 3:30
JOHN CHARLES
THOMAS
The Celebrated American Baritone is returning to this country after two remarkable seasons in Europe

GLOBE JAN 19 ADV. JAN 19

SYMPHONY HALL
TONIGHT at 8:15
HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
Soloists:
Gertrude Ehrhart, Soprano | Joseph Lautner, Tenor
Grace Leslie, Alto | Royal Dadmun, Bass

POST DEC 20

SYMPHONY HALL
TONIGHT AT 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
SOLOISTS:
Gertrude Ehrhart, Soprano | Joseph Lautner, Tenor
Grace Leslie, Alto | Royal Dadmun, Bass

GLOBE DEC 20

SYMPHONY HALL
TONIGHT AT 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
SOLOISTS:
Gertrude Ehrhart, Soprano | Joseph Lautner, Tenor
Grace Leslie, Alto | Royal Dadmun, Bass

HER. DEC 20

SYMPHONY HALL
TODAY at 3:30 TOMORROW at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
SOLOISTS:
Gertrude Ehrhart, Soprano | Joseph Lautner, Tenor
Grace Leslie, Alto | Royal Dadmun, Bass
TONIGHT at 8:30
JAMES B. POND presents
COM. RICHARD E. BYRD
Telling His Own Story
FIRST FLIGHT TO THE NORTH POLE
With Motion & Still Pictures
UNDER THE AUSPICES OF THE JUNIOR LEAGUE
TICKETS, $1.50, $1.00—no tax
Next Sun. Aft., at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A POPULAR PROGRAM
Rossini....Overture to "William Tell"
Weber-Berlioz Invitation to the Dance
Sibelius.....Valse Triste
Strauss.....Waltz, "Voices of Spring"
Tchaikovsky.....Nutcracker" Suite
Tchaikovsky....Overture Solenelle '1812'
TICKETS AT BOX OFFICE
SUN. AFT., JAN. 2, at 3:30
JOHN CHARLES
THOMAS
The Celebrated American Baritone is returning to this country after two remarkable seasons in Europe

POST DEC 19 LATER DEC. 19

[33]

SYMPHONY HALL
Sunday Afternoon, Dec. 26, at 3:30
Boston Symphony Orchestra
(108 Musicians)

SERGE KOUSSEVITZKY, *Conductor*

PENSION FUND CONCERT

A POPULAR PROGRAM
ROSSINI—OVERTURE TO WILLIAM TELL
WEBER—INVITATION TO THE DANCE
SIBELIUS—VALSE TRISTE
J. STRAUSS—"VOICES OF SPRING"
TCHAIKOVSKY—NUTCRACKER SUITE AND
OVERTURE SOLONNELLE, "1812"

BOX OFFICE OPEN SAT. 3 P.M. TO 9 P.M. SUNDAY, 10 A.M. TO 4 P.M.

ANNOUNCEMENT

Mr. John Charles Thomas, the celebrated American baritone, will return, after two years of European triumphs, to give a recital in Symphony Hall, Sunday afternoon, January second, at half after three o'clock. Mr. Thomas will present a programme of French, Italian, German and American songs.

TRANS. DEC 21

SYMPHONY HALL
TOMORROW at 3:30
Boston Symphony Orchestra
(108 Musicians)

SERGE KOUSSEVITZKY, *Conductor*

PENSION FUND CONCERT

A POPULAR PROGRAM
ROSSINI—OVERTURE TO WILLIAM TELL
WEBER—INVITATION TO THE DANCE
SIBELIUS—VALSE TRISTE
J. STRAUSS—"VOICES OF SPRING"
TCHAIKOVSKY—NUTCRACKER SUITE AND
OVERTURE SOLONNELLE, "1812"

Box Office Open Sat. 3 P. M. to 9 P. M. Sunday 10 A. M. to 4 P. M.

ANNOUNCEMENT

Mr. John Charles Thomas, the celebrated American baritone, will return, after two years of European triumphs, to give a recital in Symphony Hall, Sunday afternoon, January second, at half after three o'clock. Mr. Thomas will present a programme of French, Italian, German and American songs.

GLOBE DEC 25

SYMPHONY HALL
PENSION FUND CONCERT
NEXT Sun. Aft., at 3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

A POPULAR PROGRAM

Rossini . . . Overture to "William Tell"
Weber-Berlioz . . Invitation to the Dance
Sibelius . . . . . Valse Triste
Strauss . . . . Waltz, "Voices of Spring"
Tchaikovsky . . . . . "Nutcracker" Suite
Tchaikovsky . . Overture Solenelle "1812"

TICKETS AT BOX OFFICE

POST DEC 21

SYMPHONY HALL
PENSION FUND CONCERT
Next Sun. Aft., at 3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

A POPULAR PROGRAM

Rossini . . . Overture to . . "William Tell"
Weber-Berlioz . Invitation to the Dance
Sibelius . . . . . Valse Triste
Strauss . . . . . Waltz, "Voices of Spring"
Tchaikovsky . . . . . "Nutcracker" Suite
Tchaikovsky . . . . Overture Solenelle '1812'

TICKETS AT BOX OFFICE

TRAV. DEC 21

SYMPHONY HALL
TOMORROW AT 3:30
Boston Symphony Orchestra
(108 Musicians)

SERGE KOUSSEVITZKY, *Conductor*

PENSION FUND CONCERT

A POPULAR PROGRAM
ROSSINI—OVERTURE TO WILLIAM TELL
WEBER—INVITATION TO THE DANCE
SIBELIUS—VALSE TRISTE
J. STRAUSS—"VOICES OF SPRING"
TCHAIKOVSKY—NUTCRACKER SUITE AND
OVERTURE SOLONNELLE, "1812"

BOX OFFICE OPEN SAT. 3 P. M. to 9 P. M. SUNDAY, 10 A. M. to 4 P. M.

ANNOUNCEMENT

Mr. John Charles Thomas, the celebrated American baritone, will return, after two years of European triumphs, to give a recital in Symphony Hall, Sunday afternoon, January second, at half after three o'clock. Mr. Thomas will present a programme of French, Italian, German and American songs.

HERALD. DEC 25

SYMPHONY HALL
PENSION FUND CONCERT
Next Sun. Aft., at 3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

A POPULAR PROGRAM

Rossini . . . . . Overture to "William Tell"
Weber-Berlioz . . . Invitation to the Dance
Sibelius . . . . . Valse Triste
Strauss . . . . . Waltz, "Voices of Spring"
Tchaikovsky . . . . . "Nutcracker" Suite
Tchaikovsky . . . . Overture Solenelle '1812'

TICKETS AT BOX OFFICE

HER. DEC 22

GLOBE DEC 24

SYMPHONY HALL
Tomorrow at 3:30
Boston Symphony Orchestra
(108 Musicians)

SERGE KOUSSEVITZKY, *Conductor*

PENSION FUND CONCERT

A POPULAR PROGRAM
ROSSINI—OVERTURE TO WILLIAM TELL
WEBER—INVITATION TO THE DANCE
SIBELIUS—VALSE TRISTE
J. STRAUSS—"VOICES OF SPRING"
TCHAIKOVSKY—NUTCRACKER SUITE AND
OVERTURE SOLONNELLE, "1812"

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POST DEC 25

SYMPHONY HALL
TODAY at 3:30
Boston Symphony Orchestra
(108 Musicians)

SERGE KOUSSEVITZKY, *Conductor*

PENSION FUND CONCERT

A POPULAR PROGRAM
ROSSINI—OVERTURE TO WILLIAM TELL
WEBER—INVITATION TO THE DANCE
SIBELIUS—VALSE TRISTE
J. STRAUSS—"VOICES OF SPRING"
TCHAIKOVSKY--NUTCRACKER SUITE AND
OVERTURE SOLONNELLE, "1812"

BOX OFFICE OPEN SUNDAY, 10 A. M. TO 4 P. M.
TELEPHONE BACK BAY 1492

ANNOUNCEMENT

Mr. John Charles Thomas, the celebrated American baritone, will return, after two years of European triumphs, to give a recital in Symphony Hall, Sunday afternoon, January second, at half after three o'clock. Mr. Thomas will present a programme of French, Italian, German and American songs.

ADV. DEC 26.

1927 Cont

SYMPHONY HALL
TODAY at 3:30
Boston Symphony Orchestra
(105 Musicians)
SERGE KOUSSEVITZKY, *Conductor*
PENSION FUND CONCERT

A POPULAR PROGRAM
ROSSINI—OVERTURE TO WILLIAM TELL
WEBER—INVITATION TO THE DANCE
SIBELIUS—VALSE TRISTE
J. STRAUSS—"VOICES OF SPRING"
TCHAIKOVSKY—NUTCRACKER SUITE AND OVERTURE SOLONNELLE, "1812"

Box Office Open Sunday, 10 A. M. to 4 P. M. Tel. Back Bay 1492

ANNOUNCEMENT

Mr. John Charles Thomas, the celebrated American baritone, will return, after two years of European triumphs, to give a recital in Symphony Hall, Sunday afternoon, January second, at half after three o'clock. Mr. Thomas will present a programme of French, Italian, German and American songs.

Mr. Pablo Casals, the world's greatest 'cellist, will give his only Boston recital this season, in Symphony Hall, on Sunday afternoon, January ninth, at half after three o'clock.

HERALD DEC 26

SYMPHONY HALL
TODAY at 3:30
Boston Symphony Orchestra
(108 Musicians)
SERGE KOUSSEVITZKY, *Conductor*
PENSION FUND CONCERT

A POPULAR PROGRAM
ROSSINI—OVERTURE TO WILLIAM TELL
WEBER—INVITATION TO THE DANCE
SIBELIUS—VALSE TRISTE
J. STRAUSS—"VOICES OF SPRING"
TCHAIKOVSKY—NUTCRACKER SUITE AND OVERTURE SOLONNELLE, "1812"

Box Office Open Sunday, 10 a. m. to 4 p. m. Telephone Back Bay 1492

ANNOUNCEMENT

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Mr. Pablo Casals, the world's greatest 'cellist will give his only Boston recital this season on Sunday afternoon, January ninth, at half after three o'clock.

GLOBE DEC 26

SYMPHONY HALL—TOMORROW at 3:30
JOHN CHARLES THOMAS
AMERICAN BARITONE
NEXT TUESDAY AFTERNOON AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
SECOND CONCERT TUESDAY SERIES
Programme Includes Berlioz, Debussy, Ravel and Franck
SUN. AFT. JAN. 9 at 3:30 | **CASALS** WORLD'S GREATEST CELLIST

HERALD JAN 1

SYMPHONY HALL
JOHN CHARLES
THOMAS
TOMORROW AFT. AT 3:30
Celebrated American Baritone

Second Concert of Tuesday Series
Next Tuesday Aft., at 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRENCH PROGRAMME
Berlioz ..... "Le Carnaval Romain"
Debussy ..... Nocturnes
Ravel ... "La Valse," Choregraphic Poem
Franck ..... Symphony in D Minor
TICKETS NOW AT BOX OFFICE

CASALS SUN. AFT., JAN. 9, AT 3:30
WORLD'S GREATEST 'CELLIST

SYMPHONY HALL
NEXT SUN. AFT., AT 3:30
MARGUERITE
D'ALVAREZ
CONTRALTO
GEORGE
GERSHWIN
PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

HER. JAN 11

SYMPHONY HALL
TOMORROW at 3.30 | **CASALS** World's Greatest 'Cellist
SUNDAY AFT., JAN. 16, at 3.30
MARGUERITE **D'ALVAREZ** CONTRALTO AND GEORGE **GERSHWIN** PIANIST—COMPOSER
SUN. AFT. JAN. 23 at 3.30 | **RACHMANINOFF**
SUN. AFT. JAN. 30 at 3.30 | **ROLAND HAYES**
THURSDAY EVENING, JANUARY 20, AT 8.15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS $5, $3, $2.50, $2, $1.50, $1. No Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRAV. JAN 8

GLOBE JAN 1

SYMPHONY HALL—TODAY at 3:30
John Charles Thomas
AMERICAN BARITONE
NEXT TUESDAY AFTERNOON AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
SECOND CONCERT TUESDAY SERIES
Programme Includes Berlioz, Debussy, Ravel and Franck
SUN. AFT. JAN. 9 at 3:30 | **CASALS** World's Greatest Cellist
SUN. AFT. JAN. 16 at 3:30 | MARGUERITE D'ALVAREZ CONTRALTO GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT. JAN. 23 at 3:30 | **RACHMANINOFF**
THURSDAY EVENING, JANUARY 20, AT 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PIGMY LAND"
MOTION AND STILL PICTURES
TICKETS $5, $3, $2.50, $2.00, $1.50, $1.00, No Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

HERALD. JAN 2

Second Concert of Tuesday Series
THIS AFTERNOON at 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRENCH PROGRAMME
Berlioz ..... "Le Carnaval Romain"
Debussy ..... Nocturnes
Ravel ... "La Valse," Choregraphic Poem
Franck ..... Symphony in D Minor
TICKETS NOW AT BOX OFFICE

JAN 4

SYMPHONY HALL
Sunday Afternoon, Jan. 23, at 3.30
RACHMANINOFF

TRANS. JAN 10 [35]

JAN 4

SYMPHONY HALL
SUN. AFT., JAN. 16, AT 3:30
MARGUERITE
D'ALVEREZ
CONTRALTO
GEORGE
GERSHWIN
PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

POST. JAN 11

SYMPHONY HALL
SUN. AFT., JAN. 23, at 3:30
RACHMANINOFF

TRAV. JAN 10

SYMPHONY HALL
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF

GLOBE JAN 12

SYMPHONY HALL—SUNDAY at 3.30
John Charles Thomas
AMERICAN BARITONE
NEXT TUESDAY AFTERNOON AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
SECOND CONCERT TUESDAY SERIES
Program Includes BERLIOZ, DEBUSSY, RAVEL and FRANCK
SUN. AFT. JAN. 9 at 3.30 | **CASALS** World's Greatest 'Cellist
SUN. AFT. JAN. 16 at 3.30 | MARGUERITE D'ALVAREZ CONTRALTO and GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT. JAN. 23 at 3.30 | **RACHMANINOFF**
THURSDAY EVENING, JANUARY 20, AT 8.15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PIGMY LAND"
MOTION AND STILL PICTURES
TICKETS $4, $3, $2.50, $2.00, $1.50, $1.00, No Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS. DEC 31

SYMPHONY HALL—TODAY at 3:30
John Charles Thomas
AMERICAN BARITONE
NEXT TUESDAY AFTERNOON AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
SECOND CONCERT TUESDAY SERIES
Programme Includes Berlioz, Debussy, Ravel and Franck
SUN. AFT. JAN. 9 at 3:30 | **CASALS** World's Greatest Cellist
SUN. AFT. JAN. 16 at 3:30 | MARGUERITE D'ALVAREZ CONTRALTO GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT. JAN. 23 at 3:30 | **RACHMANINOFF**
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

ADV. JAN 2

SYMPHONY HALL
TOMORROW AFT. at 3:30
CASALS
SUN. AFT., JAN. 23, at 3:30
RACHMANINOFF

HER JAN 6

SYMPHONY HALL
SUN. AFT., Jan. 23, at 3:30
RACHMANINOFF

GLOBE JAN 3

SYMPHONY HALL—TOMORROW at 3:30
John Charles Thomas
AMERICAN BARITONE
NEXT TUESDAY AFTERNOON AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
SECOND CONCERT TUESDAY SERIES
Programme Includes Berlioz, Debussy, Ravel and Franck
SUN. AFT. JAN. 9 at 3:30 | **CASALS** World's Greatest 'Cellist

POST JAN 1

SYMPHONY HALL
SUNDAY AFT., JAN. 23, at 3:30
RACHMANINOFF

TRAV. JAN 10

CUT-OUT

SYMPHONY HALL
TODAY at 3:30 | CASALS World's Greatest Cellist
SUNDAY AFT., JAN. 16, at 3:30
MARGUERITE D'ALVAREZ CONTRALTO AND GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT. JAN. 23 at 3:30 | RACHMANINOFF
SUN. AFT. JAN. 30 at 3:30 | ROLAND HAYES
THURSDAY EVENING, JANUARY 20, AT 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS $5, $3, $2.50, $2.00, $1.50, $1.00. No Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

ADV. JAN 9

SYMPHONY HALL
TODAY at 3:30 | CASALS World's Greatest Cellist
SUNDAY AFT., Jan. 16, at 3:30
MARGUERITE D'ALVAREZ CONTRALTO AND GEORGE GERSHWIN PIANIST—COMPOSER
SUN AFT. JAN. 23 at 3:30 | RACHMANINOFF
SUN. AFT. JAN. 30 at 3:30 | ROLAND HAYES
THURSDAY EVENING, JANUARY 20, AT 8:15
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MOTION AND STILL PICTURES
TICKETS $5, $3, $2.50, $2.00, $1.50, $1.00. No Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

GLOBE JAN 9

SYMPHONY HALL
TONIGHT AT 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT., AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

HER. JAN 20

SYMPHONY HALL
TODAY at 3:30 | CASALS World's Greatest Cellist
SUNDAY AFTERNOON, JANUARY 16, AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO AND GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT. JAN. 23 at 3:30 | RACHMANINOFF
SUN. AFT. JAN. 30 at 3:30 | ROLAND HAYES
THURSDAY EVENING, JANUARY 20, AT 8:15
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"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

POST. JAN 9

SYMPHONY HALL
NEXT SUN. AFT. AT 3.30
MARGUERITE D'ALVEREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3.30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3.30
ROLAND HAYES

TRANS. JAN 12.

SYMPHONY HALL
NEXT SUN. AFT., AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

AMER. JAN 13

SYMPHONY HALL
TONIGHT AT 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PIGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT., AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

GLOBE. JAN 20

SYMPHONY HALL
NEXT SUN. AFT., AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

AMER. JAN. 14

SYMPHONY HALL
NEXT SUN. AFT., AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

JAN 14

SYMPHONY HALL
NEXT SUN. AFT., AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

HER. JAN 13

SYMPHONY HALL
NEXT SUN. AFT., AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

HER. JAN 14.

SYMPHONY HALL
TONIGHT at 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT. AT 3:30
RACHMANINOFF

GLOBE. JAN 26

SYMPHONY HALL
TONIGHT at 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PIGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT., AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

POST JAN 20

SYMPHONY HALL
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

GLOBE JAN 21

SYMPHONY HALL
Next Sun. Aft. at 3:30
RACHMANINOFF
Sun. Aft., Jan. 30, at 3:30
ROLAND HAYES

TRAV. JAN 21

SYMPHONY HALL
Next Sun. Aft. at 3:30
RACHMANINOFF
Sun. Aft., Jan. 30, at 3:30
ROLAND HAYES

HER. JAN 21

SYMPHONY HALL
TOMORROW at 3.30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST-COMPOSER
THURS. EVES., JAN. 20 & 27, at 8.15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
SUN. AFT., JAN. 23. AT 3.30
RACHMANINOFF
SUN. AFT., JAN. 30. AT 3.30
ROLAND HAYES

TRANS. JAN 15

SYMPHONY HALL
TOMORROW EVE. at 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT. AT 3:30
RACHMANINOFF

GLOBE JAN 19

SYMPHONY HALL
TOMORROW AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST — COMPOSER
THURS. EVES., JAN. 20 & 27, at 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PIGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

HER JAN 16

SYMPHONY HALL
TODAY AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
THURS. EVES., JAN 20 & 27, at 8:15
PRINCE WILLIAM OF SWEDEN
'HUNTING BIG GAME IN PYGMY LAND'
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., Jan. 30, at 3:30
ROLAND HAYES

ADV. JAN 16

SYMPHONY HALL
NEXT THURS. EVE., at 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT., AT 3:30
RACHMANINOFF
SUN.AFT., JAN. 30, AT 3:30
ROLAND HAYES

POST. JAN 17

SYMPHONY HALL
THURS. EVES., JAN. 20 and 27, at 8.15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT., JAN. 23. at 3.30
RACHMANINOFF
SUN. AFT., JAN. 30. AT 3.30
ROLAND HAYES

TRAV. JAN 17

SYMPHONY HALL
TODAY AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
THURS. EVE., JAN. 20 & 27, at 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PIGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

POST JAN 16

SYMPHONY HALL
TODAY AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
THURS. EVES., JAN. 20 & 27, at 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

GLOBE JAN 16

SYMPHONY HALL
TOMORROW EVE. at 8.15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT. at 3.30
RACHMANINOFF
SUN. AFT., JAN. 30, at 3.30
ROLAND HAYES

TRANS. JAN 19

CUT-OUT

SYMPHONY HALL
TODAY at 3:30 | CASALS | World's Greatest Cellist
SUNDAY AFT., JAN. 16, at 3:30
MARGUERITE D'ALVAREZ CONTRALTO AND GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT. JAN. 23 at 3:30 | RACHMANINOFF
SUN. AFT. JAN. 30 at 3:30 | ROLAND HAYES
THURSDAY EVENING, JANUARY 20, AT 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS $5, $3, $2.50, $2.00, $1.50, $1.00. No Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

ADV. JAN 9

SYMPHONY HALL
TODAY at 3:30 | CASALS | World's Greatest Cellist
SUNDAY AFT., Jan. 16, at 3:30
MARGUERITE D'ALVAREZ CONTRALTO AND GEORGE GERSHWIN PIANIST—COMPOSER
SUN AFT. JAN. 23 at 3:30 | RACHMANINOFF
SUN. AFT. JAN. 30 at 3:30 | ROLAND HAYES
THURSDAY EVENING, JANUARY 20, AT 8:15
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TICKETS $5, $3, $2.50, $2.00, $1.50, $1.00. No Tax
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GLOBE JAN 9

SYMPHONY HALL
TONIGHT AT 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT., AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

HER. JAN 20

SYMPHONY HALL
TODAY at 3:30 | CASALS | World's Greatest Cellist
SUNDAY AFTERNOON, JANUARY 16, AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO AND GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT. JAN. 23 at 3:30 | RACHMANINOFF
SUN. AFT. JAN. 30 at 3:30 | ROLAND HAYES
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POST. JAN 9

SYMPHONY HALL
NEXT SUN. AFT. AT 3.30
MARGUERITE D'ALVEREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3.30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3.30
ROLAND HAYES

TRANS. JAN 12.

SYMPHONY HALL
NEXT SUN. AFT., AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

AMER. JAN 13

SYMPHONY HALL
NEXT SUN. AFT., AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

AMER. JAN. 14

SYMPHONY HALL
NEXT SUN. AFT., AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

JAN 14

SYMPHONY HALL
NEXT SUN. AFT., AT 3:30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST—COMPOSER
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

HER. JAN 13

SYMPHONY HALL
Sunday Afternoon, Jan. 23, at 3.30
RACHMANINOFF

TRANS. JAN 13

SYMPHONY HALL
SUN. AFT., JAN. 23, AT 3:30
RACHMANINOFF

GLOBE JAN 14

SYMPHONY HALL
NEXT THURS. EVE., at 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PIGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT., AT 3:30
RACHMANINOFF
SUN.AFT., JAN. 30, AT 3:30
ROLAND HAYES

ADV. JAN. 16

POST. JAN 17

SYMPHONY HALL
THURS. EVES., JAN. 20 and 27, at 8.15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT., JAN. 23, at 3.30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3.30
ROLAND HAYES

TRAV. JAN 17

SYMPHONY HALL
TOMORROW at 3.30
MARGUERITE D'ALVAREZ CONTRALTO
GEORGE GERSHWIN PIANIST-COMPOSER
THURS. EVES., JAN. 20 & 27, at 8.15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
SUN. AFT., JAN. 23, AT 3.30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3.30
ROLAND HAYES

TRANS. JAN 15

SYMPHONY HALL
NEXT THURS. EVE. at 8.15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT. at 3.30
RACHMANINOFF

TRAV. JAN 18

SYMPHONY HALL
TOMORROW EVE. at 8.15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT. at 3.30
RACHMANINOFF
SUN. AFT., JAN. 30, at 3.30
ROLAND HAYES

TRANS. JAN 19

SYMPHONY HALL
TONIGHT at 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT., AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

GLOBE. JAN 20

SYMPHONY HALL
TONIGHT AT 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PIGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT., AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

POST JAN 20

SYMPHONY HALL
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

GLOBE JAN 21

SYMPHONY HALL
Next Sun. Aft. at 3:30
RACHMANINOFF
Sun. Aft., Jan. 30, at 3:30
ROLAND HAYES

TRAV. JAN 21

SYMPHONY HALL
Next Sun. Aft. at 3:30
RACHMANINOFF
Sun. Aft., Jan. 30, at 3:30
ROLAND HAYES

HER JAN 21

SYMPHONY HALL
TOMORROW EVE. at 8:15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT. AT 3:30
RACHMANINOFF

GLOBE JAN 19

CUT-OUT

SYMPHONY HALL
TOMORROW EVE. at 8:15
PRINCE
WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PIGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT., AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

POST JAN 19

SYMPHONY HALL
TOMORROW EVE. AT 8:15
PRINCE
WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT., AT 3:30
RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

HER JAN 19

SYMPHONY HALL
TOMORROW AFT. AT 3:30
RACHMANINOFF

POST JAN 22

SYMPHONY HALL
TOMORROW AFT. AT 3:30
RACHMANINOFF

GLOBE JAN 22

SYMPHONY HALL
TONIGHT at 8.15
PRINCE WILLIAM
OF SWEDEN
"HUNTING BIG GAME in PYGMY LAND"
"One of the most interesting lectures ever given in Symphony Hall."
SUN. AFT., FEB. 13, at 3:30
GALLI-CURCI

TRANS JAN 27

SYMPHONY HALL
TONIGHT at 8:15
PRINCE WILLIAM
OF SWEDEN
"Hunting Big Game in Pygmy Land"
"One of the most interesting lectures ever given in Symphony Hall."
NEXT SUN. AFT. AT 3:30
ROLAND HAYES
SUN. AFT., FEB. 13, AT 3:30
GALLI - CURCI

TRAV JAN 27

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
ROLAND HAYES
SUN. AFT., FEB. 13, AT 3:30
GALLI-CURCI

GLOBE JAN 28

SYMPHONY HALL
NEXT SUN. AFT. at 3.30
ROLAND HAYES

TRANS JAN 27

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
ROLAND HAYES
SUN. AFT., FEB. 13, AT 3:30
GALLI - CURCI

HER JAN 28

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
THE THIRD CONCERT OF THE MONDAY EVENING SERIES
MONDAY at 8.15. Soloist, JOSEPH ACHRON, Violinist
YOUNG PEOPLES CONCERTS
NEXT TUESDAY AND WEDNESDAY AT 4 P. M.

TOMORROW at 3.30	RACHMANINOFF
NEXT SUN. AFT. JAN. 30 at 3.30	ROLAND HAYES
SUN. AFT. FEB. 6 at 3.30	KREISLER
SUN. AFT. FEB. 13 at 3.30	GALLI-CURCI

NEXT THURSDAY EVENING, JANUARY 27, at 8.15
PRINCE WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
MOTION AND STILL PICTURES
TICKETS $5, $3, $2.50, $2.00, $1.50, $1.00. No Tax

FRI. EVE. FEB. 4 at 8.15	ST. OLAF CHOIR

BURTON HOLMES
FRIDAY EVENINGS—SATURDAY MATS.
5 NEW and SPLENDID PICTURE - CRUISES
Seeing America Feb. 11-12
Norway via Iceland Feb. 18-19
Holland and Dutch Feb. 25-26
Switzerland—NEW— Mar. 4- 5
WILL BEGIN FEB. 11-12
Great World Cruise Mar. 11-12
Course Tickets (SAVE 20%) $6.60, $4.40, $2.50 Tax Included
Sale Opens Mon., Jan. 31
MAIL ORDERS NOW
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS JAN 22.

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
THE THIRD CONCERT OF THE MONDAY EVENING SERIES
TOMORROW AT 8:15 Soloist, JOSEPH ACHRON, Violinist
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POST JAN 23

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BOSTON SYMPHONY ORCHESTRA
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ADV JAN 23

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TRAV JAN 29

SYMPHONY HALL
Tomorrow at 3:30 — **ROLAND HAYES**
NEXT FRI. EVE., AT 8:15 — **ST. OLAF CHOIR** 60 TRAINED VOICES
SUN. AFT. FEB. 13, AT 3:30 — **GALLI-CURCI**

BURTON HOLMES
FRIDAY EVENINGS—SATURDAY MATS.
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HER JAN 23

37

CUT-OUT

SYMPHONY HALL
TOMORROW EVE. at 8:15
PRINCE
WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PIGMY LAND"
MOTION AND STILL PICTURES
TICKETS AT BOX OFFICE
NEXT SUN. AFT., AT 3:30
RACHMANINOFF

POST JAN 19

SYMPHONY HALL
TOMORROW EVE. AT 8:15
PRINCE
WILLIAM OF SWEDEN
"HUNTING BIG GAME IN PYGMY LAND"
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RACHMANINOFF
SUN. AFT., JAN. 30, AT 3:30
ROLAND HAYES

HER JAN 19

SYMPHONY HALL
TOMORROW AFT. AT 3:30
RACHMANINOFF

POST JAN 22

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POST JAN 23

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TOMORROW AFT. AT 3:30
RACHMANINOFF

GLOBE JAN 22

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TRANS JAN 27

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GALLI - CURCI

TRAV JAN 27

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
ROLAND HAYES
SUN. AFT., FEB. 13, AT 3:30
GALLI-CURCI

GLOBE JAN 28

SYMPHONY HALL
NEXT SUN. AFT. at 3.30
ROLAND HAYES

TRANS JAN 27

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
ROLAND HAYES
SUN. AFT., FEB. 13, AT 3:30
GALLI - CURCI

HER JAN 28

SYMPHONY HALL

Tomorrow at 3:30	ROLAND HAYES
NEXT FRI. EVE., AT 8:15	ST. OLAF CHOIR 60 TRAINED VOICES
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BURTON HOLMES
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TRAV JAN 29

[37]

TRAV JAN 23

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
THE THIRD CONCERT OF THE MONDAY EVENING SERIES
TOMORROW at 8:15 Soloist, JOSEPH ACHRON, Violinist
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ADV JAN 23

TRAV JAN 29

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MAIL ORDERS NOW

TRAV JAN 23

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

THE THIRD CONCERT OF THE TUESDAY AFT. SERIES,

TUESDAY AFTERNOON, FEBRUARY 8, AT 3:15

English and Scandinavian Program — Tickets on Sale Monday, Jan. 31

TODAY at 3:30	ROLAND HAYES
NEXT FRI. EVE., AT 8:15	ST. OLAF CHOIR 60 TRAINED VOICES
SUN. AFT., FEB. 13, AT 3:30	GALLI-CURCI

BURTON HOLMES

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WILL BEGIN FEB. 11-12

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Make This a Winter of Supreme Delight — Subscribe NOW for Course Tickets | $6.60, $4.40, $2.50 | SAVE 20% | Tax Incl.

ON SALE MONDAY

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

GLOBE JAN 30

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

THE THIRD CONCERT OF THE TUESDAY AFTERNOON SERIES

TUESDAY AFTERNOON, FEBRUARY 8, AT 3:15

ENGLISH AND SCANDINAVIAN PROGRAM—Tickets on Sale Mon., Jan. 31

TODAY at 3:30	ROLAND HAYES
NEXT FRI. EVE., AT 8:15	ST. OLAF CHOIR 60 TRAINED VOICES
SUN. AFT. FEB. 13, AT 3:30	GALLI-CURCI

BURTON HOLMES

FRIDAY EVENINGS—SATURDAY MATS.

5 NEW and SPLENDID PICTURE - CRUISES

Seeing America Feb. 11-12
Norway via Iceland Feb. 18-19
Holland and Dutch Feb. 25-26
Switzerland —NEW— Mar. 4- 5

WILL BEGIN FEB. 11-12

Great World Cruises Mar. 11-12

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ON SALE MONDAY

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

HER JAN 30

SYMPHONY HALL

TONIGHT at 8:15

PRINCE WILLIAM OF SWEDEN

"Hunting Big Game in Pygmy Land"

"One of the most interesting lectures ever given in Symphony Hall."

NEXT SUN. AFT. AT 3:30

ROLAND HAYES

SUN. AFT., FEB. 13, AT 3:30

GALLI - CURCI

HER JAN 27

SYMPHONY HALL

Sale of COURSE TICKETS FOR

BURTON HOLMES

New and Splendid Series of PICTURE-CRUISES

OPENS TO-DAY

COURSE TICKETS	ALL 5 TOURS	$6.00, $4.40, $2.50, Plus Tax	SAVE 20%

NEXT FRI. EVE. at 8:15

ST. OLAF CHOIR

60 Trained Voices

SUN. AFT., FEB. 13, at 3:30

GALLI-CURCI

POST JAN 31

SYMPHONY HALL

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ADV JAN 30

SYMPHONY HALL

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SUN. AFT., FEB. 13, at 3:30

GALLI-CURCI

HER JAN 31

FEBRUARY 1927

SYMPHONY HALL

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GALLI-CURCI

FEB 1

SYMPHONY HALL

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60 Trained Voices

SUN. AFT., FEB. 13, at 3:30

GALLI-CURCI

FEB 1

SYMPHONY HALL

NEXT TUES. AFT. at 3:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

THIRD CONCERT TUESDAY SERIES

RUSSIAN PROGRAM

MOUSSORGSKY, RIMSKY-KORSAKOV
PROKOFIEFF, STRAVINSKY
TCHAIKOVSKY

TICKETS NOW AT BOX OFFICE

NEXT FRI. EVE. at 8:15

ST. OLAF CHOIR

60 TRAINED VOICES

SUN. AFT., FEB. 13, at 3:30

GALLI-CURCI

FOR A WINTER OF SUPREME DELIGHT

TRAVEL

WITH

BURTON HOLMES

— SYMPHONY HALL —

5 FRIDAY NIGHTS AT 8:15
SATURDAY MATS. AT 2:30

WILL BEGIN FEB. 11-12

Seeing America
Norway via Iceland
Holland and Dutch
Switzerland—All New
Great World Cruise

COURSE TICKETS NOW $6.00, $4.00, $2.50 Plus Tax

HER FEB 2

SYMPHONY HALL

NEXT TUES. AFT. at 3:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

THIRD CONCERT TUESDAY SERIES

RUSSIAN PROGRAM

MOUSSORGSKY, RIMSKY-KORSAKOV
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TCHAIKOVSKY

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60 TRAINED VOICES

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TRAVEL

WITH

BURTON HOLMES

— SYMPHONY HALL —

5 FRIDAY NIGHTS AT 8:15
SATURDAY MATS. AT 2:30

WILL BEGIN FEB. 11-12

Seeing America
Norway via Iceland
Holland and Dutch
Switzerland—All New
Great World Cruise

COURSE TICKETS NOW $6.00, $4.00, $2.50 Plus Tax

FEB FEB 2

BURTON HOLMES

Stimulating Picture Cruises

TRAVEL'S GREATEST RIVAL

5 GLORIOUS PICTURE CRUISES 5 FRI. EVES. SAT. MATS.

BEGINNING FEBRUARY 11-12

SEEING AMERICA
NORWAY via ICELAND
HOLLAND and the DUTCH
SWITZERLAND—NEW
GREAT WORLD CRUISE

You will, of course, want to see all of these countries, therefore—Course Tickets—$6.60, $4.40, $2.50. Tax included. Now selling.

GLOBE FEB 3

INFORMATION OBSCURED

SYMPHONY HALL
NEXT TUES. AFT. at 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
THIRD CONCERT TUESDAY SERIES
RUSSIAN PROGRAM
MOUSSORGSKY, RIMSKY-KORSAKOV
PROKOFIEFF, STRAVINSKY
TCHAIKOVSKY
TICKETS NOW AT BOX OFFICE

TOMORROW EVE., at 8:15
ST. OLAF CHOIR
60 TRAINED VOICES

SUN. AFT., FEB. 13, at 3:30
GALLI-CURCI

BURTON HOLMES
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— SYMPHONY HALL —
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SATURDAY MATS. AT 2.30
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Holland and Dutch
Switzerland—All New
Great World Cruise
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TRAV FEB 3

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FEBRUARY 11-12
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SWITZERLAND—NEW
GREAT WORLD CRUISE
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POST FEB 4

SYMPHONY HALL
NEXT TUES. AFT. at 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
THIRD CONCERT TUESDAY SERIES
RUSSIAN PROGRAM
MOUSSORGSKY, RIMSKY-KORSAKOV
PROKOFIEFF, STRAVINSKY
TCHAIKOVSKY
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60 TRAINED VOICES

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HER FEB 4

SYMPHONY HALL
NEXT TUESDAY AFTERNOON AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
TRAVELER RUSSIAN PROGRAMME FEB 5
MOUSSORGSKY "PRELUDE TO KHOVANTCHINA."
RIMSKY-KORSAKOV "SADKO." PROKOFIEFF "LOVE FOR THREE ORANGES."
STRAVINSKY "FIREBIRD." TCHAIKOVSKY 4TH SYMPHONY.
TICKETS $1.50, $2.00, $2.50. NO TAX

TOMORROW 3:30 — **KREISLER**

NEXT SUN. AFT. FEB. 13 AT 3:30 — **GALLI-CURCI**
ONLY BOSTON RECITAL THIS SEASON

THURS. EVE. FEB. 17 AT 8:15 — **HARVARD GLEE CLUB**
Soloist—GIANNINI—Soprano

SUN. AFT. FEB. 20 AT 3:30 — **HANDEL AND HAYDN SOCIETY**
MISCELLANEOUS PROGRAMME
Soloist—SOPHIE BRASLAU—Contralto

BURTON HOLMES Glorious Picturization of OUR SCENIC WONDERLANDS Seeing **AMERICA** —By— Land Cruise
NEXT FRI. EVE. **FEB. 11** AT 8:15 SAT. MAT. **FEB. 12** AT 2:30
Tickets Now—Reserved Seats 50c, $1.00, $1.50

Five Extra Concerts *March 22, 23, 24, 28 & 29*
Beethoven Centenary Festival
Symphonies, Missa Solennis, Chamber Music, and Addresses
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Assisted by
Harvard Glee Club *Radcliffe Choral Society*
London String Quartet *Lenox String Quartet*
ERNEST NEWMAN
CARL FRIEDBERG *FRED PATTON* *FLORENCE AUSTRAL*
JEANNE GORDON *JEANNETTE VREELAND* *TUDOR DAVIES*
NEVADA VAN DER VEER *ARTHUR MIDDLETON* *CHARLES STRATTON*
Season Tickets for Five Concerts, $5, $7.50, $10, $12.50, $20, $25 (No Tax)
SALE OPENS MONDAY, FEBRUARY 7, AT 8:30 A. M.

SYMPHONY HALL
NEXT TUESDAY AFTERNOON AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
MONITOR RUSSIAN PROGRAMME FEB 5
MOUSSORGSKY "PRELUDE TO KHOVANTCHINA."
RIMSKY-KORSAKOV "SADKO." PROKOFIEFF "LOVE FOR THREE ORANGES."
STRAVINSKY "FIREBIRD." TCHAIKOVSKY 4TH SYMPHONY.
TICKETS $1.50, $2.00, $2.50. NO TAX.

NEXT SUN. AFT. FEB. 13 AT 3:30 — GALLI-CURCI
ONLY BOSTON RECITAL THIS SEASON

THURS. EVE. FEB. 17 AT 8:15 — HARVARD GLEE CLUB
SOLOIST—GIANNINI—SOPRANO

SUN. AFT. FEB. 20 AT 3:30 — HANDEL and HAYDN SOCIETY
MISCELLANEOUS PROGRAMME
SOLOIST—SOPHIE BRASLAU—CONTRALTO

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BOSTON ORCHESTRA SYMPHONY
SERGE KOUSSEVITZKY, *Conductor*
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London String Quartet *Lenox String Quartet*
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Tomorrow Aft., at 3.15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZY, Conductor
THIRD CONCERT TUESDAY SERIES
RUSSIAN PROGRAM
MOUSSORGSKY, RIMSKY-KORSAKOV,
PROKOFIEFF, STRAVINSKY,
TCHAIKOVSKY
Tickets Now at Box Office

NEXT SUN. AFT. at 3.30
GALLI-CURCI

TRANS FEB 7

SYMPHONY HALL
TODAY AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
THIRD CONCERT TUESDAY SERIES
RUSSIAN PROGRAM
MOUSSORGSKY, RIMSKY-KORSAKOV
PROKOFIEFF, STRAVINSKY
TCHAIKOVSKY
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SUN. AFT., FEB. 13, at 3:30
GALLI-CURCI

POST FEB 8

SYMPHONY HALL
TODAY at 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
THIRD CONCERT TUESDAY SERIES
RUSSIAN PROGRAM
MOUSSORGSKY, RIMSKY-KORSAKOV
PROKOFIEFF, STRAVINSKY
TCHAIKOVSKY
TICKETS NOW AT BOX OFFICE

NEXT SUN. AFT. at 3:30
GALLI-CURCI

HER FEB 8

SYMPHONY HALL
BURTON HOLMES
TONIGHT AT 8:15
TOMORROW AFT. AT 2:30
SEEING
AMERICA
BY LAND CRUISE
Tickets, 50c, $1.10, $1.65, including tax
NEXT SUN. AFT. AT 3:30
Galli-Curci

POST FEB 11

SYMPHONY HALL
BURTON HOLMES
TOMORROW EVE. AT 8:15
SATURDAY AFT. AT 2:30
SEEING
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BY LAND CRUISE
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NEXT SUN. AFT. AT 3:30
Galli-Curci

POST FEB 10

SYMPHONY HALL
BURTON HOLMES
NEXT FRI. EVE. at 8.15
SAT. AFT. at 2.30
SEEING
AMERICA
BY LAND CRUISE
TICKETS NOW—50c, $1.10, $1.65

POST FEB 9

SYMPHONY HALL
BURTON HOLMES
TONIGHT AT 8:15
TOMORROW AFT. AT 2:30
SEEING
AMERICA
BY LAND CRUISE
TICKETS 50c, $1.10, $1.65 including tax
NEXT SUN. AFT. AT 3:30
Galli-Curci

TRAV FEB 11

SYMPHONY HALL
NEXT FRI. EVE. at 8:15
ST. OLAF CHOIR
60 Trained Voices
SUN. AFT., FEB. 13, at 3:30
GALLI-CURCI

HER FEB 11

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BURTON HOLMES
TONIGHT AT 8:15
TOMORROW AFT. AT 2:30
SEEING
AMERICA
BY LAND CRUISE
TICKETS 50c, $1.10, $1.65 including tax
NEXT SUN. AFT. AT 3:30
Galli-Curci

GLOBE FEB 11

CUT-OUT

SYMPHONY HALL

NEXT TUESDAY AFTERNOON AT 3:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Globe RUSSIAN PROGRAMME FEB 6.

MOUSSORGSKY "PRELUDE TO KHOVANTCHINA." RIMSKY-KORSAKOV "SADKO." PROKOFIEFF "LOVE FOR THREE ORANGES." STRAVINSKY "FIREBIRD." TCHAIKOVSKY 4TH SYMPHONY. TICKETS $1.50, $2.00, $2.50. NO TAX

TODAY 3.30	KREISLER
NEXT SUN. AFT. AT 3:30	GALLI-CURCI — ONLY BOSTON RECITAL THIS SEASON
THURS. EVE. FEB. 17 AT 8:15	HARVARD GLEE CLUB — Soloist—GIANNINI—Soprano
SUN. AFT. FEB. 20 AT 3:30	HANDEL AND HADYN SOCIETY — MISCELLANEOUS PROGRAMME — Soloist—SOPHIE BRASLAU—Contralto

BURTON HOLMES — Glorious Picturization of OUR SCENIC WONDERLANDS — Seeing AMERICA — By Land Cruise

NEXT FRI. EVE. FEB. 11 AT 8:15 SAT. MAT. FEB. 12 AT 2:30

Tickets Now—Reserved Seats 50c, $1.00, $1.50

Five Extra Concerts *March 22, 23, 24, 28 & 29*

Beethoven Centenary Festival

Symphonies, Missa Solennis, Chamber Music, and Addresses

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Assisted by

Harvard Glee Club — *Radcliffe Choral Society*
London String Quartet — *Lenox String Quartet*

ERNEST NEWMAN — CHARLES STRATTON
CARL FRIEDBERG — FRED PATTON
JEANNE GORDON — JEANNETTE VREELA
NEVADA VAN DER VEER — ART

Season Tickets for Five Concerts, $5, $7.50, $10, $

SALE OPENS TOMORROW, AT

SYMPHONY HALL

NEXT TUESDAY AFTERNOON AT

BOSTON SYMPHONY ORC

SERGE KOUSSEVITZKY, Condu

Adv RUSSIAN PROGRAM FEB 6

MOUSSORGSKY "PRELUDE TO KHOVANTCHINA." RIMSKY-KORSAKOV "SADKO." PROKOFIEFF "LOVE FOR THREE ORANGES." STRAVINSKY "FIREBIRD." TCHAIKOVSKY 4TH SYMPHONY. TICKETS $1.50, $2.00, $2.50. NO TAX.

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CARL FRIEDBERG — ERNEST NEWMAN — FRED PATTON
FLORENCE AUSTRAL — JEANNE GORDON — TUDOR DAVIES
JEANNETTE VREELAND — NEVADA VAN DER VEER
STRATTON

$0, $20, $25 (No Tax)

A. M.

SYMPHONY HALL

NEXT TUESDAY AFTERNOON AT 3:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Past RUSSIAN PROGRAMME FEB 6

MOUSSORGSKY "PRELUDE TO KHOVANTCHINA." RIMSKY-KORSAKOV "SADKO." PROKOFIEFF "LOVE FOR THREE ORANGES." STRAVINSKY "FIREBIRD." TCHAIKOVSKY 4TH SYMPHONY. TICKETS $1.50, $2.00, $2.50. NO TAX

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Ernest Newman

Carl Friedberg — Fred Patton — Florence Austral
Jeanne Gordon — Jeannette Vreeland — Tudor Davies
Nevada Van Der Veer — Arthur Middleton — Charles Stratton

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Harvard Glee Club — *Radcliffe Choral Society*
London String Quartet — *Lenox String Quartet*

Ernest Newman

CARL FRIEDBERG — FRED PATTON — FLORENCE AUSTRAL
JEANNE GORDON — JEANETTE VREELAND — TUDOR DAVIES
NEVADA VAN DER VEER — ARTHUR MIDDLETON — CHARLES STRATTON

Season Ticket for Five Concerts, $7.50, $10, $12.50 $20, $25 (No Tax)

TOMORROW at 3.30	GALLI-CURCI
NEXT WED. EVE. at 8.15	SNOW MAIDEN "Snegourotchka" — REQUEST PERFORMANCE — Authentic Russian Costumes — Cast of 100 — Senia Russakoff's Ballet — Balalaika Orchestra — Tickets 50c to $2.50 plus tax, at Herrick's and Hall
NEXT THURS. EVE. at 8.15	HARVARD GLEE CLUB — Dr. ARCHIBALD T. DAVISON, Conductor — Soloist—GIANNINI—Soprano

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SUN. AFT. FEB. 27 at 3.30	JERITZA
MON. EVE. FEB. 28 at 8.15	ALFREDO de SAN MALO VIOLIN
SUN. AFT. MAR. 6 at 3.30	WERRENRATH
MON. EVE. MAR. 14 at 8.15	GIESEKING

BURTON HOLMES TO NORWAY VIA ICELAND — —THE MIDNIGHT-SUN CRUISE

NEXT FRI. EVE. FEB. 18 AT 8.15 SAT. AFT. FEB. 19 AT 2.30

Tickets Now—Reserved Seats 50c, $1.00, $1.50

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

[40] TRANS FEB 12.

CUT-OUT

NEXT THURS. EVE. AT 8:15 — **HARVARD GLEE CLUB**
Dr. ARCHIBALD T. DAVISON, Conductor
Soloist—GIANNINI—Soprano

SUN. AFT. FEB. 20 AT 3:30 — **HANDEL AND HAYDN SOCIETY**
MISCELLANEOUS PROGRAMME
Soloist—SOPHIE BRASLAU—Contralto

SUN. AFT. FEB. 27, AT 3:30 — **JERITZA**

SUN. AFT. MAR. 6, AT 3:30 — **WERRENRATH**

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FEB 12

SYMPHONY HALL

Five Extra Concerts — *March 22, 23, 24, 28 and 29*

Beethoven Centenary Festival

Symphonies, Missa Solennis, Chamber Music, and Addresses

BOSTON SYMPHONY ORCHESTRA

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SOLOIST—GIANNINI—SOPRANO

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MISCELLANEOUS PROGRAMME
Soloist—SOPHIE BRASLAU—Contralto

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SUN. AFT. MAR. 6, at 3:30 — **WERRENRATH**

BURTON HOLMES TO **NORWAY** Via Iceland
The Midnight Sun Cruise

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MISCELLANEOUS PROGRAMME
Soloist—SOPHIE BRASLAU—Contralto

SUN. AFT., FEB. 27, at 3:30 — **JERITZA**

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SYMPHONY HALL
NEXT THURS. EVE., at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist: GIANNINI Soprano
Tickets, $2.50, $2, $1.50, $1 (No tax)
SUN. AFT., FEB. 27, at 3:30
JERITZA

HER FEB 14

SYMPHONY HALL
NEXT THURS. EVE at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
Soloist—GIANNINI—Soprano
Tickets $2.50, $2.00, $1.50, $1.00, No Tax
SUN AFT., FEB. 27, at 3.30
JERITZA

TRANS FEB 14

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DR. A. T. DAVISON, Conductor
Soloist— GIANNINI —Soprano
Tickets $2.50, $2.00, $1.50, $1.00, No Tax
SUN. AFT., FEB. 27, at 3:30
JERITZA

FEB 15

SYMPHONY HALL
TONIGHT at 8:15
SNOW MAIDEN
"Snegourotchka"
AUTHENTIC RUSSIAN COSTUMES
Cast of 100 BALALAIKA ORCHESTRA
SENIA RUSSAKOFF'S BALLET
Tickets 50c to $2.50, plus tax

TOMORROW EVE. at 8:15
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GLOBE FEB 16

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Soloist—SOPHIE BRASLAU—Contralto

FEB. 27 SUN. AFT. at 3:30 — **JERITZA**

MON. EVE., FEB. 28 at 8:15 — Alfredo De **SAN MALO** Violin

SUN. AFT., MAR. 6, at 3:30 — **WERRENRATH**

BURTON HOLMES TO NORWAY
THE MIDNIGHT SUN CRUISE

NEXT FRI. EVE. **FEB. 18** AT 8:15 — SAT. AFT. **FEB.** [illegible]

Tickets Now—Reserved Seats 50c, $1.00, $1.5[illegible]
[illegible] Promptly. (Make Checks to Symphony Hall)

GLOBE FEB 13

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Soloist—SOPHIE BRASLAU—Contralto

SUN. AFT., FEB. 27, at 3:30 — **JERITZA**

GLOBE FEB 15

CUT-OUT

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Dr. ARCHIBALD T. DAVISON, Conductor
Soloist—GIANNINI—Soprano

SUN. AFT. FEB. 20 AT 3:30 — **HANDEL AND HAYDN SOCIETY**
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ADV. FEB 13

[redacted]

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HER FEB 14

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FEB 15

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SNOW MAIDEN
"Snegourotchka"
AUTHENTIC RUSSIAN COSTUMES
Cast of 100 BALALAIKA ORCHESTRA
SENIA RUSSAKOFF'S BALLET
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Soloist—SOPHIE BRASLAU—Contralto

JERITZA

Alfredo De SAN MALO Violin

WERRENRATH

BURTON HOLMES TO NORWAY
THE MIDNIGHT SUN CRUISE

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HER FEB 15

[41]

CUT-OUT

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TOMORROW AT 8:15 P. M.
SAT. AFT. AT 2:30
TO NORWAY via ICELAND

BURTON HOLMES

GLORIOUS PICTURIZATION OF THE
MIDNIGHT-SUN CRUISE
Tickets 50c, $1.10, $1.65

NEXT SUN. AFT. at 3:30

HANDEL and HAYDN SOCIETY

Miscellaneous Programme
Soloist SOPHIE BRASLAU Contralto

Tickets $2.50, $2.00, $1.50, $1.00, no tax

SUN. AFT., FEB. 27, at 3:30

JERITZA

POST FEB 17

SYMPHONY HALL

Five Extra Concerts *March 22, 23, 24, 28 & 29*

Beethoven Centenary Festival

Symphonies, Missa Solennis, Chamber Music, and Addresses

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
Assisted by

Harvard Glee Club *Radcliffe Choral Society*
London String Quartet *Lenox String Quartet*
Ernest Newman

CARL FRIDBERG *FRED PATTON* *FLORENCE AUSTRAL*
JEANNE GORDON *JEANETTE VREELAND* *TUDOR DAVIES*
NEVADA VAN DER VEER *ARTHUR MIDDLETON* *CHARLES STRATTON*

Season Ticket for Five Concerts, $7.50, $10, $12.50 $20, $25 (No Tax)

Tomorrow Eve. at 8.15 — **HARVARD GLEE CLUB**
Dr. ARCHIBALD T. DAVISON, Conductor
Soloist—GIANNINI—Soprano

NEXT SUN. AFT. at 3.30 — **HANDEL AND HAYDN SOCIETY**
MISCELLANEOUS PROGRAMME
Soloist—SOPHIE BRASLAU—Contralto

SUN. AFT. FEB. 27 at 3.30 — **JERITZA**

SUN. AFT. MAR. 6 at 3.30 — **WERRENRATH**

MON. EVE. MAR. 14 at 8.15 — **GIESEKING**

SYMPHONY HALL — **NEXT** — FRIDAY EVE. at 8.15, SATURDAY MAT. at 2.30

BURTON HOLMES — Glorious Picturization of the Midnight-Sun Cruise of 1926 — **TO NORWAY** VIA **ICELAND**

Reserved Seats 50c to $1.50, plus tax. Now Selling.
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS FEB 16

SYMPHONY HALL

TONIGHT at 8.15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor
SOLOIST **GIANNINI** SOPRANO

Tickets $2.50, $2.00, $1.50, $1.00, No Tax

TOMORROW at 8.15 P.M.
SAT. AFT. at 2.30
TO NORWAY VIA ICELAND

BURTON HOLMES

GLORIOUS PICTURIZATION OF THE
MIDNIGHT-SUN CRUISE
TICKETS 50c, $1.10, $1.65

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TO NORWAY via ICELAND

BURTON HOLMES

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SUN. AFT., FEB. 27, at 3:30

JERITZA

HER FEB 18

SYMPHONY HALL

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SUN. AFT., FEB. 27, at 3:30

JERITZA

HER FEB 19

SYMPHONY HALL

TONIGHT at 8:15
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TO NORWAY VIA ICELAND

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JERITZA

POST FEB 18

SYMPHONY HALL

TODAY AT 2:30
ONLY TIME
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BURTON HOLMES

COLORFUL PICTURE-CRUISE
DON'T MISS IT
Tickets Now 50c to $1.50 (plus tax)

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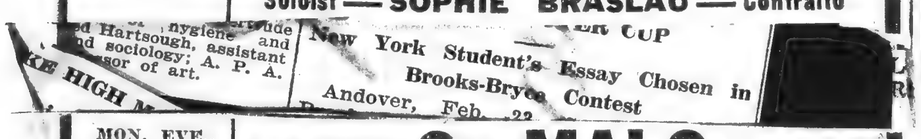
TOMORROW at 3:30 — **HANDEL AND HAYDN SOCIETY**
EMIL H. MOLLENHAUER, Conductor
Soloist — SOPHIE BRASLAU — Contralto



MON. EVE., FEB. 28, AT 8:15 — ALFREDO **SanMALO** VIOLIN

SUN AFT., MAR. 6, AT 3:30 — **WERRENRATH**

MON. EVE., MAR. 14, AT 8:15 — **GIESEKING**

WED. EVE., MAR. 16, AT 8:15 — **DEBATE**
"IS MAN A MACHINE?"
CLARENCE DARROW Noted Attorney Says "YES"
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BURTON HOLMES

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HOLLAND AND THE DUTCH

A COLORFUL EXPOSITION of the NETHERLANDS
TICKETS 50c, $1.10, $1.65

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Soloist SOPHIE BRASLAU Contralto

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SUN. AFT., FEB. 27, at 3:30

JERITZA

GLOBE FEB 18

[42]

CUT-OUT

SYMPHONY HALL

BEETHOVEN CENTENARY FESTIVAL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

TUESDAY EVENING, March 22, at 8:15

MISSA SOLENNIS

Chorus, Harvard Glee Club and Radcliffe Choral Society
Soloists: Florence Austral, Jeanne Gordon, Tudor Davies, Arthur Middleton

WEDNESDAY EVENING, March 23, at 8:15

SYMPHONIES

FIRST, SECOND AND THIRD

THURSDAY EVENING, March 24, at 8:15

CHAMBER MUSIC

TRIO:—SONATA:—QUARTET
LONDON STRING QUARTET and CARL FRIEDBERG, Piano

MONDAY EVENING, March 28, at 8:15

TESTIMONIAL

INCLUDING
An Address by ERNEST NEWMAN of London
and
THE LAST STRING QUARTET
LENOX STRING QUARTET

TUESDAY EVENING, March 29, at 8:15

EIGHTH SYMPHONY

and the

NINTH SYMPHONY

Chorus, Harvard Glee Club and Radcliffe Choral Society
Soloists: Jeannette Vreeland, Nevada Van Der Veer, Charles Stratton, Fred Patton

SUBSCRIPTION SALE CLOSES MONDAY, FEBRUARY 28

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NEXT FRI. EVE. AT 8:15; SAT. AFT. AT 2.30 — **BURTON HOLMES** — HOLLAND AND DUTCH
A Colorful Exposition of the Netherlands. Tickets 50c, $1.10, $1.65

SUN. AFT. FEB. 27 AT 3:30 — **JERITZA** — SOPRANO METROPOLITAN OPERA CO. Only Boston Recital This Season

MON. EVE. FEB. 28 AT 8:15 — **ALFREDO SAN MALO** — VIOLINIST

SUN. AFT. MARCH 6 AT 3:30 — **WERRENRATH** — AMERICA'S FAVORITE BARITONE

MON. EVE. MARCH 14 AT 8:15 — **GIESEKING** — "Not only a pianist of the very first rank, but 'lonely and incomparable.' No other pianist who as yet has visited Boston has the like qualities."—PHILIP HALE.

WED. EVE. MARCH 16 AT 8:15 — **DEBATE** "IS MAN A MACHINE?" — CLARENCE DARROW, NOTED ATTORNEY, SAYS "YES"; CLIFTON D. GRAY, PRES. BATES COLLEGE, SAYS "NO"

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

POST FEB 20

SYMPHONY HALL

TODAY AT 8:30 — **HANDEL AND HAYDN SOCIETY** — MISCELLANEOUS PROGRAMME — Soloist—SOPHIE BRASLAU—Contralto

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ADV FEB 20

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JERITZA
SALE OPENS TODAY FOR
DARROW-GRAY DEBATE

GLOBE FEB 21

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
THE GLORIOUS PRIMA DONNA
JERITZA

POST FEB 23

SYMPHONY HALL

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NEXT TUES. AFT. FEB. 22 AT 3:00 — **4th International Music Festival** — 7 Competing Choruses; DR. A. T. DAVISON, Chairman of Judges; Tickets $2.20, $1.65, $1.10

NEXT FRI. EVE. AT 8:15; SAT. AFT. AT 2:30 — **BURTON HOLMES** — HOLLAND AND THE DUTCH
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SUN. EVE. MARCH 13 AT 8:15 — ROSE **ZULALIAN** — "OF THE GLOWING VOICE"

MON. EVE. MARCH 14 AT 8:15 — **GIESEKING** — "Not only a pianist of the very first rank, but 'lonely and incomparable.' No other pianist who as yet has visited Boston has the like qualities."—PHILIP HALE.

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HER FEB 20

SYMPHONY HALL

Next Tuesday Afternoon at 3.15

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor
FOURTH CONCERT TUESDAY SERIES
ENGLISH-SCANDINAVIAN PROGRAMME — *Tickets $1.50, $2.00, $2.50*

MARCH 22, 23, 24, 28, 29 — FIVE EXTRA CONCERTS

BEETHOVEN CENTENARY FESTIVAL

LAST DAYS OF SEASON SALE
SUBSCRIPTIONS CLOSE MONDAY, FEBRUARY 28

NEXT SUN. AFT. at 3.30 — THE GLORIOUS PRIMA DONNA **JERITZA**

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THE GLORIOUS PRIMA DONNA
JERITZA

HER FEB 23

[43]

CUT-OUT

SYMPHONY HALL

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BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

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FIRST, SECOND AND THIRD

THURSDAY EVENING, March 24, at 8:15

CHAMBER MUSIC

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MONDAY EVENING, March 28, at 8:15

TESTIMONIAL

INCLUDING
An Address by ERNEST NEWMAN of London
and
THE LAST STRING QUARTET
LENOX STRING QUARTET

TUESDAY EVENING, March 29, at 8:15

EIGHTH SYMPHONY
and the
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By LENOX STRING QUARTET

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HER FEB 20

follows:

Seniors—Edith Braus, Annie Zebal.
Juniors—Ruth Curtis, Edward Bourque, Mauce Bouvier, Helen Elder, Roberta Greene, William Luscomb, Charlotte Mahoney, Mary Brien.
Sophomores—Marian Alley, Claire Cather, Mary O'Neil, Mary Reed, Edith Williams.
Freshmen—Howard Batchelder, Janette Albergene, Edna Chute, Carolyn Tyler, Virginia Lyment, Prouella Reynolds, Helen Gavas.

PROMOTED IN SMITH FACULTY

Twelve Advanced by Trustees—Two to Full Professorships

Northampton, Feb. 23 (Special)—At a meeting of the trustees of Smith the following faculty promotions were made:

Elizabeth Avery, professor of spoken English; Esther Dunn, professor of English; Vera Lee Brown, associate professor of History; Emmett Reid Dunn, associate professor of zoology; Yvonne Imbault-Huart, associate professor of French; Catharine E. Koch, associate professor of landscape architecture; Sara Bache-Wiig, assistant professor of botany; Mary E. Clarke, assistant professor of philosophy; P. Alice Evans, assistant professor of botany; Gertrude Moss, assistant professor of hygiene and physical education; Mildred Hartsough, assistant professor of economics and sociology; A. P. A. Borenkamp, assistant professor of art.

be Elizabeth Mazur, mezzo-soprano, and Mitchell Selib, tenor. The concert will be given in Phillips Brooks House at eight o'clock.

CHOOSE WALTHAM SENIOR PLAY

Annual Production in March Will Be "Believe Me, Xantippe"

"Believe Me, Xantippe," a Harvard prize play, has been selected by the Waltham High seniors for their annual class play, and will be presented at the South Junior High School on Friday and Saturday evenings, March 25 and 26. Miss Alice Chapman is the coach. In the cast will be Dana Parks, Harry Smart, Fred Gates, Arthur Johnson, Henry Rogers, Max Cohen, Tracy Sanborn, Ruth Andrews, Lorna Campbell, and Phyllis Claypole.

WINS ANDOVER CUP

New York Student's Essay Chosen in Brooks-Bryce Contest

Andover, Feb. 23 (Special) — The Brooks-Bryce prize at Andover, consisting of a silver cup, [illegible] the best essay on "The Effect of Foreign Trade and Its Ramifications on the Political Policies of England and America," has been awarded to Edward B. Paine of Hewlett, [illegible] will be submit-

MAKE HIGH MARKS AT BELMONT

[illegible]ral in Each Year Stand High at Mid-Year

SYMPHONY HALL
NEXT — SATURDAY MATINEE at 2.30

HOLLAND AND THE DUTCH

A COLORFUL EXPOSITION OF THE NETHERLANDS
TICKETS NOW—$1.50, $1.00, 50c. Plus Tax.
MAIL ORDERS Promptly Filled. (Checks payable to Symphony Hall)

TRANS FEB 23

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
THE GLORIOUS PRIMA DONNA
JERITZA

HER FEB 23

SYMPHONY HALL

BEETHOVEN CENTENARY FESTIVAL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

TUESDAY EVENING, March 22, at 8:15
MISSA SOLENNIS
Chorus, Harvard Glee Club and Radcliffe Choral Society
Soloists: Florence Austral, Jeanne Gordon, Tudor Davies, Arthur Middleton

WEDNESDAY EVENING, March 23, at 8:15
SYMPHONIES
FIRST, SECOND AND THIRD

THURSDAY EVENING, March 24, at 8:15
CHAMBER MUSIC
TRIO:—SONATA:—QUARTET
LONDON STRING QUARTET and CARL FRIEDBERG, Piano

MONDAY EVENING, March 28, at 8:15
TESTIMONIAL
INCLUDING
An Address by ERNEST NEWMAN of London
and
THE LAST STRING QUARTET
BY LENOX STRING QUARTET

TUESDAY EVENING, March 29, at 8.15
EIGHTH SYMPHONY
and the
NINTH SYMPHONY
Chorus, Harvard Glee Club and Radcliffe Choral Society
Soloists: Jeannette Vreeland, Nevada Van Der Veer, Charles Stratton, Fred Patton

SUBSCRIPTION SALE CLOSES MONDAY, FEBRUARY 28
Season tickets for the five extra concerts—$7.50, $10, $12.50, $20, $25 (no tax)
(Concerts of March 25 and 26, when remaining symphonies will be played, are available only to Fri. and Sat. subscribers)

TODAY AT 3:30 — **HANDEL AND HAYDN SOCIETY** EMIL MOLLENHAUER, Conductor SOPHIE BRASLAU, Soloist

NEXT FRI. EVE. AT 8:15 / SAT. AFT. AT 2:30 — **BURTON HOLMES** HOLLAND AND THE DUTCH
A Colorful Exposition of the Netherlands. Tickets 50c, $1.10, $1.65

SUN. AFT. FEB. 27 AT 3:30 — **JERITZA** SOPRANO METROPOLITAN OPERA COMPANY Only Boston Recital This Season

MON. EVE. FEB. 28 AT 8:15 — **ALFREDO SAN MALO** VIOLINIST

SUN. AFT. MARCH 6 AT 3:30 — **WERRENRATH** AMERICA'S FAVORITE BARITONE

MON. EVE. MARCH 14 AT 8:15 — **GIESEKING** "Not only a pianist of the very first rank, but 'lonely and incomparable.' No other pianist who as yet has visited Boston has the like qualities."—PHILIP HALE.

WED. EVE. MARCH 16 AT 8:15 — **DEBATE** "IS MAN A MACHINE?" CLARENCE DARROW Noted Attorney, says "Yes." CLIFTON D. GRAY Pres. Bates College, says "No."

MAIL ORDE … mptly. (Make Checks to Symphony Hall)

GLOBE FEB 20

SYMPHONY HALL

Next Tuesday Afternoon at 3:15

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor
Soloist, IRENE SCHARRER, Piano
ENGLISH-SCANDINAVIAN PROGRAMME *Tickets $1.50, $2.00, $2.50*

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WILL IT BE POSSIBLE TO SEE AND HEAR
BURTON HOLMES' SWITZERLAND New and Glorious Picturization of IN SUMMER IN WINTER
TICKETS NOW—RESERVED SEATS $1.50, $1, 50c, Plus Tax
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TRAV FEB 26

SYMPHONY HALL
TOMORROW EVE. AT 8:15
SAT. AFT. AT 2:30
HOLLAND AND THE DUTCH
BURTON HOLMES
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JERITZA
NEXT SUN. EVE. AT 8:15
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SAT. AFT. AT 2:30
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[44]

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BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Soloist, IRENE SCHARRER, Piano

English—Scandinavian Programme

TICKETS, $1.50, $2.00, $2.50

MARCH 22, 23, 24, 28, 29

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Noted Attorney

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President Bates College

NEXT FRIDAY EVENING AT 8:15

SATURDAY AFTERNOON AT 2:30

Burton Holmes

New and Glorious Picturization of

Switzerland

IN SUMMER AND WINTER

TICKETS 50c, $1.00, $1.50 plus tax

MONITOR FEB 26

SYMPHONY HALL

TONIGHT at 8.15

ALFREDO

SAN MALO

VIOLIN

Tickets $1.00, $1.50, $2.00, $2.50, plus tax

TOMORROW AFT. at 3.15

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English Scandinavian Program

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BOSTON SYMPHONY ORCHESTRA

SERE KOUSSEVITZKY, Conductor

English-Scandinavian Program

Soloist—IRENE SCHARRER—Piano

Tickets $1.50, $2.00, $2.50, No Tax

Single Sale Opens Today

BEETHOVEN CENTENARY FESTIVAL

NEXT SUN. AFT., at 3:30

WERRENRATH

WED. EVE., MAR. 16, at 8:15

DEBATE "IS MAN A MACHINE?"

DARROW vs. GRAY

HER MAR 1

SYMPHONY HALL

TONIGHT AT 8:15

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SAN MALO

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SEASON SALE CLOSES TODAY

Beethoven Centenary Festival

HER FEB 28

[45]

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SWITZERLAND IN SUMMER IN WINTER

TICKETS NOW—RESERVED SEATS $1.50, $1, 50c, Plus Tax

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

HER FEB 27

SYMPHONY HALL

TONIGHT at 8:15

ALFREDO

SAN MALO

VIOLIN

TICKETS $1, $1.50, $2, $2.50 Plus Tax

TOMORROW AFT. at 3:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

English-Scandinavian Program

Soloist, IRENE SCHARRER, Piano

TICKETS $1.50, $2, $2.50—No Tax

SEASON SALE CLOSES TODAY

Beethoven Centenary Festival

HER FEB 28 [45]

GLOBE MAR 1

SYMPHONY HALL

NEXT TUESDAY AFT. AT 3:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Soloist, IRENE SCHARRER, Piano

English—Scandinavian Programme

TICKETS, $1.50, $2.00, $2.50

MARCH 22, 23, 24, 28, 29

BEETHOVEN CENTENARY FESTIVAL

LAST DAYS OF SEASON SALE

TOMORROW AFT. AT 3:30

JERITZA

SUNDAY AFT., MARCH 6. AT 3:30

WERRENRATH

SUNDAY AFT., MARCH 13, AT 3:30

KREISLER

MON. EVE., MARCH 14, AT 8:15

GIESEKING

WED. EVE., MARCH 16, AT 8:15

DEBATE

"IS MAN A MACHINE?"

CLARENCE DARROW SAYS "YES"

Noted Attorney

CLIFTON D. GRAY SAYS "NO"

President Bates College

NEXT FRIDAY EVENING AT 8:15

SATURDAY AFTERNOON AT 2:30

Burton Holmes

New and Glorious Picturization of

Switzerland

IN SUMMER AND WINTER

TICKETS 50c, $1.00, $1.50 plus tax

MONITOR FEB 26

SYMPHONY HALL

TONIGHT at 8.15

ALFREDO

SAN MALO

VIOLIN

Tickets $1.00, $1.50, $2.00, $2.50, plus tax

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Season Sale Closes Tonight

BEETHOVEN CENTENARY FESTIVAL

TRANS FEB 28

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English-Scandinavian Program

Soloist—IRENE SCHARRER—Piano

Tickets $1.50, $2.00, $2.50, No Tax

Single Sale Opens Today

BEETHOVEN CENTENARY FESTIVAL

NEXT SUN. AFT., at 3:30

WERRENRATH

WED. EVE., MAR. 16, at 8:15

DEBATE "IS MAN A MACHINE?"

DARROW vs. GRAY

HER MAR 1

POST

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Beethoven Centenary Festival

NEXT SUN. AFT. AT 3:30

WERRENRATH

HER FEB 28

GLOBE MAR 1

FIRST PRIZE TO POLISH CHORUS

International Music Festival at Symphony Hall

Practice makes perfect, and the International Music Festival held at Symphony Hall yesterday afternoon was, on the whole, more successfully ordered than any of its three predecessors. There was smoother progress and there were fewer superfluities.

As was the case last year the competing choirs were of two kinds: mixed choruses and male choruses. The former were five in number: German, Portuguese, Finnish, Polish and Armenian; the latter only two, the Dutch and the Swedish.

Acting as judges of the relative merits of these groups, Archibald T. Davison, Thomas Whitney Surette and Malcolm Lang, awarded to the Polish chorus, Anthony Nurczynski, director, the first prize of $250; to the German chorus, Herbert J. Jenny, director, the second prize of $100, and to the Finnish chorus, Mrs. Fred C. Lind, director, the third prize of $50. Of the two male choruses the Swedish singers under August Hulten were adjudged the victors, receiving therefor the single prize of $250.

At the conclusion of the competition all of the choruses united in singing, under the direction of Augustus D. Zanzig, Kremser's "Prayer of Thanksgiving," and under the same leadership choruses and audience sang American patriotic and popular songs.

The presentation of the prizes was made by Governor Fuller, who paid graceful compliments to the singers and to those who had organized the festival. N. Penrose Hallowell was presiding officer. There was a large audience.

MUSIC FESTIVAL HEARD BY 2500

Polish Mixed and Swedish Male Choruses Win in Competition

PRIZES AWARDED BY GOV. FULLER

Matched against four other nationalist choruses, a Polish chorus directed by Anthony Nurczynski won first prize in the mixed chorus competition at the fourth international music festival at Symphony hall yesterday afternoon.

A Swedish chorus led by August Hulten sang their way to victory in the male chorus competition. The prize in each case was $250. Led by Herbert J. Jenny, a German chorus received the second prize, $100, in the mixed chorus singing, and third prize, $50, went to a Finnish chorus under the direction of Mrs. Fred C. Lind.

VOCIFEROUS APPLAUSE

The audience of 2500 persons was most appreciative of the performances of the various groups. Vociferous outbursts of applause were accorded each chorus upon completion of its offering, and similar outpourings of approval greeted the award of prizes.

The judges were Dr. Archibald T. Davison, chairman; Thomas Whitney Surette and Malcolm Lang. The prizes were presented to the directors of the winning choruses by Gov. Fuller. The Governor, speaking briefly, said that while the present immigration laws require all immigrants to evidence a measure of financial responsibility, "we are learning to ask for another requirement, and that is that those coming to our shores should bring with them the culture of their native country."

The festival was under auspices of Community Service of Boston, Inc., and the Women's Municipal League, with the co-operation also of the Women's Cosmopolitan Club and the National Civic Federation.

The presiding officer was N. Penrose Hallowell, member of the firm of Lee, Higginson & Co., a trustee of Boston Symphony orchestra and an overseer of Harvard University.

The winning Polish chorus was composed of members of the Lira Chorus, made up of Polish people of Boston and its vicinity. Its conductor, Mr. Nurczynski, whose home is at 374 Dorchester street, South Boston, is leader of the South Boston Polish band and the Salem Male Chorus.

SWEDES DEFEAT DUTCH

The Swedish chorus that triumphed over a Dutch chorus led by F. W. Stuart, Jr., in the male chorus competition, was composed of the Swedish Glee Club of Boston and the Harmony Male Chorus, both of which are under the direction of Mr. Hulten. He has been leader of the Swedish Glee Club for 25 years. He lives at 27 King street, Dorchester.

The two other choruses in the mixed voices competition were a Portuguese chorus under the direction of Augusto Pimentel, and an Armenian chorus led by Harry H. Ekizian. Each of the five mixed choruses sang "Morning Hymn," by George Henschel, and one native piece of their own selection. The male choruses each sang "Awake, My Pretty Dreamer," by Wilhelm Gericke, and another selection of their own choosing.

The program included also a Washington-Lincoln tableau, and a group of Spanish dances. These latter were given under the direction of Senia Russakoff by the members of the Boston Spanish Club, with string music by the Brookline High School Mandolin club, and Carl Feldman at the piano.

As a grand finale, the seven choruses, under the direction of Augustus D. Zanzig, sang Prayer of Thanksgiving, by Edward Klemser. The audience then joined in singing several selections. The program was opened and concluded with a group of organ selections by Albert W. Snow.

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TOMORROW EVE. AT 8:15
SATURDAY MATINEE AT 2:30
BURTON
HOLMES
GLORIOUSLY BEAUTIFUL
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ALL NEW—AND DIFFERENT
COMING MARCH 18 and 19
CLOSE-UPS OF CHINA
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NEXT SUNDAY AFT. AT 3:30
WERRENRATH

POST MAR 3

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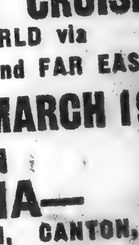
WED. EVE. MAR. 16 AT 8:15	DEBATE "IS MAN A MACHINE?" CLARENCE DARROW Noted Lawyer, Says "Yes" CLIFTON D. GRAY Pres. Bates College, Says "No" 
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Schumann-Heink

GLOBE MAR 7

SYMPHONY HALL
NEXT FRIDAY SATURDAY NIGHT MATINEE
BURTON
HOLMES
THE
Great World Cruise
Around the World via Panama, Australia and the Far East
EXTRA FRI. EVE. SAT. MAT. Mar. 18-19
LAST TIMES
Close-Ups of China
Marvelous Pictures of Shanghai, Hangchow, Peking, Hong Kong, Canton and Yangtse River.
Tickets Now 50c, $1.00, $1.50, plus tax

NEXT MONDAY EVE. at 8:15
GIESEKING

WEDNESDAY EVE., MAR. 16, at 8:15
DEBATE "IS MAN A MACHINE?"
CLARENCE DARROW
Noted Attorney, says "Yes"
VS.
CLIFTON D. GRAY
President Bates College, says "No"

SUNDAY AFT., MAR. 20, at 3:30
SCHUMANN-HEINK

TRANS MAR 9

SYMPHONY HALL
TOMORROW EVE. at 8:15
SAT. AFT. at 2:30
BURTON
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HER MAR 10

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TONIGHT at 8.15
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SUNDAY AFT., MAR. 20, at 3.30
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GLOBE MAR 11

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SCHUMANN-HEINK

HER MAR 12

SYMPHONY HALL
TOMORROW EVE. at 8:15
DARROW VS. GRAY
"IS MAN A MACHINE?"
ORDER OF THE DEBATE:
MR. DARROW—25 MIN. AFFIRMATIVE
MR. GRAY —40 MIN. NEGATIVE
MR. DARROW—25 MIN. AFFIRMATIVE
MR. GRAY —20 MIN. NEGATIVE
MR. DARROW—10 MIN. AFFIRMATIVE
A CLASH OF MASTER MINDS

NEXT SUN. AFT. AT 3:30
SCHUMANN-HEINK

SUN. AFT., APRIL 3, at 3:30
RACHMANINOFF

HER MAR 15

SYMPHONY HALL
BEETHOVEN CENTENARY FESTIVAL
All places have been taken for the performances of March 22, 25, 26 and 29. A few good seats are still available for March 23, 24 and 28. A second performance of the
MISSA SOLENNIS
for which tickets are now available will be given on Sunday afternoon, March 27, in Symphony Hall, with the same quartet of soloists for the benefit of the Boston Symphony Orchestra's
PENSION FUND

TOMORROW EVE. AT 8.15 — ROSE **ZULALIAN** Contralto

MONDAY AT 8.15 — **GIESEKING**

"Not only a pianist of the very first rank, but 'lonely and incomparable.' No other pianist who as yet has visited Boston has the like qualities."—PHILIP HALE.

NEXT WED. EVE. MAR. 16 AT 8.15

DEBATE
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CLIFTON D. GRAY
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SUN. AFT. MAR. 20 At 3.30 — **SCHUMANN-HEINK**

LAST TIMES — NEXT FRIDAY NIGHT — NEXT SATURDAY MATINEE
BURTON HOLMES
TIMELY CONTRIBUTION TO POPULAR KNOWLEDGE
CLOSE-UPS OF CHINA
INTIMATE PICTURES OF SHANGHAI — CANTON — HONG-KONG — HANGKOW — HANGCHOW — PEKING —
TICKETS NOW SELLING—50c, $1.00, $1.50 (plus tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS MAR 12

SYMPHONY HALL
TONIGHT at 8.15
TOMORROW AFT. at 2.30
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HOLMES
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LAST TIMES **NEXT** FRIDAY NIGHT **NEXT** SATURDAY MATINEE

BURTON HOLMES

TIMELY CONTRIBUTION TO POPULAR KNOWLEDGE

CLOSE-UPS OF CHINA

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SYMPHONY HALL

TONIGHT at 8:15

DARROW VS. GRAY

"IS MAN A MACHINE?"

FRI. EVE. at 8.15
SAT. AFT. at 2.30

LAST TIMES

BURTON HOLMES

Timely Contribution to Popular Knowledge

CLOSE-UPS of CHINA

Intimate Glimpses of
SHANGHAI—HANKOW
PEKING—CANTON
HONG KONG—YANGTSE
Color Views
Motion Pictures

Tickets 50c, $1.00, $1.50, plus tax

NEXT SUN. Aft. at 3.30

SCHUMANN-HEINK

SUN. AFT., APR. 3, AT 3.30

RACHMANINOFF

TRANS MAR 16

SYMPHONY HALL

TOMORROW EVE. at 8.15
SAT. AFT. at 2.30

LAST TIMES

BURTON HOLMES

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RACHMANINOFF

TRANS MAR 17

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LAST TIMES **NEXT** FRIDAY NIGHT **NEXT** SATURDAY MATINEE

BURTON HOLMES

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POST MAR 13

SYMPHONY HALL

TOMORROW EVE. at 8:15

DARROW VS. GRAY

"IS MAN A MACHINE?"

ORDER OF THE DEBATE

MR. DARROW	25 Min.	Affirmative
MR. GRAY	40 Min.	Negative
MR. DARROW	25 Min.	Affirmative
MR. GRAY	20 Min.	Negative
MR. DARROW	10 Min.	Affirmative

A CLASH OF MASTER MINDS

NEXT SUN. AFT. AT 3:30

Schumann-Heink

SUN. AFT., APR. 3 AT 3:30

RACHMANINOFF

GLOBE MAR 15

SYMPHONY HALL

TOMORROW EVE. at 8:15
SAT. AFT. at 2:30

LAST TIMES

BURTON HOLMES

Timely Contribution to Popular Knowledge

CLOSE-UPS of CHINA

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PEKING — CANTON
HONG KONG — YANGTSE
COLOR VIEWS
MOTION PICTURES

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RACHMANINOFF

GLOBE MAR 18

SYMPHONY HALL

TONIGHT at 8:15

DARROW VS. GRAY

"IS MAN A MACHINE?"

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MR. DARROW	25 Min.	Affirmative
MR. GRAY	40 Min.	Negative
MR. DARROW	25 Min.	Affirmative
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MR. DARROW	10 Min.	Affirmative

RESERVED SEATS, Inc. Stage, $1 & $2

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DARROW VS. GRAY

"Is Man a Machine?"

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RACHMANINOFF

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DARROW VS. GRAY

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SUN. AFT., APRIL 3, at 3:30

RACHMANINOFF

TRAV MAR 16

SYMPHONY HALL
TODAY AT 2:30
LAST TIME
BURTON HOLMES
Timely Contribution to Popular Knowledge
CLOSE-UPS of CHINA
COLOR VIEWS
MOTION PICTURES
Tickets 50c, $1.00, $1.50, plus tax
TOMORROW AFT. AT 3:30
SCHUMANN-HEINK
SUN AFT., APR. 3, AT 3:30
RACHMANINOFF

GLOBE MAR 19

SYMPHONY HALL
TODAY AT 2:30
LAST TIME
BURTON HOLMES
CLOSE-UPS OF CHINA
COLOR VIEWS
MOTION PICTURES
Tickets 50c, $1.10, $1.65
TOMORROW AFT. AT 3:30
SCHUMANN-HEINK
SUN. AFT., APR. 3, AT 3:30
RACHMANINOFF

POST MAR 19

SYMPHONY HALL
TODAY AT 2:30
LAST TIME
BURTON HOLMES
Close-Ups of China
COLOR VIEWS — MOTION PICTURES
TICKETS 50c, $1.10, $1.65
TOMORROW AFTERNOON AT 3:30
Schumann-Heink
SUNDAY AFT., APRIL 3, AT 3:30
RACHMANINOFF

HER MAR 19

SYMPHONY HALL
BEETHOVEN CENTENARY FESTIVAL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
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TOMORROW AT 3:30	**SCHUMANN-HEINK** 50TH ANNIVERSARY TOUR
SUN. AFT. APR. 3 AT 3:30	**RACHMANINOFF**
SUN. AFT. APR. 10 AT 3:30	**McCORMACK**

TRAV MAR 19

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AMER MAR 19

SYMPHONY HALL
BEETHOVEN CENTENARY FESTIVAL

	BOSTON SYMPHONY ORCHESTRA SERGE KOUSSEVITZKY Conductor
TUES., MAR. 22 at 8:15	*"MISSA SOLENNIS"* All Places Have Been Taken
WED., MAR. 23 at 8:15	FIRST, SECOND and THIRD SYMPHONIES TICKETS $2, $3, $4 & $5—NO TAX
THURS., MAR. 24 at 8:15	CHAMBER MUSIC, *Trio in B Flat, Op. 97* PIANO SONATA *in A Flat, Op. 110* QUARTET *in E Minor, Op. 59, No. 2* PIANIST, HAROLD SAMUEL; LONDON STRING QUARTET TICKETS $2.50, $4, $5—NO TAX
FRI., MAR. 25 at 2:30	FOURTH and FIFTH SYMPHONIES ALL PLACES HAVE BEEN TAKEN (Except 2nd Bal)
SAT., MAR. 26 at 8:15	SIXTH and SEVENTH SYMPHONIES ALL PLACES HAVE BEEN TAKEN
MON., MAR. 28 at 8:15	COMMEMORATIVE EXERCISES ADDRESS by ERNEST NEWMAN ODE by S. FOSTER DAMON QUARTET IN F MAJOR, OP. 135; LENOX STRING QUARTET TICKETS $2, $2.50, $4 and $5 (NO TAX)
TUES., MAR. 29 at 8:15	EIGHTH and NINTH SYMPHONIES ALL PLACES HAVE BEEN TAKEN
SUN., MAR. 27 at 3:30	*PENSION FUND CONCERT* A REPETITION OF THE *"MISSA SOLENNIS"*

SUN. AFT. MAR. 20 AT 3:30	SCHUMANN-HEINK
SUN. AFT. APR. 3 AT 3:30	RACHMANINOFF
SUN. AFT. APR. 10 AT 3:30	McCORMACK

MON ITR MAR 19

SYMPHONY HALL
Sunday Afternoon, April 3, at 3.30
RACHMANINOFF

TRANS MAR 21

SYMPHONY HALL
SUNDAY AFT., APRIL 3, AT 3:30
RACHMANINOFF

GLOBE MAR 22

SYMPHONY HALL
Sunday Afternoon, April 3, at 3.30
RACHMANINOFF

TRANS MAR 22

SYMPHONY HALL
SUN. AFT., April 3, at 3:30
RACHMANINOFF

TRAV MAR 22

SYMPHONY HALL
TONIGHT AT 8:15
2nd CONCERT
BEETHOVEN FESTIVAL
1st, 2nd, 3rd SYMPHONIES
TICKETS $2, $3, $4, $5 no tax
SUN. AFT., APRIL 3, at 8:15
RACHMANINOFF

HER MAR 23

SYMPHONY HALL
TONIGHT AT 8:15
2ND CONCERT
Beethoven Festival
1ST, 2ND AND 3RD SYMPHONIES
Tickets $2, $3, $4, $5—No Tax
SUN. AFT., APR. 3, AT 3:30
RACHMANINOFF

GLOBE MAR 23

SYMPHONY HALL
TONIGHT AT 8:15
CHAMBER MUSIC
BEETHOVEN FESTIVAL
Tickets $2, $3, $4, $5—No Tax
SUN. AFT., APR. 3, AT 3:30
RACHMANINOFF

GLOBE MAR 24

SYMPHONY HALL
TONIGHT AT 8:15
CHAMBER MUSIC
BEETHOVEN FESTIVAL
Tickets $2, $3, $4, $5—No Tax
Sunday Afternoon, April 3, at 3:30
RACHMANINOFF

HER MAR 24

SYMPHONY HALL
SUNDAY AFT., APRIL 3, AT 3:30
RACHMANINOFF

TRAV MAR 24

HER
SYMPHONY HALL
SUN. AFT., APR. 3, at 3:30
RACHMANINOFF
MAR 25

SYMPHONY HALL
SUN. AFT. APR. 3 AT 3:30
RACHMANINOFF
SUN. AFT., APR. 10, AT 3:30
McCORMACK
POST MAR 25

SYMPHONY HALL
SUN. AFT. APR. 3 at 3:30
RACHMANINOFF
GLOBE MAR 25

SYMPHONY HALL
SUN. AFT., APRIL 3, at 3:30
RACHMANINOFF
TRAV MAR 25

BEETHOVEN CENTENARY FESTIVAL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
TUESDAY, Mar. 22 AT 8.15 — "MISSA SOLENNIS" — ALL PLACES HAVE BEEN TAKEN
WEDNESDAY, Mar. 23 AT 8.15 — FIRST, SECOND and THIRD SYMPHONIES — TICKETS $2, $3, $4 & $5—NO TAX
THURSDAY, Mar. 24 AT 8.15 — CHAMBER MUSIC TRIO IN B FLAT, OP. 97; PIANO SONATA IN A FLAT, OP. 110; QUARTET IN E MINOR, OP. 59, NO. 2 — PIANIST, HAROLD SAMUEL; LONDON STRING QUARTET — TICKETS $2.50, $4, $5—NO TAX
FRIDAY, Mar. 25 AT 2.30 — FOURTH and FIFTH SYMPHONIES — ALL PLACES HAVE BEEN TAKEN (EXCEPT 2D BAL)
SATURDAY, Mar. 26 AT 8.15 — SIXTH and SEVENTH SYMPHONIES — ALL PLACES HAVE BEEN TAKEN
MONDAY, Mar. 28 AT 8.15 — COMMEMORATIVE EXERCISES. ADDRESS by ERNEST NEWMAN. ODE by S. FOSTER DAMON; QUARTET in F Maj., Op. 135; LENOX STRING QUARTET — TICKETS $2, $2.50, $4 & $5—NO TAX
TUESDAY, Mar. 29 AT 8.15 — EIGHTH and NINTH SYMPHONIES — ALL PLACES HAVE BEEN TAKEN
SUNDAY, MAR. 27 AT 3.30 — PENSION FUND CONCERT — A REPETITION OF THE "MISSA SOLENNIS"

Tomorrow At 3.30	SCHUMANN-HEINK 50TH ANNIVERSARY TOUR
SUN. AFT. APR. 3 AT 3.30	RACHMANINOFF
THURS. EVE. APR. 7 AT 8.15	ARNOLDO LINDI AND Mme. MARIE SUNDELIUS
SUN. AFT. APR. 10 AT 3.30	McCORMACK

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS MAR 19

SYMPHONY HALL
BEETHOVEN CENTENARY FESTIVAL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
TUESDAY, MAR. 22 AT 8:15 — "MISSA SOLENNIS" — ALL PLACES HAVE BEEN TAKEN
WEDNESDAY, MAR. 23 AT 8:15 — FIRST, SECOND and THIRD SYMPHONIES — TICKETS $2, $3, $4 & $5—NO TAX
THURSDAY, MAR. 24 AT 8:15 — CHAMBER MUSIC, TRIO IN B FLAT, OP. 97; PIANO SONATA IN A FLAT, OP. 110; QUARTET IN E MINOR, OP. 59, NO. 2 — PIANIST, HAROLD SAMUEL; LONDON STRING QUARTET — TICKETS $2.50, $4, $5—NO TAX
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TODAY AT 3:30	SCHUMANN-HEINK 50TH ANNIVERSARY TOUR
SUN. AFT. APR. 3 AT 3:30	RACHMANINOFF
SUN. AFT. APR. 10 AT 3:30	McCORMACK

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

GLOBE MAR 26

SYMPHONY HALL
BEETHOVEN CENTENARY FESTIVAL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
"MISSA SOLENNIS" — ALL PLACES HAVE BEEN TAKEN — TUES., MAR. 22 AT 8:15
FIRST, SECOND and THIRD SYMPHONIES — TICKETS $2, $3, $4 & $5—NO TAX — WED., MAR. 23 AT 8:15
CHAMBER MUSIC, Trio in B Flat, Op. 97; PIANO SONATA in A Flat, Op. 110; QUARTET in E Minor, Op. 59, No. 2 — Pianist, Harold Samuel; London String Quartet — TICKETS $2.50, $4, $5—NO TAX — THURS., MAR. 24 AT 8:15
FOURTH and FIFTH SYMPHONIES — All Places Have Been Taken (Except 2d Bal.) — FRI., MAR. 25 AT 2:30
SIXTH and SEVENTH SYMPHONIES — ALL PLACES HAVE BEEN TAKEN — SAT., MAR. 26 AT 8:15
COMMEMORATIVE EXERCISES; ADDRESS BY ERNEST NEWMAN; ODE by S. FOSTER DAMON; QUARTET in F Major, Op. 135; Lenox String Quartet — TICKETS $2, $2.50, $4 AND $5 — MON., MAR. 28 AT 8:15
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SUNDAY, Mar. 27 AT 3:30 — PENSION FUND CONCERT — A REPETITION OF THE "MISSA SOLENNIS"

TODAY AT 3:30	SCHUMANN-HEINK 50TH ANNIVERSARY TOUR
SUN. AFT. APR. 3 At 3:30	RACHMANINOFF
SUN. AFT. APR. 10 At 3:30	McCORMACK

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SYMPHONY HALL
TODAY AT 2:30
LAST TIME
BURTON HOLMES
Timely Contribution to Popular Knowledge
CLOSE-UPS of CHINA
COLOR VIEWS
MOTION PICTURES
Tickets 50c, $1.00, $1.50, plus tax
TOMORROW AFT. AT 3:30
SCHUMANN-HEINK
SUN AFT., APR. 3, AT 3:30
RACHMANINOFF

GLOBE MAR 19

SYMPHONY HALL
TODAY AT 2:30
LAST TIME
BURTON HOLMES
CLOSE-UPS OF CHINA
COLOR VIEWS
MOTION PICTURES
Tickets 50c, $1.10, $1.65
TOMORROW AFT. AT 3:30
SCHUMANN-HEINK
SUN. AFT., APR. 3, AT 3:30
RACHMANINOFF

POST MAR 19

SYMPHONY HALL
TODAY AT 2:30
LAST TIME
BURTON HOLMES
Close-Ups of China
COLOR VIEWS — MOTION PICTURES
TICKETS 50c, $1.10, $1.65
TOMORROW AFTERNOON AT 3:30
Schumann-Heink
SUNDAY AFT., APRIL 3, AT 3:30
RACHMANINOFF

HER MAR 19

SYMPHONY HALL
BEETHOVEN CENTENARY FESTIVAL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
All places have been taken for the performances of March 22, 25, 26 and 29. A few good seats are still available for March 23, 24 and 28. A second performance of the
MISSA SOLENNIS
for which tickets are now available will be given on Sunday afternoon, March 27, in Symphony Hall, with the same quartet of soloists for the benefit of the Boston Symphony Orchestra's
PENSION FUND

TOMORROW AT 3:30	**SCHUMANN-HEINK** 50TH ANNIVERSARY TOUR
SUN. AFT. APR. 3 AT 3:30	**RACHMANINOFF**
SUN. AFT. APR. 10 AT 3:30	**McCORMACK**

TRAV MAR 19

SYMPHONY HALL
Sunday Afternoon, April 3, at 3.30
RACHMANINOFF

TRANS MAR 21

SYMPHONY HALL
SUNDAY AFT., APRIL 3, AT 3:30
RACHMANINOFF

GLOBE MAR 22

SYMPHONY HALL
Sunday Afternoon, April 3, at 3.30
RACHMANINOFF

TRANS MAR 22

SYMPHONY HALL
SUN. AFT., April 3, at 3:30
RACHMANINOFF

TRAV MAR 22

SYMPHONY HALL
BEETHOVEN CENTENARY FESTIVAL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

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MONDAY, Mar. 28 AT 8.15	COMMEMORATIVE EXERCISES. ADDRESS by ERNEST NEWMAN. ODE by S. FOSTER DAMON QUARTET in F Maj., Op. 135; LENOX STRING QUARTET TICKETS $2, $2.50, $4 & $5—NO TAX
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SUNDAY, MAR. 27 AT 3.30	PENSION FUND CONCERT A REPETITION OF THE "MISSA SOLENNIS"
Tomorrow At 3.30	SCHUMANN-HEINK 50TH ANNIVERSARY TOUR
SUN. AFT. APR. 3 AT 3.30	RACHMANINOFF
THURS. EVE. APR. 7 AT 8.15	ARNOLDO LINDI AND Mme. MARIE SUNDELIUS
SUN. AFT. APR. 10 AT 3.30	McCORMACK

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS MAR 19

SYMPHONY HALL
BEETHOVEN CENTENARY FESTIVAL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

TUESDAY, MAR. 22 AT 8:15	"MISSA SOLENNIS" ALL PLACES HAVE BEEN TAKEN
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TODAY AT 3:30	SCHUMANN-HEINK 50TH ANNIVERSARY TOUR
SUN. AFT. APR. 3 AT 3:30	RACHMANINOFF
SUN. AFT. APR. 10 AT 3:30	McCORMACK

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

SYMPHONY HALL
BEETHOVEN CENTENARY FESTIVAL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
All places have been taken for the performances of March 22, 25, 26 and 29. A few good seats are still available for March 23, 24 and 28. A second performance of the
MISSA SOLENNIS
for which tickets are now available, will be given on Sunday afternoon, March 27, in Symphony Hall, with the same quartet of soloists for the benefit of the Boston Symphony Orchestra's
PENSION FUND

TOMORROW AT 3:30	**SCHUMANN-HEINK** 50TH ANNIVERSARY TOUR
SUN. AFT. APR. 3 At 3:30	**RACHMANINOFF**
SUN. AFT. APR. 10 At 3:30	**McCORMACK**

AMER MAR 19

SYMPHONY HALL
TONIGHT AT 8:15 2nd CONCERT
BEETHOVEN FESTIVAL
1st, 2nd, 3rd SYMPHONIES
TICKETS $2, $3, $4, $5 no tax
SUN. AFT., APRIL 3, at 8:15
RACHMANINOFF

HER MAR 23

SYMPHONY HALL
TONIGHT AT 8:15 2ND CONCERT
Beethoven Festival
1ST, 2ND AND 3RD SYMPHONIES
Tickets $2, $3, $4, $5—No Tax
SUN. AFT., APR. 3, AT 3:30
RACHMANINOFF

GLOBE MAR 23

SYMPHONY HALL
TONIGHT AT 8:15 CHAMBER MUSIC
BEETHOVEN FESTIVAL
Tickets $2, $3, $4, $5—No Tax
SUN. AFT., APR. 3, AT 3:30
RACHMANINOFF

GLOBE MAR 24

SYMPHONY HALL
TONIGHT AT 8:15 CHAMBER MUSIC
BEETHOVEN FESTIVAL
Tickets $2, $3, $4, $5—No Tax
Sunday Afternoon, April 3, at 3:30
RACHMANINOFF

HER MAR 24

SYMPHONY HALL
SUNDAY AFT., APRIL 3, AT 3:30
RACHMANINOFF

TRAV MAR 24

SYMPHONY HALL
BEETHOVEN CENTENARY FESTIVAL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY
Conductor

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WED., MAR. 23 at 8:15	FIRST, SECOND and THIRD SYMPHONIES TICKETS $2, $3, $4 & $5—NO TAX
THURS., MAR. 24 at 8:15	CHAMBER MUSIC, *Trio in B Flat, Op. 97* PIANO SONATA *in A Flat, Op. 110* QUARTET *in E Minor, Op. 59, No. 2* PIANIST, HAROLD SAMUEL; LONDON STRING QUARTET TICKETS $2.50, $4, $5—NO TAX
FRI., MAR. 25 at 2:30	FOURTH and FIFTH SYMPHONIES ALL PLACES HAVE BEEN TAKEN (Except 2nd Bal)
SAT., MAR. 26 at 8:15	SIXTH and SEVENTH SYMPHONIES ALL PLACES HAVE BEEN TAKEN
MON., MAR. 28 at 8:15	COMMEMORATIVE EXERCISES ADDRESS by ERNEST NEWMAN ODE by S. FOSTER DAMON QUARTET IN F MAJOR, OP. 135; LENOX STRING QUARTET TICKETS $2, $2.50, $4 and $5 (NO TAX)
TUES., MAR. 29 at 8:15	EIGHTH and NINTH SYMPHONIES ALL PLACES HAVE BEEN TAKEN
SUN., MAR. 27 at 3:30	*PENSION FUND CONCERT* A REPETITION OF THE "MISSA SOLENNIS"
SUN. AFT. MAR. 20 AT 3:30	SCHUMANN-HEINK
SUN. AFT. APR. 3 AT 3:30	RACHMANINOFF
SUN. AFT. APR. 10 AT 3:30	McCORMACK

MON ITOR MAR 19

SYMPHONY HALL
SUN. AFT., APR. 3 AT 3:30
RACHMANINOFF
SUN. AFT., APR. 10, AT 3:30
McCORMACK

POST MAR 25

SYMPHONY HALL
SUN. AFT., APR. 3 at 3:30
RACHMANINOFF

GLOBE MAR 25

SYMPHONY HALL
SUN. AFT., APRIL 3, at 3:30
RACHMANINOFF

TRAV MAR 25

HER MAR 25

SYMPHONY HALL
SUN. AFT., APRIL 3, at 3:30
RACHMANINOFF

ADVERTISER MAR 25

GLOBE MAR 26

SYMPHONY HALL
BEETHOVEN CENTENARY FESTIVAL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

TUES., MAR. 22 AT 8:15	"MISSA SOLENNIS" ALL PLACES HAVE BEEN TAKEN
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SUNDAY, Mar. 27 AT 3:30	PENSION FUND CONCERT A REPETITION OF THE "MISSA SOLENNIS"
TODAY AT 3:30	SCHUMANN-HEINK 50TH ANNIVERSARY TOUR
SUN. AFT. APR. 3 At 3:30	RACHMANINOFF
SUN. AFT. APR. 10 At 3:30	McCORMACK

[49]

CUT-OUT

SYMPHONY HALL

BEETHOVEN CENTENARY FESTIVAL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

TUESDAY, MAR. 22 AT 8:15 — "MISSA SOLENNIS" — ALL PLACES HAVE BEEN TAKEN

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SATURDAY, MAR. 26 AT 8:15 — SIXTH and SEVENTH SYMPHONIES — ALL PLACES HAVE BEEN TAKEN

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TODAY AT 3:30 — SCHUMANN-HEINK — 50TH ANNIVERSARY TOUR

SUN. AFT. APR. 3 AT 3:30 — RACHMANINOFF

THURS. EVE. APR. 7 AT 8:15 — AROLDO LINDI AND Mme. MARIE SUNDELIUS

SUN. AFT. APR. 10 AT 3:30 — McCORMACK

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

HER MAR 20

SYMPHONY HALL

BEETHOVEN CENTENARY FESTIVAL

TODAY AT 3:30 ADMISSION $2 — PENSION FUND CONCERT — "MISSA SOLENNIS"

Tomorrow EVE. at 8:15 — COMMEMORATIVE EXERCISES

ADDRESS: BEETHOVEN — ERNEST NEWMAN
BEETHOVEN: AN ODE — S. FOSTER DAMON
Quartet in F Major, Op. 135. The Lenox String Quartet
CONCLUDING REMARKS — SERGE KOUSSEVITZKY

NEXT SUN. AFT. AT 3:30 — RACHMANINOFF

NEXT SUN. EVE. AT 8:15 — ALEXANDER KERENSKY
HEAD OF PROVISIONAL GOVERNMENT AND IDOL OF RUSSIA
"RUSSIA'S PAST AND FUTURE"
TICKETS $2.20, $1.65, $1.10, 75c

THURS. EVE. APR. 7 AT 8:15 — AROLDO LINDI AND Mme. MARIE SUNDELIUS

SUN. AFT. APR. 10 AT 3:30 — McCORMACK

Sun. AFT. APR. 17 AT 3:30 — HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 — AUGMENTED ORCHESTRA — Organ
SOLOISTS
Mme. JULIA CLAUSSEN ..... Delilah
PAUL ALTHOUSE ..... Samson
HORACE STEVENS ..... High Priest
HENRY JACKSON WARREN ..... Abimelech, an Aged Hebrew
Tickets Now on Sale — $2.50, $2.00, $1.50, $1.00 no tax

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

POST MAR 29

SYMPHONY HALL

BEETHOVEN CENTENARY FESTIVAL

TODAY AT 3:30 ADMISSION $2 — PENSION FUND CONCERT — "MISSA SOLENNIS"

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POST MAR 29

SYMPHONY HALL

BEETHOVEN CENTENARY FESTIVAL

TODAY AT 3:30 — PENSION FUND CONCERT — "MISSA SOLENNIS"

ADMISSION $2

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BEETHOVEN: AN ODE — S. FOSTER DAMON
Quartet in F Major, Op. 135. The Lenox String Quartet
CONCLUDING REMARKS — SERGE KOUSSEVITZKY

NEXT SUN. AFT. AT 3:30 — RACHMANINOFF

NEXT SUN. EVE. AT 8:15 — ALEXANDER KERENSKY
Head of Provisional Gov. and Idol of Russia
"RUSSIA'S PAST AND FUTURE"
Tickets $2.20, $1.65, $1.10 and 75c

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EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 — AUGMENTED ORCHESTRA — Organ
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SYMPHONY HALL

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ADMISSION $2

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Quartet in F Major, Op. 135. The Lenox String Quartet
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CONCLUDING REMARKS — SERGE KOUSSEVITZKY

NEXT SUN. AFT. AT 3:30 — RACHMANINOFF

NEXT SUN. EVE. AT 8:15 — ALEXANDER KERENSKY
Head of Provisional Gov. and Idol of Russia
"RUSSIA'S PAST AND FUTURE"
Tickets $2.20, $1.65, $1.10 and 75c

THURS. EVE. APR. 7 AT 8:15 — AROLDO LINDI AND Mme. MARIE SUNDELIUS

SUN. AFT. APR. 10 AT 3:30 — McCORMACK

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

SYMPHONY HALL

SUNDAY AFTERNOON, APRIL 3, at 3.30

RACHMANINOFF

TRANS MAR 25

SYMPHONY HALL

SUN. AFT., APRIL 3, at 3:30

RACHMANINOFF

HER MAR 21

SYMPHONY HALL

SUN. AFT., APR. 3 AT 3:30

RACHMANINOFF

SUN. AFT., APR. 10 AT 3:30

McCORMACK

POST MAR 26

SYMPHONY HALL

SUN. AFT., APRIL 3, AT 3:30

RACHMANINOFF

GLOBE MAR 26

SYMPHONY HALL

TONIGHT AT 8:15

BEETHOVEN FESTIVAL

COMMEMORATIVE EXERCISES
Address ..... ERNEST NEWMAN
Ode ..... S. FOSTER DAMON
Quartet in F Major, Op. 135.
LENOX STRING QUARTET
Concluding Remarks,
SERGE KOUSSEVITZKY

NEXT SUN. AFT. AT 3:30

RACHMANINOFF

SUN. AFT., APR. 10, AT 3:30

McCORMACK

POST MAR 26

SYMPHONY HALL

TONIGHT AT 8:15

Beethoven Festival

COMMEMORATIVE EXERCISES
ADDRESS — ERNEST NEWMAN
ODE — S. FOSTER DAMON
QUARTET IN F MAJOR, OP 135
LENOX STRING QUARTET
Concluding Remarks SERGE KOUSSEVITZKY

NEXT SUN. AFT. AT 3:30

RACHMANINOFF

SUN. AFT., APR. 10, AT 3:30

McCORMACK

GLOBE MAR 27

SYMPHONY HALL

NEXT SUN. AFT. at 3:30

RACHMANINOFF

TRAV MAR 26

SYMPHONY HALL

TONIGHT at 8.15

BEETHOVEN FESTIVAL

COMMEMORATIVE EXERCISES
ADDRESS — ERNEST NEWMAN
ODE — S. FOSTER DAMON
QUARTET IN F MAJOR, OP. 135
Lenox String Quartet
CONCLUDING REMARKS
Serge Koussevitzky

NEXT SUN. AFT. AT 3.30

RACHMANINOFF

TRANS MAR 26

SYMPHONY HALL

NEXT SUN. AFT. AT 3:30

RACHMANINOFF

SUN. AFT., APR. 10 AT 3:30

McCORMACK

POST MAR 29

SYMPHONY HALL

NEXT SUN. AFT. at 3:30

RACHMANINOFF

SUN. AFT., APR. 10, at 3:30

McCORMACK

TRAV MAR 30

SYMPHONY HALL

NEXT SUN. AFT. at 3:30

RACHMANINOFF

SUN. AFT., APR. 10, at 3:30

McCORMACK

TRAV MAR 31

SYMPHONY HALL

NEXT SUN. AFT., AT 3:30

RACHMANINOFF

SUN. AFT., APR. 10, AT 3:30

McCORMACK

GLOBE MAR 31

SYMPHONY HALL

NEXT SUN. AFT. AT 3:30

RACHMANINOFF

SUN. AFT., APR. 10, AT 3:30

McCORMACK

POST MAR 31

SYMPHONY HALL

NEXT SUN. AFT. AT 3.30

RACHMANINOFF

SUNDAY AFTERNOON, APRIL 10 at 3.30

McCORMACK

TRANS MAR 31

APRIL

SYMPHONY HALL

NEXT SUN. AFT. at 3:30

RACHMANINOFF

SUN. AFT., APR. 10, at 3:30

McCORMACK

HER APR 1

SYMPHONY HALL

NEXT SUN. AFT. AT 3.30

RACHMANINOFF

SUNDAY AFTERNOON, APRIL 10 at 3.30

McCORMACK

TRANS APR 1

SYMPHONY HALL

TOMORROW AFT. AT 3:30

RACHMANINOFF

GLOBE APR 2

SYMPHONY HALL

NEXT SUNDAY AFT. AT 3:30

RACHMANINOFF

SUNDAY AFT., APRIL 10, AT 3:30

McCORMACK

GLOBE APR 1

SYMPHONY HALL

NEXT SUN. AFT. at 3:30

RACHMANINOFF

SUN. AFT., APR. 10, at 3:30

McCORMACK

POST APR 1

SYMPHONY HALL

NEXT SUN. AFT. at 3:30

RACHMANINOFF

SUN. AFT., APR. 10, at 3:30

McCORMACK

TRAV APR 1

SYMPHONY HALL

TOMORROW AFT., AT 3:30

RACHMANINOFF

SUN. AFT., APR. 10, AT 3:30

McCORMACK

POST APR 2.

SYMPHONY HALL

TOMORROW AT 3:30 — RACHMANINOFF

TOMORROW NIGHT AT 8:15 — ALEXANDER KERENSKY
Head of Provisional Gov. and Idol of Russia
"RUSSIA'S PAST AND FUTURE"
TICKETS $2.20, $1.65, $1.10 and 75c

NEXT THURS. EVE. APR. 7 AT 8:15 — AROLDO LINDI AND Mme. MARIE SUNDELIUS
TICKETS $1.00, $1.50, $2.00, $2.50, no tax

NEXT SUN. AFT. AT 3:30 — McCORMACK

TRAV APR 2

CUT-OUT

SYMPHONY HALL

TODAY AT 3:30 — **RACHMANINOFF**

TONIGHT AT 8:15 — **ALEXANDER KERENSKY**
Head of Provisional Gov. and Idol of Russia
"RUSSIA'S PAST AND FUTURE"
Tickets $2.20, $1.65, $1.10 and 75c

NEXT THURS. EVE. APR. 7 AT 8:15 — AROLDO **LINDI** AND Mme. MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50, No tax

NEXT SUN. AFT. AT 3:30 — **McCORMACK**

MAIL ORDERS Filled Promptly. (Make checks to Symphony Hall)

POST ADR 4

SYMPHONY HALL

TODAY AT 3:30 — **RACHMANINOFF**

TONIGHT AT 8:15 — **ALEXANDER KERENSKY**
Head of Provisional Gov. and Idol of Russia
"RUSSIA'S PAST AND FUTURE"
Tickets $2.20, $1.65, $1.10 and 75c

NEXT THURS. EVE. APR. 7 AT 8:15 — AROLDO **LINDI** AND Mme. MARIE **SUNDELIUS**
TICKETS $1, $1.50, $2.00, $2.50 (no tax)

NEXT SUN. AFT. AT 3:30 — **McCORMACK**

SUN. AFT. APR. 17 at 3:30 — **HANDEL AND HAYDN SOCIETY**
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Organ
SOLOISTS
Mme. JULIA CLAUSSEN ..... Delilah
PAUL ALTHOUSE ..... Samson
HORACE STEVENS ..... High Priest
HENRY JACKSON WARREN, Abimelech, and Aged Hebrew
Tickets Now on Sale — $2.50, $2.00, $1.50, $1.00 no tax

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

GLOBE APR 4

SYMPHONY HALL

TODAY AT 3:30 — **RACHMANINOFF**

TONIGHT AT 8:15 — **ALEXANDER KERENSKY**
Head of Provisional Gov. and Idol of Russia
"RUSSIA'S PAST AND FUTURE"
Tickets $2.20, $1.65, $1.10 and 75c

NEXT THURS. EVE. APR. 7 AT 8:15 — AROLDO **LINDI** AND Mme. MARIE **SUNDELIUS**
TICKETS $1, $1.50, $2.00, $2.50 (no tax)

NEXT SUN. AFT. AT 3:30 — **McCORMACK**

SUN. AFT. APR. 17 at 3:30 — **HANDEL AND HAYDN SOCIETY**
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Organ
SOLOISTS
Mme. JULIA CLAUSSEN ..... Delilah
PAUL ALTHOUSE ..... Samson
HORACE STEVENS ..... High Priest
HENRY JACKSON WARREN, Abimelech, and Aged Hebrew
Tickets Now on Sale — $2.50, $2.00, $1.50, $1.00 no tax

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

ADV APR 4

Herald same as ADV
APR 11 4

SYMPHONY HALL
NEXT THURS. EVE. AT 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50. No tax
NEXT SUN. AFT. AT 3:30 **McCORMACK**

POST APR 5

SYMPHONY HALL
NEXT THURS. EVE. AT 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50. No tax
NEXT SUN. AFT. AT 3:30 **McCORMACK**

HERA APR 5

SYMPHONY HALL
NEXT THURS. EVE. at 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50, no tax
NEXT SUN. AFT. at 3:30 **McCORMACK**

TRAV APR 4

SYMPHONY HALL
NEXT THURS. EVE. at 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50. No tax
NEXT SUN. AFT. AT 3:30 **McCORMACK**

TRANS APR 5

SYMPHONY HALL
NEXT THURS. EVE. AT 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50. No tax
NEXT SUN. AFT. AT 3:30 **McCORMACK**

POST APR 5

SYMPHONY HALL
NEXT THURS. EVE. at 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50, no tax
NEXT SUN. AFT. at 3:30 **McCORMACK**

GLOBE APR 5

SYMPHONY HALL
NEXT THURS. EVE. at 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50. No tax
NEXT SUN. AFT. at 3:30 **McCORMACK**

GLOBE APR 6

SYMPHONY HALL
TOMORROW EVE. at 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50. No tax
NEXT SUN. AFT. AT 3:30 **McCORMACK**

POST APR 6

SYMPHONY HALL
TOMORROW EVE. at 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50, no tax
NEXT SUN. AFT. at 3:30 **McCORMACK**

HER APR 6

SYMPHONY HALL
TONIGHT at 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50. No tax
NEXT SUN. AFT. AT 3:30 **McCORMACK**

POST APR 7

SYMPHONY HALL
TOMORROW EVE. at 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50, no tax
NEXT SUN. AFT. AT 3:30 **McCORMACK**
SUN. AFT., APR. 24, AT 3:30 **ROLAND HAYES**

TRANS APR 7

SYMPHONY HALL
TONIGHT at 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50. No tax
NEXT SUN. AFT. AT 3:30 **McCORMACK**

GLOBE APR 7

SYMPHONY HALL
TONIGHT at 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50. No tax
NEXT SUN. AFT. AT 3:30 **McCORMACK**

HER APR 7

SYMPHONY HALL
TONIGHT at 8:15
AROLDO **LINDI**
MARIE **SUNDELIUS**
Tickets $1, $1.50, $2.00, $2.50, no tax
NEXT SUN. AFT. AT 3:30 **McCORMACK**

TRAV APR 7

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30 **McCORMACK**

TRAV APR 8

SYMPHONY HALL
NEXT SUN. AFT. at 3:30 **McCORMACK**

HERALD APR 8

SYMPHONY HALL
TOMORROW AT 3:30 **McCORMACK**

GLOBE APR 9

SYMPHONY HALL
TOMORROW at 3:30 **McCORMACK**

TRAV APR 9

SYMPHONY HALL
TODAY AT 3:30 **McCORMACK**

NEXT. SUN. AFT. AT 3:30
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 Organ
Augmented Orchestra Soloists
Mme. JULIA CLAUSSEN....Delilah
PAUL ALTHOUSE .....Samson
HORACE STEVENS.....High Priest
HENRY JACKSON WARREN, Abimelech, an Aged Hebrew
Tickets Now on Sale
$2.50, $2.00, $1.50, $1.00, no tax

SUN. AFT., APR. 24, AT 3:30 **ROLAND HAYES**

TRANS APR 9

SYMPHONY HALL
TODAY at 3:30 **McCORMACK**

NEXT SUN. AFT. AT 3:30
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 Organ
Augmented Orchestra Soloists
Mme. JULIA CLAUSSEN....Delilah
PAUL ALTHOUSE .....Samson
HORACE STEVENS.....High Priest
HENRY JACKSON WARREN, Abimelech, and Aged Hebrew
Tickets Now on Sale
$2.50, $2.00, $1.50, $1.00 no tax

SUN. AFT., APR. 24, AT 3:30 **ROLAND HAYES**

SYMPHONY HALL
TODAY at 3:30 **McCORMACK**

NEXT SUN. AFT. APR. 17 at 3:30 — **HANDEL AND HAYDN SOCIETY**
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Organ
SOLOISTS
Mme. JULIA CLAUSSEN ..... Delilah
PAUL ALTHOUSE ..... Sampson
HORACE STEVENS ..... Hight Priest
HENRY JACKSON WARREN ..... Abimelech, and Aged Hebrew
Tickets Now on Sale — $2.50, $2.00, $1.50, $1.00 no tax

SUN AFT. APR. 24 AT 3:30 — **ROLAND HAYES**

THURS. EVE. APR. 28 AT 8:15 — **VERDI'S REQUIEM**
BENEFIT ST. ELIZABETH'S HOSPITAL
AUSPICES OF LEAGUE OF CATHOLIC WOMEN
TICKETS $1.00, $1.50, $2.00, $2.50 no tax

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall.)

HER ARR 10

SYMPHONY HALL
TODAY at 3:30 **McCORMACK**

NEXT SUN. AFT. at 3:30
HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Organ
SOLOISTS
Mme. JULIA CLAUSSEN ..... Delilah
PAUL ALTHOUSE ..... Samson
HORACE STEVENS ..... Hight Priest
HENRY JACKSON WARREN ..... Abimelech, and Aged Hebrew
Tickets Now on Sale
$2.50, $2.00, $1.50, $1.00, no tax

SUN. AFT. APR. 24 AT 3:30 — **ROLAND HAYES**

Hotel Touraine
BOYLSTON AND TREMONT STS.
Near leading shops, theatres, clubs
Parker House
SCHOOL AND TREMONT STS.
A new hotel of 600 guest rooms
Opens Apr., 27. Annex remains open
Young's Hotel
COURT ST. AND COURT SQUARE
A modern hotel offer... service, comfort and ... venience at attractive r...
Gilman M. Lougee, Manage...

POST APR 13

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
SAMSON AND DELILA...
SUNG BY THE
HANDEL and HAYDN
SOCIETY
CHORUS—ORCHESTRA—SOLOI...
TICKETS FROM $1 TO $2.50, n...
SUN. AFT., APR. 24 at 3...
ROLAND HAY...
Last Boston Appearance Until Fall...

GLOBE APR 13

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
SAMSON AND DELILAH
SUNG BY THE
HANDEL and HAYDN
SOCIETY
CHORUS—ORCHESTRA—SOLOISTS
TICKETS FROM $1 TO $2.50, no tax
SUN. AFT., APR. 24 at 3:30
ROLAND HAYES
Last Boston Appearance Until Fall, 1928

POST APR 13

CUT-OUT

SYMPHONY HALL

NEXT SUN. AFT. APR. 17 at 3.30

HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Organ
SOLOISTS
Mme. JULIA CLAUSSEN HORACE STEVENS
PAUL ALTHOUSE HENRY JACKSON WARREN
Tickets Now on Sale $2.50, $2.00, $1.50, $1.00, no tax

SUN. AFT. APR. 24 AT 3:30

ROLAND HAYES
LAST APPEARANCE IN BOSTON UNTIL AUTUMN 1928

THURS. EVE. APR. 28 at 8.15

VERDI'S REQUIEM
BENEFIT ST. ELIZABETH'S HOSPITAL
AUSPICES OF LEAGUE OF CATHOLIC WOMEN
TICKETS $1.00, $1.50, $2.00, $2.50, no tax

SUN. AFT. MAY 1 at 3.30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
JOHN McCORMACK, Soloist

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS APR 13

HER APR 14 SAME AS TRANS APR 13

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
SAMSON AND DELILAH
SUNG BY THE
HANDEL and HAYDN SOCIETY
CHORUS—ORCHESTRA—SOLOISTS
TICKETS FROM $1 TO $2.50, no tax
SUN. AFT., APR. 24 at 3:30
ROLAND HAYES
Last Boston Appearance Until Fall, 1928

TRANS APR 14 SAME AS POST APR 14

POST APR 14

SYMPHONY HALL

TODAY AT 3:30

HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Soloists
Tickets Now on Sale $2.50, $2.00, $1.50, $1.00, no tax

NEXT SUN. AFT. at 3:30

ROLAND HAYES
LAST APPEARANCE IN BOSTON UNTIL AUTUMN 1928

SUN. AFT. MAY 1 AT 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
JOHN McCORMACK, Soloist

POPS 42nd Season
OPENING NIGHT Mon., May 2
Orchestra of 80 Symphony Players
ALFREDO CASELLA
CONDUCTOR
Popular Programs—Refreshments
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall.)

Globe Apr 17

SYMPHONY HALL

TODAY AT 3:30

HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Soloists
Tickets Now on Sale $2.50, $2.00, $1.50, $1.00, no tax

NEXT SUN. AFT. at 3:30

ROLAND HAYES
LAST APPEARANCE IN BOSTON UNTIL AUTUMN 1928

SUN. AFT. MAY 1 AT 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
JOHN McCORMACK, Soloist

POPS 42nd Season
OPENING NIGHT MONDAY, MAY 2
Orchestra of 80 Symphony Players
ALFREDO CASELLA
CONDUCTOR
Popular Programs—Refreshments
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall.)

Herald Apr 17

SYMPHONY HALL

TOMORROW AT 3.30

HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Organ
SOLOISTS
Mme. JULIA CLAUSSEN HORACE STEVENS
PAUL ALTHOUSE HENRY JACKSON WARREN
Tickets Now on Sale $2.50, $2.00, $1.50, $1.00, no tax

MON. EVE. at 8.15

LAST CONCERT MONDAY SERIES
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

NEXT SUN. AFT. APR. 24 at 3:30

ROLAND HAYES
LAST APPEARANCE IN BOSTON UNTIL AUTUMN 1928

THURS. EVE. APR. 28 at 8.15

VERDI'S REQUIEM
BENEFIT ST. ELIZABETH'S HOSPITAL
AUSPICES OF LEAGUE OF CATHOLIC WOMEN
TICKETS $1.00, $1.50, $2.00, $2.50, no tax

SUN. AFT. MAY 1 at 3.30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
JOHN McCORMACK, Soloist

POPS 42nd Season
OPENING NIGHT Mon., May 2
Orchestra of 80 Symphony Players
ALFREDO CASELLA
CONDUCTOR
Popular Programs—Refreshments
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
CLOSING CONCERT OF THE TUESDAY SERIES NEXT TUESDAY AT 3:15
TICKETS $1.50, $2.00, $2.50—No Tax

TOMORROW AT 3:30

ROLAND HAYES
PROGRAM OF REQUESTED FAVORITES

POPS 42ND SEASON—POPULAR PROGRAMS—REFRESHMENTS
OPENING NIGHT MONDAY, MAY 2
ORCHESTRA OF 80 SYMPHONY PLAYERS
ALFREDO CASELLA
CONDUCTOR
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall.)

TRAV APR 23

SYMPHONY HALL
TOMORROW AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
LAST CONCERT TUESDAY SERIES
Tickets $1.50, $2.00, $2.50, no tax

POST APR 23

SYMPHONY HALL
TOMORROW AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
LAST CONCERT TUESDAY SERIES
Tickets $1.50, $2.00, $2.50, no tax

HER APR 23

SYMPHONY HALL
TOMORROW AT 3:15
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
Last Concert Tuesday Series
Tickets $1.50, $2.00, $2.50, No tax

GLOBE APR 25

SYMPHONY HALL
TOMORROW AT 3:30
HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON and DELILAH
Tickets $1 to $2.50. No Tax
NEXT SUN. AFT., APR. 24, at 3:30
ROLAND HAYES
Last Boston Appearance Until Fall, 1928

TRANS APR 16

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
ROLAND HAYES
Box Office Open Today 10 a. m. to 4 p. m.

POST APR 14

Globe same as APR 14

POST same as APR 14

SYMPHONY HALL
Next Sun. Aft. at 3:30
ROLAND HAYES
BOX OFFICE OPEN TODAY 10 A. M. to 4 P. M.

HER APR 20

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
ROLAND HAYES
Last Boston Appearance Until Fall 1928

POST APR 20

SPMPHONY HALL
TOMORROW AT 3:30
ROLAND HAYES
Program of Requested Favorites

GLOBE APR 23

SYMPHONY HALL
TOMORROW AT 3:30
ROLAND HAYES
Programme of Requested Favorites

POST APR 23

TRAV APR 14

SYMPHONY HALL

TODAY AT 3:30

HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Soloists
Tickets Now on Sale $2.50, $2.00, $1.50, $1.00, no tax

NEXT SUN. AFT. at 3:30

ROLAND HAYES
LAST APPEARANCE IN BOSTON UNTIL AUTUMN 1928

SUN. AFT. MAY 1 AT 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
JOHN McCORMACK, Soloist

POPS 42nd Season
OPENING NIGHT MONDAY, MAY 2
Orchestra of 80 Symphony Players
ALFREDO CASELLA
CONDUCTOR
Popular Programs—Refreshments
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall.)

Globe Apr 17

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
ROLAND HAYES
Last Boston Appearance Until Fall, 1928

Herald Apr 26

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
ROLAND HAYES
Last Boston Appearance Until Fall 1928

Herald Apr 20

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
ROLAND HAYES
Last Boston Appearance Until Fall, 1928

Globe Apr 21

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
ROLAND HAYES
Last Boston Appearance Until Fall, 1928

Post Apr 21

FENWAY PARK
TODAY AT 3 P. M.
Opening American League Championship Season

Herald Apr 21

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
ROLAND HAYES
LAST BOSTON APPEARANCE UNTIL FALL 1928

Herald Apr 22

Post Apr 22 Same as

HERALD APR 23

[52]

CUT-OUT

SYMPHONY HALL

NEXT SUN. AFT. APR. 17 at 3.30

HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Organ
SOLOISTS
Mme. JULIA CLAUSSEN HORACE STEVENS
PAUL ALTHOUSE HENRY JACKSON WARREN
Tickets Now on Sale $2.50, $2.00, $1.50, $1.00, no tax

SUN. AFT. APR. 24 AT 3:30

ROLAND HAYES
LAST APPEARANCE IN BOSTON UNTIL AUTUMN 1928

THURS. EVE. APR. 28 at 8.15

VERDI'S REQUIEM
BENEFIT ST. ELIZABETH'S HOSPITAL
AUSPICES OF LEAGUE OF CATHOLIC WOMEN
TICKETS $1.00, $1.50, $2.00, $2.50, no tax

SUN. AFT. MAY 1 at 3.30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
JOHN McCORMACK, Soloist

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS APR 13

HER APR 14 SAME AS TRANS APR 13

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
SAMSON AND DELILAH
SUNG BY THE HANDEL and HAYDN SOCIETY
CHORUS—ORCHESTRA—SOLOISTS
TICKETS FROM $1 TO $2.50, no tax
SUN. AFT., APR. 24 at 3:30
ROLAND HAYES
Last Boston Appearance Until Fall, 1928

TRANS APR 14 SAME AS POST APR 14

POST APR 14

SYMPHONY HALL

TOMORROW AT 3.30

HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Organ
SOLOISTS
Mme. JULIA CLAUSSEN HORACE STEVENS
PAUL ALTHOUSE HENRY JACKSON WARREN
Tickets Now on Sale $2.50, $2.00, $1.50, $1.00, no tax

MON. EVE. at 8.15

LAST CONCERT MONDAY SERIES
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

NEXT SUN. AFT. APR. 24 at 3:30

ROLAND HAYES
LAST APPEARANCE IN BOSTON UNTIL AUTUMN 1928

THURS. EVE. APR. 28 at 8.15

VERDI'S REQUIEM
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AUSPICES OF LEAGUE OF CATHOLIC WOMEN
TICKETS $1.00, $1.50, $2.00, $2.50, no tax

SUN. AFT. MAY 1 at 3.30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
JOHN McCORMACK, Soloist

POPS
42nd Season
OPENING NIGHT Mon., May 2
Orchestra of 80 Symphony Players
ALFREDO CASELLA
CONDUCTOR
Popular Programs—Refreshments
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS APR 16

SYMPHONY HALL
TOMORROW at 3:30
HANDEL AND HAYDN SOCIETY
SAMSON and DELILAH
Tickets $1 to $2.50. No Tax
NEXT SUN. AFT., APR. 24, at 3:30
ROLAND HAYES
Last Boston Appearance Until Fall, 1928

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
ROLAND HAYES
Box Office Open Today 10 a. m. to 4 p. m.

POST APR 19

Globe same as APR 19

POST same as APR 19

TRANS APR 14

SYMPHONY HALL

TODAY AT 3:30

HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Soloists
Tickets Now on Sale $2.50, $2.00, $1.50, $1.00, no tax

NEXT SUN. AFT. at 3:30

ROLAND HAYES
LAST APPEARANCE IN BOSTON UNTIL AUTUMN 1928

SUN. AFT. MAY 1 AT 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
JOHN McCORMACK, Soloist

POPS
42nd Season
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MAIL ORDERS Filled Promptly. Popular Programs—Refreshments (Make Checks to Symphony Hall.)

Globe Apr 17

TODAY AT 3:30

HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
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HER APR 17 POST

SYMPHONY HALL

TOMORROW AT 3.30

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EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Organ
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BOSTON SYMPHONY ORCHESTRA
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MAIL ORDERS Filled Promptly. Popular Programs—Refreshments (Make Checks to Symphony Hall)

Post Apr 16

SYMPHONY HALL
Next Sun. Aft. at 3:30
ROLAND HAYES
BOX OFFICE OPEN TODAY 10 A. M. to 4 P. M.

Her Apr 20

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
ROLAND HAYES
Last Boston Appearance Until Fall 1928

Post Apr 20

SYMPHONY HALL
TOMORROW AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
LAST CONCERT TUESDAY SERIES
Tickets $1.50, $2.00, $2.50, no tax

POST APR 23

SYMPHONY HALL
TOMORROW AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
LAST CONCERT TUESDAY SERIES
Tickets $1.50, $2.00, $2.50, no tax

HER APR 23

SYMPHONY HALL
TOMORROW AT 3:15
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
Last Concert Tuesday Series
Tickets $1.50, $2.00, $2.50, No tax

GLOBE APR 25

SPMPHONY HALL
TOMORROW AT 3:30
ROLAND HAYES
Program of Requested Favorites

GLOBE APR 23

SYMPHONY HALL
TOMORROW AT 3:30
ROLAND HAYES
Programme of Requested Favorites

POST APR 23

TRAN APR 14

SYMPHONY HALL

TODAY AT 3:30

HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SAMSON AND DELILAH
Chorus of 350 AUGMENTED ORCHESTRA Soloists
Tickets Now on Sale $2.50, $2.00, $1.50, $1.00, no tax

NEXT SUN. AFT. at 3:30

ROLAND HAYES
LAST APPEARANCE IN BOSTON UNTIL AUTUMN 1928

SUN. AFT. MAY 1 AT 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
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POPS
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After Apr 17

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
ROLAND HAYES
Last Boston Appearance Until Fall, 1928

Trans Apr 24

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
ROLAND HAYES
Last Boston Appearance Until Fall 1928

Her After 20

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
ROLAND HAYES
Last Boston Appearance Until Fall 1928

Globe After 21

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
ROLAND HAYES
Last Boston Appearance Until Fall, 1928

Post After 21

FENWAY PARK
TODAY AT 3 P. M.
Opening American League Championship Season

Her After 21

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
ROLAND HAYES
LAST BOSTON APPEARANCE UNTIL FALL 1928

Her After 22

Post After 22 same as

HERAPR23

[52]

CUT-OUT

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

CLOSING CONCERT OF THE TUESDAY SERIES NEXT TUESDAY AT 3:15

TICKETS $1.50, $2.00, $2.50—No Tax

TOMORROW at 3:30 — **ROLAND HAYES** — PROGRAM OF REQUESTED FAVORITES

NEXT THURS. EVE. APR. 28 at 8:15 — **VERDI'S REQUIEM** — BENEFIT OF ST. ELIZABETH'S HOSPITAL, AUSPICES OF LEAGUE OF CATHOLIC WOMEN

POPS — OPENING NIGHT MONDAY, MAY 2 — ORCHESTRA OF 80 SYMPHONY PLAYERS — ALFREDO CASELLA, CONDUCTOR

42ND SEASON—POPULAR PROGRAMS—REFRESHMENTS

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

SYMPHONY HALL

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42ND SEASON—POPULAR PROGRAMS—REFRESHMENTS

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SYMPHONY HALL

POPS

Opening Night Mon., May 2nd

Orchestra of Symphony Players

Alfredo Casella, Conductor

POPULAR PROGRAMS — REFRESHMENTS

TICKETS 25c-$1 — NO TAX

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

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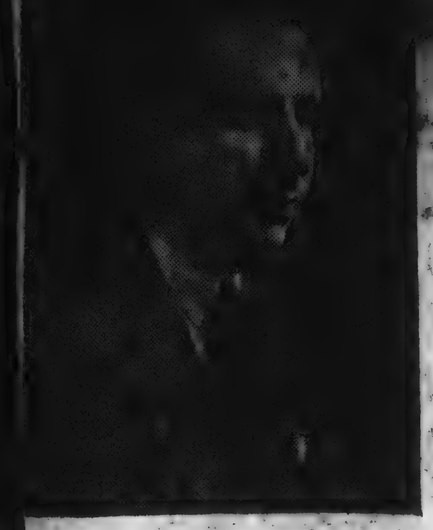
Alfredo Casella, Conductor

POPULAR PROGRAMS — REFRESHMENTS

TICKETS 25c-$1 — NO TAX



SYMPHONY HALL, BOSTON

צו דער ערשטענונג פון דעם

42טען „פאפס" קאנצערטען־סעזאן

(וואס וועט שטאטפינדען נעקסטע וואך)

באנריסען מיר חאַרציג דעם „פאַרווערטס" צו זיין

דרייסיג יאַהריגען יובילעאום!

מיר האבען דעם גרויסען כבוד צו אנאנסירען אייגעם

פון די בארימטעסטע מוזיקער פון אונזער צייט

אלפרעדא קאסעלא

אלס דעם גייעם קאנדאקטאר פון אונזערע „פאפס" קאנצערטען.

מר. קאסעלא איז געווען אין איטאליען דער אונטערגלייכליכער־ סינסטלער אלס קאמפאזיטאר און פיאניסט. א בריליאנטענער קאנדאקטאר פון די פראמינענטסטע ארקעסטרעס אין אייראפא און אמעריקא, אייניג שלימענדיג דעם באסטאן סימפאני ארקעסטער, וואו ער איז אויפגעטראטען אלס געסט־קאנדאקטאר אין די יאהרען 1921 און 1927. מר. קאסעלא איז דער מערהאסטער פון באלעט „לא דושיארא", וועלכער איז לעצטענס אויפגעפיהרט געווארען אין מעטראפאליטאן אפערא הויז, ניו יארק.

דער „פאפס" סעזאן עפענט זיך מאנטאג אוועג, דעם 2טען מאי.

טיקעטס: פון 25 סענט ביז 1 דאלאר — שטיין צו באקומען אין באקס אפיס פון סימפאני חאלל.

FORWARD APRIL 24

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

GLOBE MAY 5

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
WAGNER PROGRAM NEXT SUNDAY

POST MAY 5

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
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Popular Programs
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TRAN MAY 5

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TONIGHT AT 8:15
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ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1
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WAGNER PROGRAM NEXT SUNDAY

AMER MAY 5

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

GLOBE MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
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POPULAR PROGRAMS
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Conductor
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WAGNER PROGRAM NEXT SUNDAY

MAY 6

SYMPHONY HALL
OPENING NIGHT AT 8.15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
ALFREDO CASELLA
CONDUCTOR

GLOBE MAY 2

HER MAY 2
SAME AS
POST MAY 2

SYMPHONY HALL
POPS
SERATA D'APERTURA
LUNEDI' 2 MAGGIO
ORCHESTRA COMPOSTA DI
MUSICISTI DELLA SYMPHONY
ALFREDO CASELLA
DIRETTORE
42.ma Stagione—Programmi
Popolari — Rinfreschi

APR 30
ITALIAN GAZETTE

SYMPHONY HALL
POPS
Apertura Lunedì sera
2 MAGGIO
ORCHESTRA OF
SYMPHONY PLAYERS
ALFREDO CASELLA
DIRETTORE
42.a Stagione — Programma popolare
Rinfreschi

LA NOTZIA
MAY 1

SYMPHONY HALL
42nd Season
POPS
ALFREDO CASELLA, Conductor
WEDNESDAY NIGHT, May 4, WELESLLEY NIGHT
Mail orders now to Symphony Hall will reserve choice tables at $1.00 a seat
An excellent programme — Refreshments

WELLESLY NEWS MAY 29

SYMPHONY HALL
OPENING NIGHT AT 8.15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
CONDUCTOR

TRANS MAY 2

SYMPHONY HALL
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Orchestra of Symphony Players
ALFREDO CASELLA
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Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

AMER MAY 3

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

GLOBE MAY 3

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
WAGNER PROGRAM NEXT SUNDAY

POST MAY 3

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

TRANS MAY 3

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
POPS
Popular
Programs
Refreshments
SUNDAY EVE.
MAY 8,
Wagner
Program
Tables $1; Balc., $1, 75c., 50c.
Adm. 25c. (no tax)

CRIMSON MAY 3

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
POPS
Popular
Programs
Refreshments
SUNDAY EVE.
MAY 8,
Wagner
Progam
Tables $1; Balc., $1, 75c., 50c.
Adm. 25c. (no tax)

CRIMSON MAY 4

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
POPS
Popular
Programs
Refreshments
SUNDAY EVE.
MAY 8,
Wagner
Program
Tables $1; Balc., $1, 75c., 50c.
Adm. 25c. (no tax)

CRIMSON MAY 5

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
POPS
Popular
Programs
Refreshments
SUNDAY EVE.
MAY 8,
Wagner
Program
Tables $1; Balc., $1, 75c., 50c.
Adm. 25c. (no tax)

CRIMSON MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
WAGNER PROGRAM NEXT SUNDAY

TRAV MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

MAY 6

SYMPHONY HALL
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Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
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POPULAR PROGRAMS
REFRESHMENTS
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WAGNER PROGRAM NEXT SUNDAY

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ALFREDO CASELLA
Conductor
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Popular Programs
Refreshments
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(no tax)
WAGNER PROGRAM NEXT SUNDAY

AMER MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
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WAGNER PROGRAM NEXT SUNDAY

MAY 6

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TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
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Popular Programs
Refreshments
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WAGNER PROGRAM NEXT SUNDAY

TRAV MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
WAGNER PROGRAM NEXT SUNDAY

MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

GLOBE MAY 7

SYMPHONY HALL
Wagner Program—Tomorrow Eve.
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)

POST MAY 7

SYMPHONY HALL
Wagner Program Tomorrow Eve.
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)

GLOBE MAY 7

SYMPHONY HALL
Wagner Program— Tomorrow Eve.
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)

HER MAY 7

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
POPS
Popular
Programs
Refreshments
SUNDAY EVE.
MAY 8,
Wagner
Program
Tables $1; Balc., $1, 75c., 50c.
Adm. 25c. (no tax)

CRIMSON MAY 6

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
POPS
Popular
Programs
Refreshments
SUNDAY EVE.
MAY 8,
Wagner
Program
Tables $1; Balc., $1, 75c., 50c.
Adm. 25c. (no tax)

CRIMSON MAY 7

SYMPHONY HALL
TONIGHT
AT 8:15
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Alfredo Casella
Conductor
POPS
POPULAR
PROGRAMS
REFRESHMENTS
TOMORROW EVE.
WAGNER PROGRAM
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

TRAV MAY 7

SYMPHONY HALL, BOSTON

צו דער ערעפענונג פון דעם

42טען „פאפס" קאנצערטען־סעזאן

(וואס וועט שטאטפינדען נעקסטע וואך)

באגריסען מיר האַרציג דעם „פארווערטס" צו זיין

דרייסיג יאהריגען יובילעאום!

מיר האבען דעם גרויסען כבוד צו אנאנסירען איינעם פון די בארימטעסטע מוזיקער פון אונזער צייט

אלפרעדא קאסעלא

אלס דעם נייעם קאנדאקטאר פון אונזערע „פאפס" קאנצערטען.

מר. קאסעלא איז געווען אין איטאליען דער אונפערגלייכליכער קינסטלער אלס קאמפאזיטאר און פיאניסט. א בריליאנטענער קאנדאקטאר פון די פראמינענטסטע ארקעסטערס אין אייראפא און אמעריקא, אויך שליסענדיג דעם באסטאן סימפאני ארקעסטער, וואו ער איז אויפגעטראטען אלס געסט־קאנדאקטאר אין די יאהרען 1921 און 1927. מר. קאסעלא איז דער פערפאסער פון באלעט „לא דושיארא", וועלכער איז לעצטענס אויפגעפיהרט געווארען אין מעטראפאליטאן אפערא הויז, ניו יארק.

דער „פאפס" סעזאן עפענט זיך מאנטאג אוועג, דעם 2טען מאי.

טיקעטס: פון 25 סענט ביז 1 דאלאר — שרייבט צו באקומען אין באקס אפיס פון סימפאני האלל.

FORWARD APRIL 24

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

GLOBE MAY 5

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
WAGNER PROGRAM NEXT SUNDAY

POST MAY 5

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

HER MAY 5

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TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
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Refreshments
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(no tax)
WAGNER PROGRAM NEXT SUNDAY

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WAGNER PROGRAM NEXT SUNDAY

TRAV MAY 5

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TONIGHT AT 8:15
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ALFREDO CASELLA
Conductor
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REFRESHMENTS
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WAGNER PROGRAM NEXT SUNDAY

GLOBE MAY 5

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TONIGHT AT 8:15
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Conductor
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Popular Programs
Refreshments
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(no tax)
WAGNER PROGRAM NEXT SUNDAY

AMER MAY 5

SYMPHONY HALL
TONIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

CLOBE MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
WAGNER PROGRAM NEXT SUNDAY

POST MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
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(no tax)
WAGNER PROGRAM NEXT SUNDAY

HER MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
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WAGNER PROGRAM NEXT SUNDAY

TRANS MAY 6

SYMPHONY HALL
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Conductor
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WAGNER PROGRAM NEXT SUNDAY

TRAV MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
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Popular Programs
Refreshments
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WAGNER PROGRAM NEXT SUNDAY

AMER MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
WAGNER PROGRAM NEXT SUNDAY

MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony
Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

MAY 6

SYMPHONY HALL
Wagner Program—Tomorrow Eve.
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)

POST MAY 7

SYMPHONY HALL
Wagner Program Tomorrow Eve.
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)

GLOBE MAY 7

SYMPHONY HALL
POPS
Orchester von Symphonie-Spielern
ALFREDO CASELLA, Dirigent
Jeden Abend um 8.15
Populäre Programme—Erfrischungen
Morgen, Sonntag Abend
Wagner Programm
Eintritt 25c. — $1.00 Keine Steuer

GERMANIA MAY 7

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony
Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

HER MAY 5

SYMPHONY HALL
Wagner Program— Tomorrow Eve.
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)

HER MAY 7

SYMPHONY HALL
OPENING NIGHT AT 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
ALFREDO CASELLA
CONDUCTOR

GLOBE MAY 2

HER MAY 2
SAME AS
POST MAY 2

SYMPHONY HALL
POPS
SERATA D'APERTURA
LUNEDI' 2 MAGGIO
ORCHESTRA COMPOSTA DI
MUSICISTI DELLA SYMPHONY
ALFREDO CASELLA
DIRETTORE
42.ma Stagione—Programmi
Popolari — Rinfreschi

APR 30
ITALIAN GAZETTE

SYMPHONY HALL
POPS
Apertura Lunedì sera
2 MAGGIO
ORCHESTRA OF
SYMPHONY PLAYERS
ALFREDO CASELLA
DIRETTORE
42.a Stagione — Programma popolare
Rinfreschi

MAY NOTZIA L

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

AMER MAY 5

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

CLOBE MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
POPS
Popular
Programs
Refreshments
SUNDAY EVE.
MAY 8,
Wagner
Program
Tables $1; Balc., $1, 75c., 50c.
Adm. 25c. (no tax)

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
POPS
Popular
Programs
Refreshments
SUNDAY EVE.
MAY 8,
Wagner
Program
Tables $1; Balc., $1, 75c., 50c.
Adm. 25c. (no tax)

CRIMSON MAY 6

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
POPS
Popular
Programs
Refreshments
SUNDAY EVE.
MAY 8,
Wagner
Program
Tables $1; Balc., $1, 75c., 50c.
Adm. 25c. (no tax)

CRIMSON MAY 3

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
POPS
Popular
Programs
Refreshments
SUNDAY EVE.
MAY 8,
Wagner
Program
Tables $1; Balc., $1, 75c., 50c.
Adm. 25c. (no tax)

CRIMSON MAY 4

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
POPS
Popular
Programs
Refreshments
SUNDAY EVE.
MAY 8,
Wagner
Program
Tables $1; Balc., $1, 75c., 50c.
Adm. 25c. (no tax)

CRIMSON MAY 5

SYMPHONY HALL
OPENING NIGHT AT 8.15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
CONDUCTOR

TRANS MAY 2

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony
Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

HER MAY 4

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
WAGNER PROGRAM NEXT SUNDAY

POST MAY 4

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

TRANS MAY 4

SYMPHONY HALL
TONIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

GLOBE MAY 4

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony
Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

AMER MAY 4

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

GLOBE MAY 2

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
WAGNER PROGRAM NEXT SUNDAY

POST MAY 3

SYMPHONY HALL
TONIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

TRANS MAY 3

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

TRAV MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

AMER MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony
Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
WAGNER PROGRAM NEXT SUNDAY

MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
WAGNER PROGRAM NEXT SUNDAY

MAY 6

SYMPHONY HALL
TONIGHT
AT 8:15
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Alfredo Casella
Conductor
POPS
POPULAR
PROGRAMS
REFRESHMENTS
TOMORROW EVE.
WAGNER PROGRAM
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

CRIMSON MAY 7

TRAV MAY 7

Radcliffe Night

AT

POPS

SYMPHONY HALL

Monday, May 9th at 8.15

ORCHESTRA OF SYMPHONY PLAYERS

Alfredo Casella, Conductor

THE RADCLIFFE CHORAL SOCIETY WILL SING

Tickets $1 each, no tax, at Tables seating four, five or six persons

GET YOUR TICKETS FROM AMELIA TATARONIS '29 OR ELIZABETH W. MUNROE, FAY HOUSE

RADCLIFFE NEWS MAY 6

SYMPHONY HALL EVERY NIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor POPS POPULAR PROGRAMS Refreshments Tomorrow Eve. Wagner Progra Tables $1; Balc. $1, 75c, 50c Adm. 25c (no tax)

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor POPS POPULAR PROGRAMS Refreshments TOMORROW EVE. WAGNER PROGRAM Tables $1; Bal. $1, 75c, 50c; Adm.

TRANS MAY 7

AMER MAY 7

SYMPHONY HALL EVERY NIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor POPS TONIGHT WAGNER PROGRAM Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

SYMPHONY HALL EVERY NIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor POPS TONIGHT WAGNER PROGRAM Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

GLOBE MAY 8

POST MAY 8

SYMPHONY HALL EVERY NIGHT AT 8:15 ALFREDO CASELLA CONDUCTOR POPS TONIGHT WAGNER PROGRAM Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

ADV MAY 8 SAME AS POST MAY 8

HER MAY 8

Symphony Hall TONIGHT AT 8:15 80 Symphony Players Alfredo Casella Conductor POPS Popular Programs Refreshments NEXT MONDAY Harvard Night Tables $1; Tickets on sale at the Coop. Adm. 25c. (no tax)

Symphony Hall TONIGHT AT 8:15 80 Symphony Players Alfredo Casella Conductor POPS Popular Programs Refreshments NEXT MONDAY Harvard Night Tables $1; Tickets on sale at the Coop. Adm. 25c. (no tax)

CRIMSON MAY 9

CRIMSON MAY 10

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax

TRAV MAY 9

POST MAY 9

TRANS MAY 9 SAME AS

HER MAY 9 SAME AS

GLOBE MAY 9 SAME AS

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax

POST MAY 10

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax

HER MAY 10

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax

GLOBE MAY 10

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax

AMER MAY 10

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor Popular Program Refreshments TICKETS 25c—$1.00, No Tax

TRAV MAY 10

TRANS MAY 10 SAME AS

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax

LOBE MAY 11

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax

HER MAY 11

SYMPHONY HALL TONIGHT AT 8.15 POPS Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax

TRAV MAY 11

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax

TRANS MAY 11

AMER MAY 11 SAME AS

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments Sunday, May 22, Symphonic Program

POST MAY 12

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax Monday, May 16, Harvard Night

HER MAY 12 SAME AS

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax Monday, May 16, Harvard Night

TRANS MAY 12

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Program Refreshments TICKETS 25c—$1.00, No Tax MONDAY, MAY 16—HARVARD NIGHT

TRAV MAY 12

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor Popular Program Refreshments TICKETS 25c—$1.00, No Tax

AMER MAY 12

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax Monday, May 16, Harvard Night

GLOBE MAY 13

SYMPHONY HALL TONIGHT AT 8:15 POPS Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax Monday, May 16—Harvard Night

TRANS MAY 13

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Program Refreshments TICKETS 25c—$1.00, No Tax MONDAY, MAY 16—HARVARD NIGHT

TRAV MAY 13

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor Popular Program Refreshments TICKETS 25c—$1.00, No Tax

AMER MAY 13

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax Monday, May 16, Harvard Night

POST MAY 14

SYMPHONY HALL TONIGHT AT 8.15 POPS Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax Monday, May 16—Harvard Night

HER MAY 14

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Program Refreshments TICKETS 25c—$1.00, No Tax MONDAY, MAY 16—HARVARD NIGHT

GLOBE MAY 14

SYMPHONY HALL EVENINGS — 8:15 (No Concert Tomorrow) ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor POPS POPULAR PROGRAMS REFRESHMENTS Monday Eve. HARVARD NIGHT Next Sun. Concert May 22 SYMPHONIC PROGRAM Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

TRAV MAY 14

Symphony Hall TONIGHT AT 8:15 80 Symphony Players Alfredo Casella Conductor POPS Popular Programs Refreshments NEXT MONDAY Harvard Night Tables $1; Tickets on sale at the Coop. Adm. 25c. (no tax)

CRIMSON MAY 11

CRIMSON MAY 13

SYMPHONY HALL TONIGHT AT 8.15 POPS Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax Monday, May 16—Harvard Night

POST MAY 13

SYMPHONY HALL TONIGHT AT 8:15 POPS ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments TICKETS 25c—$1.00, No Tax

[55] POST MAY 4

Radcliffe Night

AT

POPS

SYMPHONY HALL

Monday, May 9th at 8.15

ORCHESTRA OF SYMPHONY PLAYERS

Alfredo Casella, Conductor

THE RADCLIFFE CHORAL SOCIETY WILL SING

Tickets $1 each, no tax, at Tables seating four, five or six persons

GET YOUR TICKETS FROM AMELIA TATARONIS '29 OR ELIZABETH W. MUNROE, FAY HOUSE

RADCLIFFE NEWS MAY 6

SYMPHONY HALL EVERY NIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Pasella Conductor POPS POPULAR PROGRAMS Refreshments Tomorrow Eve. Wagner Progra Tables $1; Balc. $1, 75c, 50c Adm. 25c (no tax)

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor POPS POPULAR PROGRAMS Refreshments TOMORROW EVE. WAGNER PROGRAM Tables $1; Bal. $1, 75c, 50c; Adm.

TRANS MAY 7

AMER MAY 7

SYMPHONY HALL EVERY NIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor POPS TONIGHT WAGNER PROGRAM Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

SYMPHONY HALL EVERY NIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor POPS TONIGHT WAGNER PROGRAM Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

GLOBE MAY 8

POST MAY 8

SYMPHONY HALL EVERY NIGHT AT 8:15 ALFREDO CASELLA CONDUCTOR POPS TONIGHT WAGNER PROGRAM Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

ADV MAY 8 SAME AS POST MAY 8

HER MAY 8

Symphony Hall TONIGHT AT 8:15 80 Symphony Players Alfredo Casella Conductor POPS Popular Programs Refreshments NEXT MONDAY Harvard Night Tables $1; Tickets on sale at the Coop. Adm. 25c. (no tax)

CRIMSON MAY 9

Symphony Hall TONIGHT AT 8:15 80 Symphony Players Alfredo Casella Conductor POPS Popular Programs Refreshments NEXT MONDAY Harvard Night Tables $1; Tickets on sale at the Coop. Adm. 25c. (no tax)

CRIMSON MAY 10

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax

TRAV MAY 9

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax

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SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax

POST MAY 9

TRANS MAY 9 SAME AS

HER MAY 9

GLOBE MAY 9

AMER MAY 9

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax

TRAV MAY 9

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor Popular Program Refreshments POPS TICKETS 25c—$1.00, No Tax

POST MAY 10

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax

TRANS MAY 10 SAME AS

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax

GLOBE MAY 11

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SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax Monday, May 16, Harvard Night

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TRAV MAY 12

AMER MAY 12

Symphony Hall TONIGHT AT 8:15 80 Symphony Players Alfredo Casella Conductor POPS Popular Programs Refreshments NEXT MONDAY Harvard Night Tables $1; Tickets on sale at the Coop. Adm. 25c. (no tax)

GRIMSON MAY 11

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax

[55] POST MAY 4

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax Monday, May 16, Harvard Night

GLOBE MAY 13

SYMPHONY HALL TONIGHT AT 8:15 Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax Monday, May 16—Harvard Night

TRANS MAY 13

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Program Refreshments POPS TICKETS 25c—$1.00, No Tax MONDAY, MAY 16—HARVARD NIGHT

TRAV MAY 13

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor Popular Program Refreshments POPS TICKETS 25c—$1.00, No Tax

AMER MAY 13

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax Monday, May 16, Harvard Night

POST MAY 14

SYMPHONY HALL TONIGHT AT 8:15 Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax Monday, May 16—Harvard Night

HER MAY 14

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Program Refreshments POPS TICKETS 25c—$1.00, No Tax MONDAY, MAY 16—HARVARD NIGHT

GLOBE MAY 14

SYMPHONY HALL EVENINGS — 8:15 (No Concert Tomorrow) ORCHESTRA OF 80 SYMPHONY PLAYERS Alfredo Casella Conductor POPS POPULAR PROGRAMS REFRESHMENTS Monday Eve. HARVARD NIGHT Next Sun. Concert May 22 SYMPHONIC PROGRAM Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

TRAV MAY 14

Symphony Hall TONIGHT AT 8:15 80 Symphony Players Alfredo Casella Conductor POPS Popular Programs Refreshments NEXT MONDAY Harvard Night Tables $1; Tickets on sale at the Coop. Adm. 25c. (no tax)

CRIMSON MAY 13

SYMPHONY HALL TONIGHT AT 8:15 Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax Monday, May 16—Harvard Night

POST MAY 13 HER

SYMPHONY HALL TONIGHT AT 8:15 ORCHESTRA OF 80 SYMPHONY PLAYERS ALFREDO CASELLA Conductor Popular Programs Refreshments POPS TICKETS 25c—$1.00, No Tax MONDAY, MAY 16—HARVARD NIGHT

SYMPHONY HALL
EVENINGS — 8:15
(No Concert Tom'w Night)
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Alfredo Casella
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Monday Eve.
Harvard Night
Next Sun. Concert May 22
SYMPHONIC PROGRAM
Tables $1; Balc. 75c, 50c
Adm. 25c (no tax)
POPS

TRANS MAY 14

SYMPHONY HALL
EVENINGS — 8:15
No Concert Tomorrow
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Alfredo Casella
Conductor
POPULAR PROGRAMS
Refreshments
Monday Eve.
Harvard Night
Next Sun. Concert May 22
SYMPHONIC PROGRAM
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)
POPS

MOR MAY 14

SYMPHONY HALL
EVENINGS — 8:15
(No Concert
Tomorrow Night)
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Alfredo Casella
Conductor
POPULAR
PROGRAMS
Refreshments
Monday Eve.
HARVARD NIGHT
Next Sun. Concert May 22
SYMPHONIC PROGRAM
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)
POPS

AMER MAY 14

SYMPHONY HALL
EVENINGS — 8:15
(No Concert
Tomorrow Night)
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Alfredo Casella
Conductor
POPULAR
PROGRAMS
Refreshments
Monday Eve.
HARVARD NIGHT
Next Sun. Concert May 22
SYMPHONIC PROGRAM
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)
POPS

TRAV MAY 15

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT—Harvard Night
POPS

POST MAY 16

SYMPHONY HALL
TONIGHT
AT 8:15
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Program
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT—HARVARD NIGHT
POPS

HER MAY 16

SYMPHONY HALL
TONIGHT
AT 8:15
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Program
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT — HARVARD NIGHT
POPS

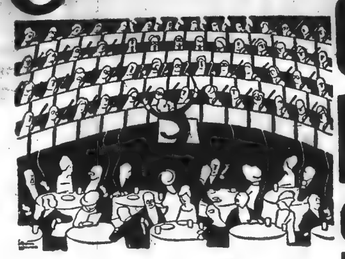
GLOBE MAY 16

SYMPHONY HALL
TONIGHT
AT 8:15
Orchestra of 80
Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT—HARVARD NIGHT
POPS

TRANS MAY 16

TONIGHT
and Every Night
at 8:15
Tickets 25c to $1.00

SYMPHONY HALL
POPS



Orchestra of 80 Symphony Players
ALFREDO CASSELA, Conductor
Popular Programs *Refreshments*

Y NEWS MAY 12

POPS
SYMPHONY
HALL
80 SYMPHONY PLAYERS ALFREDO CASELLA, Conductor
HARVARD NIGHT, MON., May 16 SYMPHONIC PROG., SUN., May 22
EVERY WEEK NIGHT ALTERNATE SUNDAYS 25c to $1.00

HER MAY 15

POPS
SYMPHONY
HALL
80 SYMPHONY PLAYERS ALFREDO CASELLA, Conductor
HARVARD NIGHT, MON., May 16 SYMPHONIC PROG., SUN., May 22
EVERY WEEK NIGHT ALTERNATE SUNDAYS 25c to $1.00

POST MAY 15

POPULAR PROGRAMS
REFRESHMENTS
Tomorrow Eve.
Harvard Night
Next Sun. Concert May 22
SYMPHONIC PROGRAM
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)
POPS
SYMPHONY HALL
EVENINGS — 8:15
(No Concert Tonight)
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Alfredo Casella
Conductor

~~MAY 15~~ GLOBE
~~MAY 15~~
MAY 15

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
Popular
Programs
Refreshments
TONIGHT
Harvard
Night
Tables $1; Tickets on sale at
the Coop. Adm. 25c. (no tax)
Sun. Con. May 22 Symphonic Pro.
POPS

CRIMSON MAY 16

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
POPS

POST MAY 17 HER MAY 17

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
POPS

GLOBE MAY 17

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
POPS

TRAV MAY 17

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
POPS

AMER MAY 17

SYMPHONY HALL
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Program
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT—HARVARD NIGHT
POPS

TRANS MAY 16

SYMPHONY HALL
TONIGHT
AT 8:15
Orchestra of 80
Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT—HARVARD NIGHT
POPS

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
POPS

GLOBE MAY 17

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
SUN. EVE. SYMPHONIC PROG.
POPS

GLOBE MAY 20

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
SUN. EVE. SYMPHONIC PROGRAM
POPS

TRANS MAY 20

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
SUN. EVE.—SYMPHONIC PROG.
POPS

TRAV MAY 20

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
TOMORROW, SYMPHONIC PROGRAM
POPS

HER MAY 21

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
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TOMORROW—SYMPHONIC PROG.
POPS

POST MAY 21

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TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
SUN. EVE., SYMPHONIC PROGRAM.
POPS

GLOBE MAY 21

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
Popular
Programs
Refreshments
Sunday May 22
Symphonic
Program
Tables $1; Admission 25 cents.
(No Tax.)
POPS

CRIMSON MAY 20

SYMPHONY HALL
POPS
TONIGHT
AT 8:15
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA
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Popular Programs
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT—HARVARD NIGHT

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ORCHESTRA OF 80
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TONIGHT—HARVARD NIGHT

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ORCHESTRA OF 80
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Conductor
Popular Program
Refreshments
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TONIGHT — HARVARD NIGHT

GLOBE MAY 16

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Orchestra of 80
Symphony Players
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Popular Programs
Refreshments
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TONIGHT—HARVARD NIGHT

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TONIGHT AT 8:15
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Conductor
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REFRESHMENTS
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TONIGHT AT 8:15
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POPS

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POPS

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Conductor
Popular Programs
Refreshments
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SUN. EVE., SYMPHONIC PROGRAM.
POPS

GLOBE MAY 21

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor
Popular
Programs
Refreshments
Sunday May 23
Symphonic
Program
Tables $1; Admission 25 cents.
(No Tax.)
POPS

CRIMSON MAY 20

SYMPHONY HALL
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POPS

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POPS

CRIMSON MAY 20

SYMPHONY HALL
EVENINGS — 8.15
(No Concert Tom'w Night)
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Alfredo Casella
Conductor

POPS

POPULAR
PROGRAMS
REFRESHMENTS
Monday Eve.
Harvard Night
Next Sun. Concert May 22
SYMPHONIC PROGRAM
Tables $1; Balc. $1, 75c, 50c
Adm. 25c (no tax)

TRANS MAY 14

SYMPHONY HALL
EVENINGS — 8:15
No Concert Tomorrow
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Alfredo Casella
Conductor

POPS

POPULAR
PROGRAMS
Refreshments
Monday Eve.
Harvard Night
Next Sun. Concert May 22
SYMPHONIC PROGRAM
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

MOR MAY 14

SYMPHONY HALL
EVENINGS — 8:15
(No Concert
Tomorrow Night)
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Alfredo Casella
Conductor

POPS

POPULAR
PROGRAMS
Refreshments
Monday Eve.
HARVARD NIGHT
Next Sun, Concert May 22
SYMPHONIC PROGRAM
Tables $1; Balc. $1, 75c, 50c
Adm. 25c (no tax)

AMER MAY 14

SYMPHONY HALL
EVENINGS — 8:15
(No Concert
Tomorrow Night)
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Alfredo Casella
Conductor

POPS

POPULAR
PROGRAMS
Refreshments
Monday Eve.
HARVARD NIGHT
Next Sun. Concert May 22
SYMPHONIC PROGRAM
Tables $1; Balc. $1, 75c, 50c;
Adm. 25c (no tax)

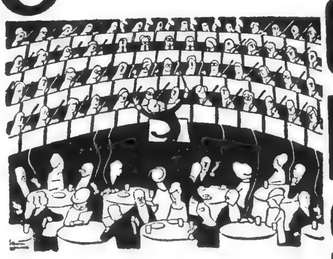
JOR MAY 15

TONIGHT SYMPHONY HALL POPS

and Every Night

at 8:15

Tickets 25c to $1.00



Orchestra of 80 Symphony Players
ALFREDO CASSELA, Conductor

Popular Programs *Refreshments*

Y NEWS MAY 12

POPS
SYMPHONY HALL

80 SYMPHONY PLAYERS ALFREDO CASELLA, Conductor
HARVARD NIGHT, MON., May 16 SYMPHONIC PROG., SUN., May 22
EVERY WEEK NIGHT ALTERNATE SUNDAYS 25c to $1.00

HER MAY 15

POPS
SYMPHONY HALL

80 SYMPHONY PLAYERS ALFREDO CASELLA, Conductor
HARVARD NIGHT, MON., May 16 SYMPHONIC PROG., SUN., May 22
EVERY WEEK NIGHT ALTERNATE SUNDAYS 25c to $1.00

POST MAY 15

POPS

POPULAR PROGRAMS
REFRESHMENTS
Tomorrow Eve.
Harvard Night
Next Sun. Concert May 22
SYMPHONIC PROGRAM
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
EVENINGS — 8:15
(No Concert Tonight)
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Alfredo Casella
Conductor

POPS

SAT MAY 15 GLOBE

SUN MAY 15

MAY 15

POPS

POPULAR
PROGRAMS
Refreshments
Monday Eve.
HARVARD NIGHT
Next Sun. Concert May 22
SYMPHONIC PROGRAM
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
EVENINGS — 8:15
(No Concert
Tomorrow Night)
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Alfredo Casella
Conductor

POPS

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT—Harvard Night

POST MAY 16

SYMPHONY HALL
TONIGHT
AT 8:15
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Program
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT--HARVARD NIGHT

HER MAY 16

SYMPHONY HALL
TONIGHT
AT 8:15
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Program
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT — HARVARD NIGHT

GLOBE MAY 16

SYMPHONY HALL
TONIGHT
AT 8.15
Orchestra of 80
Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT—HARVARD NIGHT

TRANS MAY 16

POPS

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor

Popular
Programs
Refreshments
TONIGHT
Harvard
Night

Tables $1; Tickets on sale at
the Coop. Adm. 25c. (no tax)
Sun. Con. May 22 Symphonic Pro.

CRIMSON MAY 16

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)

POST MAY 17 HER MAY 17

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)

GLOBE MAY 17

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)

TRANS MAY 17

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)

AMER MAY 17

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
SUN. EVE. SYMPHONIC PROG.

GLOBE MAY 20

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
SUN. EVE. SYMPHONIC PROGRAM

TRANS MAY 20

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
SUN. EVE.—SYMPHONIC PROG.

TRAV MAY 20

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
TOMORROW, SYMPHONIC PROGRAM

HER MAY 21

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
TOMORROW—SYMPHONIC PROG.

POST MAY 21

SYMPHONY HALL
TONIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Tickets 25-$1 (no tax)
SUN. EVE., SYMPHONIC PROGRAM.

GLOBE MAY 21

POPS

Symphony Hall
TONIGHT
AT 8:15
80 Symphony
Players
Alfredo Casella
Conductor

Popular
Programs
Refreshments
Sunday May 22
Symphonic
Program

Tables $1; Admission 25 cents.
(No Tax.)

CRIMSON MAY 20

SYMPHONY HALL
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT—HARVARD NIGHT

TRANS MAY 16

SYMPHONY HALL
TONIGHT
AT 8:15
Orchestra of 80
Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT—HARVARD NIGHT

POST MAY 16

SYMPHONY HALL
TONIGHT
AT 8:15
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Program
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT--HARVARD NIGHT

HER MAY 16

SYMPHONY HALL
TONIGHT
AT 8:15
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
Popular Program
Refreshments
TICKETS 25c—$1.00, No Tax
TONIGHT — HARVARD NIGHT

GLOBE MAY 16

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
SUN. EVE. SYMPHONIC PROGRAM

TRANS MAY 20

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
SUN. EVE.—SYMPHONIC PROG.

TRAV MAY 20

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
Next Sun.—Symphonic Program

HER MAY 20

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
SUN. EVE. SYMPHONIC PROGRAM

AMER MAY 20

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
SUN. EVE.—SYMPHONIC PROG.

TRAV MAY 20

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
SUN. EVE. SYMPHONIC PROGRAM

AMER MAY 19

SYMPHONY HALL
TONIGHT—ZIONIST NIGHT
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
NEXT SUN.—SYMPHONIC PROGRAM

TRAV MAY 19

SYMPHONY HALL
TONIGHT — 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS

POST MAY 20

SYMPHONY HALL
TONIGHT—ZIONIST NIGHT
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
NEXT SUN.—SYMPHONIC PROGRAM

GLOBE MAY 19

SYMPHONY HALL
TONIGHT—ZIONIST NIGHT
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Next Sun.—Symphonic Program

POST MAY 19

SYMPHONY HALL
TONIGHT—ZIONIST NIGHT
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
Tickets 25c-$1 (no tax)
NEXT SUN. SYMPHONIC PROGRAM

HER MAY 19

SYMPHONY HALL
TONIGHT—ZIONIST NIGHT
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
NEXT SUN. SYMPHONIC PROGRAM

TRANS MAY 18

SYMPHONY HALL
TONIGHT—ZIONIST NIGHT
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPULAR PROGRAMS
REFRESHMENTS
NEXT SUN.—SYMPHONIC PROGRAM

AMER MAY 18 SAME AS

SYMPHONY HALL
TONIGHT—ZIONIST NIGHT
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
NEXT SUN.—SYMPHONIC PROGRAM

POST MAY 18

SYMPHONY HALL, TONIGHT
POPS
ALFREDO
CASELLA
CONDUCTOR
NEXT SUN.—SYMPHONIC PROG.

GLOBE MAY 18

SYMPHONY HALL TONIGHT
POPS
ALFREDO
CASELLA
Conductor
NEXT SUN.—SYMPHONIC PROGRAM

TRAV MAY 18 SAME AS

SYMPHONY HALL TONIGHT
POPS
ALFREDO
CASELLA
CONDUCTOR
NEXT SUN.—SYMPHONIC PROG.

HER MAY 17

SYMPHONY HALL TONIGHT
POPS
ALFREDO
CASELLA
Conductor
NEXT SUN.—SYMPHONIC PROG.

POST MAY 17

SYMPHONY HALL TONIGHT
POPS
ALFREDO
CASELLA
CONDUCTOR
NEXT SUN.—SYMPHONIC PROG.

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SYMPHONY HALL
EVERY NIGHT
AT 8.15
ALFREDO CASELLA
CONDUCTOR
POPS
TOMORROW NIGHT SYMPHONIC PROGRAMME
Tables $1; Balc. $1, 75c, 50c
Adm. 25c (no tax)

TRANS MAY 21

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
TOMORROW NIGHT—SYMPHONIC PROG.—25c to $1.00

TRAV MAY 21

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
Tonight—Symphonic Prog.—25c to $1.00

ADV MAY 22

SYMPHONY HALL
Every Night
at 8:15
ALFREDO CASELLA
Conductor
POPS
TOMORROW NIGHT SYMPHONIC PROGRAMME
Tables $1; Balc. $1, 75c, 50c
Adm. 25c (no tax)

AMER MAY 21

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
TONIGHT—SYMPHONIC PROG.—25c to $1.00

POST MAY 22

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
TONIGHT—SYMPHONIC PROG.—25c to $1.00

HER MAY 22

SYMPHONY HALL
80 SYMPHONY PLAYERS
Alfredo Casella
Conductor
POPS
TONIGHT SYMPHONIC PROGRAM
25c to $1.00

GLOBE MAY 22

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Fri. Russian Prog. inc. "Pathetique"

TRAV MAY 23

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI.—RUSSIAN PROG. INC. "PATHETIQUE"

AMER MAY 23

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI., RUSSIAN PROG., INC. "PATHETIQUE"

ADV MAY 23

SYMPHONY HALL
TONIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI. RUSSIAN PROG. INC. "PATHETIQUE"

HER MAY 24

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI. RUSSIAN PROG. Inc.: "Pathetique"

CRIMSON MAY 23

POST MAY 24

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI. RUSSIAN PROG. Inc.: "Pathetique"

POST MAY 23

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI., RUSSIAN PROG., INC. "PATHETIQUE"

GLOBE MAY 24

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Fri. Russian Prog. inc. "Pathetique"

GLOBE MAY 23

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
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FRI., RUSSIAN PROG., INC. "PATHETIQUE"

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TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
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Refreshments
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FRI., RUSSIAN PROG., INC. "PATHETIQUE"

TRANS MAY 23

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI., RUSSIAN PROG., INC. "PATHETIQUE"

AMER MAY 24

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI. RUSSIAN PROG. Inc.: "Pathetique"

TRANS MAY 24

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI., RUSSIAN PROG., INC. "PATHETIQUE"

AMER MAY 24

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI.—RUSSIAN PROG. INC. "PATHETIQUE"

GLOBE MAY 25

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Fri. Russian Prog. inc. "Pathetique"

HER MAY 25

POST MAY 26
SAME AS

HER MAY 26
SAME AS

GLOBE MAY 26
SAME AS

TRAV MAY 26
SAME AS

TRANS MAY 26
SAME AS

[57]

AMER MAY 26
SAME AS

ADV MAY 26
SAME AS

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Tonight, Russian Prog. inc. "Pathetique"

POST MAY 27

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1 (no tax)
TONIGHT, Russian Prog., Inc. "Pathetique"

GLOBE MAY 27

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Tonight, Russian Prog., Inc. "Pathetique."

HER MAY 27

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Tonight, Russian Prog., Inc. "Pathetique."

AMER MAY 27

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1 (no tax)
TONIGHT, Russian Prog., Inc. "Pathetique"

ADV MAY 27

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Tonight, Russian Prog., Inc. "Pathetique."

TRANS MAY 27

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Fri. Russian Prog. inc. "Pathetique"

IRAV MAY 27

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
MEMORIAL DAY PROG., MUSIC OF HEROES

POST MAY 28

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
MEMORIAL DAY Prog. Music of Heroes

HER MAY 28

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
MEMORIAL DAY PROG.—MUSIC OF HEROES

GLOBE MAY 28

SYMPHONY HALL
EVENINGS AT 8:15
No Concert Tomorrow Night
80 Symphony Players
Alfredo Casella
Conductor
POPS
Monday, May 30
HOLIDAY PROGRAMME
including Schelling's "Victory Ball"
Next Sunday Concert June 5
ALFREDO CASELLA
Soloist
Tables $1; Admission 25 cents

TRAV MAY 28

SYMPHONY HALL
EVENINGS AT 8:15
No Concert Tomorrow Night
80 Symphony Players
Alfredo Casella
Conductor
POPS
Mon., May 30
HOLIDAY PROGRAMME
including Schelling's "Victory Ball"
Next Sunday Concert June 5
ALFREDO CASELLA
Soloist
Tables $1; Admission 25 cents

AMER MAY 28

POPS
SYMPHONY HALL
EVERY NIGHT
AT 8.15
ALFREDO CASELLA
CONDUCTOR
TOMORROW NIGHT SYMPHONIC PROGRAMME
Tables $1; Balc. $1; 75c, 50c
Adm. 25c (no tax)

TRANS MAY 21

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
TOMORROW NIGHT—SYMPHONIC PROG.—25c to $1.00

TRAV MAY 21

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
Tonight—Symphonic Prog.—25c to $1.00

ADV MAY 22

POPS
SYMPHONY HALL
Every Night
at 8:15
ALFREDO CASELLA
Conductor
TOMORROV NIGHT SYMPHONIC PROGRAMME
Tables $1; Balc. $1, 75c, 50c
Adm. 25c (no tax)

AMER MAY 21

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
TONIGHT—SYMPHONIC PROG.—25c to $1.00

POST MAY 22

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
TONIGHT—SYMPHONIC PROG.—25c to $1.00

HER MAY 22

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
Alfredo Casella
Conductor
TONIGHT SYMPHONIC PROGRAM
25c to $1.00

GLOBE MAY 22

POPS
Symphony Hall
TONIGHT
AT 8:15
80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Sunday May 22
Symphonic Program
Tables $1; Admission 25 cents.
(No Tax.)

CRIMSON MAY 23

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI. RUSSIAN PROG. Inc.: "Pathetique"

POST MAY 23

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Fri., Russian Prog. Inc. "Pathetique"

GLOBE MAY 23

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
FRI., RUSSIAN PROG., INC. "PATHETIQUE"

HER MAY 23

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
FRI., RUSSIAN PROG., INC. "PATHETIQUE"

TRANS MAY 23

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI. RUSSIAN PROG. Inc.: "Pathetique"

TIL AV MAY 23

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
FRI.—RUSSIAN PROG. INC. "PATHETIQUE"

AMER MAY 23

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
FRI., RUSSIAN PROG., INC. "PATHETIQUE"

ADV MAY 23

SYMPHONY HALL
TONIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI. RUSSIAN PROG. Inc.: "Pathetique"

HER MAY 24

SYMPHONY HALL
TONIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI. RUSSIAN PROG. Inc.: "Pathetique"

POST MAY 24

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI., RUSSIAN PROG., INC. "PATHETIQUE"

GLOBE MAY 24

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
FRI. Russian Prog. inc. "Pathetique"

TRANS MAY 24

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
FRI.—RUSSIAN PROG. INC. "PATHETIQUE"

TRAV MAY 24

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
FRI., RUSSIAN PROG., INC. "PATHETIQUE"

AMER MAY 24

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Fri., Russian Prog. Inc. "Pathetique"

ADV MAY 24

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
Fri. Russian Prog. inc. "Pathetique"

POST MAY 25

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
FRI.—RUSSIAN PROG. INC. "PATHETIQUE"

GLOBE MAY 25

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
Fri. Russian Prog. inc. "Pathetique"

HER MAY 25

POST MAY 26
SAME AS

HER MAY 26
SAME AS

GLOBE MAY 26
SAME AS

TRAV MAY 26
SAME AS

TRANS MAY 26
SAME AS

AMER MAY 26
SAME AS

ADV MAY 26
SAME AS

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
Tonight, Russian Prog. inc. "Pathetique"

POST MAY 27

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
TONIGHT, Russian Prog., Inc. "Pathetique"

GLOBE MAY 27

SYMPHONY HALL
TONIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1 (no tax)
Tonight, Russian Prog., Inc. "Pathetique."

HER MAY 27

SYMPHONY HALL
TONIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Tonight, Russian Prog., Inc. "Pathetique."

AMER MAY 27

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Tonight, Russian Prog. inc. "Pathetique"

ADV MAY 27

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c—$1
(no tax)
TONIGHT, Russian Prog., Inc. "Pathetique"

TRANS MAY 27

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Fri. Russian Prog. inc. "Pathetique"

TRAV MAY 27

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
MEMORIAL DAY PROG., MUSIC OF HEROES

POST MAY 28

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
MEMORIAL DAY Prog. Music of Heroes

HER MAY 28

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
MEMORIAL DAY PROG.—MUSIC OF HEROES

GLOBE MAY 28

POPS
SYMPHONY HALL
EVENINGS
AT 8:15
No Concert Tomorrow Night
80 Symphony Players
Alfredo Casella
Conductor
Monday, May 30
HOLIDAY PROGRAMME
including Schelling's "Victory Ball"
Next Sunday Concert
June 5
ALFREDO CASELLA
Soloist
Tables $1; Admission 25 cents

TRAV MAY 28

POPS
SYMPHONY HALL
EVENINGS
AT 8:15
No Concert Tomorrow Night
80 Symphony Players
Alfredo Casella
Conductor
Mon., May 30
HOLIDAY PROGRAMME
including Schelling's "Victory Ball"
Next Sunday Concert
June 5
ALFREDO CASELLA
Soloist
Tables $1; Admission 25 cents

AMER MAY 28

SYMPHONY HALL
EVENINGS AT 8:15
No Concert Tomorrow Night
POPS
80 Symphony Players
Alfredo Casella
Conductor
Monday, May 30
HOLIDAY PROGRAMME
including Schelling's "Victory Ball"
Next Sunday Concert
June 5
ALFREDO CASELLA,
Soloist
Tables $1; Admission 25 cents

GLOBE MAY 29

SYMPHONY HALL
TONIGHT AT 8:15
POPS
Orchestra of Symphony Players
ALFREDO CASELLA
CONDUCTOR
MEMORIAL DAY PROGRAM
MUSIC OF HEROES
Tickets 25c to $1.00

GLOBE MAY 30

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
NEXT SUN.—CASELLA PIANO SOLOIST

TRANS JUNE 1

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
NEXT SUN.—ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D Minor

POST JUNE 3

Symphony Hall
EVERY NIGHT
at 8.15
80 Symphony Players
Alfredo Casella
Conductor
POPS
Tomorrow Night
Mozart Piano Concerto in D Minor
ALFREDO CASELLA,
Piano Soloist
Tables $1: Admission 25 cents

TRANS JUNE 4

SYMPHONY HALL
EVENINGS AT 8:15
No Concert Tonight
POPS
80 Symphony Players
Alfredo Casella
Conductor
Monday, May 30
HOLIDAY PROGRAMME
including Schelling's "Victory Ball"
Next Sunday Concert
June 5
ALFREDO CASELLA
Soloist
Tables $1; Admission 25 cents

POST MAY 29

SYMPHONY HALL
TONIGHT AT 8:15
POPS
Orchestra of Symphony Players
ALFREDO CASELLA
CONDUCTOR
MEMORIAL DAY PROGRAM
MUSIC OF HEROES
Tickets 25c to $1.00

HER MAY 30

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

HER MAY 31

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TONIGHT—MENORAH INSTITUTE NIGHT

GLOBE MAY 31

Symphony Hall
TONIGHT
AT 8:15
80 Symphony Players
Alfredo Casella
Conductor
POPS
Popular Programs
Refreshments
Next Sunday Concert, June 5
Alfredo Casella
Soloist
Tables $1; Admission 25 cents. (No Tax.)

SYMPHONY HALL
EVERY NIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Next Sun. ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D minor

GLOBE JUNE 3

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

TRANS JUNE 3

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

AMER JUNE 3

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

ADV JUNE 3

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
Tomorrow, Alfredo Casella, Soloist
MOZART PIANO CONCERTO IN D MINOR

POST JUNE 4

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TOMORROW—ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D Minor

GLOBE JUNE 4

SYMPHONY HALL
EVENINGS AT 8:15
No Concert Tonight
POPS
80 Symphony Players
Alfredo Casella
Conductor
Monday, May 30
HOLIDAY PROGRAMME
including Schelling's "Victory Ball"
Next Sunday Concert
June 5
ALFREDO CASELLA
Soloist
Tables $1; Admission 25 cents

ADV MAY 29

SYMPHONY HALL
EVENINGS AT 8:15
No Concert Tonight
POPS
80 Symphony Players
Alfredo Casella
Conductor
Mon., May 30
HOLIDAY PROGRAMME
including Schelling's "Victory Ball"
Next Sunday Concert
June 5
ALFREDO CASELLA,
Soloist
Tables $1: Admission 25 cents

HER MAY 29

SYMPHONY HALL
TONIGHT AT 8:15
POPS
Orchestra of Symphony Players
ALFREDO CASELLA
CONDUCTOR
MEMORIAL DAY PROGRAM
MUSIC OF HEROES
Tickets 25c to $1.00

TRAV MAY 31

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

AMER MAY 31

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TONIGHT—MENORAH INSTITUTE NIGHT

ADV MAY 31

JUNE

SYMPHONY HALL
EVERY NIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Next Sun. ALFREDA CASELLA, Soloist
Mozart Piano Concerto in D minor

POST JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

HER JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Next Sun. ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D minor

GLOBE JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TOMORROW—ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D Minor

TRAV JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TOMORROW — ALFREDO CASELLA, SOLOIST
Mozart Piano Concerto in D Minor

TRANS JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

AMER JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
NEXT SUN.—ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D Minor

ADV JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Tomorrow, Alfredo Casella, Soloist
MOZART PIANO CONCERTO IN D MINOR

ADV JUNE 4

Symphony Hall
TONIGHT
AT 8:15
80 Symphony Players
Alfredo Casella
Conductor
POPS
Popular Programs
Refreshments
Next Sunday Concert, June 5
Alfredo Casella
Soloist
Tables $1; Admission 25
(No Tax)

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
ALFREDO CASELLA
CONDUCTOR
MEMORIAL DAY PROG.
MUSIC OF HEROES
TICKETS 25c to $1.00

POST MAY 30

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
NEXT SUN. CASELLA, PIANO SOLOIST

GLOBE JUNE 1

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
NEXT SUN. — CASELLA, Piano Soloist

TRANS MAY 28

HERALD JUNE 1

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

POST JUNE 1

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TONIGHT—MENORAH INSTITUTE NIGHT

ADV MAY 31

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

AMER MAY 31

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TOMORROW—ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D Minor

TRAV JUNE 3

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TOMORROW — ALFREDO CASELLA, SOLOIST
Mozart Piano Concerto in D Minor

TRANS JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

AMER JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
NEXT SUN.—ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D Minor

ADV JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TOMORROW—ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D Minor

HER JUNE 4

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

TRAV JUNE 4

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Tomorrow, Alfredo Casella, Soloist
MOZART PIANO CONCERTO IN D MINOR

ADV JUNE 4

SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
TOMORROW NIGHT
Mozart Piano Concerto in D Minor
ALFREDO CASELLA, Soloist
Do You Realize the Pop season is more than half over?

MONITOR JUNE 4

SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
Tomorrow Night—Mozart Piano Concerto in D Minor
ALFREDO CASELLA, Soloist
Do You Realize the Pop Season is More Than Half Over?

TRAV JUNE 4

SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
Tomorrow Night—Mozart Piano Concerto in D Minor
ALFREDO CASELLA, Soloist

CRIMSON JUNE 4

AMER JUNE 4

SYMPHONY HALL
EVENINGS AT 8.15
No Concert Tomorrow Night
POPS
80 Symphony Players
Alfredo Casella
Conductor
Monday, May 30
HOLIDAY PROGRAMME
including Schelling's "Victory Ball"
Next Sunday Concert
June 5
ALFREDO CASELLA,
Soloist
Tables $1; Admission 25 cents

GLOBE MAY 29

SYMPHONY HALL
EVENINGS AT 8:15
No Concert Tonight
POPS
80 Symphony Players
Alfredo Casella
Conductor
Monday, May 30
HOLIDAY PROGRAMME
including Schelling's "Victory Ball"
Next Sunday Concert
June 5
ALFREDO CASELLA
Soloist
Tables $1; Admission 25 cents

POST MAY 29

SYMPHONY HALL
EVENINGS AT 8:15
No Concert Tonight
POPS
80 Symphony Players
Alfredo Casella
Conductor
Mon., May 30
HOLIDAY PROGRAMME
including Schelling's "Victory Ball"
Next Sunday Concert
June 5
ALFREDO CASELLA,
Soloist
Tables $1: Admission 25 cents

HER MAY 29

SYMPHONY HALL
EVENINGS AT 8:15
No Concert Tonight
POPS
80 Symphony Players
Alfredo Casella
Conductor
Monday, May 30
HOLIDAY PROGRAMME
including Schelling's "Victory Ball"
Next Sunday Concert
June 5
ALFREDO CASELLA
Soloist
Tables $1; Admission 25 cents

ADV MAY 29

SYMPHONY HALL
EVENINGS AT 8:15
No Concert Tonight
POPS
80 Symphony Players
Alfredo Casella
Conductor
Mon., May 30
HOLIDAY PROGRAMME
including Schelling's "Victory Ball"
Next Sunday Concert
June 5
ALFREDO CASELLA,
Soloist
Tables $1: Admission 25 cents

TRANS MAY 28

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
ALFREDO CASELLA
CONDUCTOR
MEMORIAL DAY PROG.
MUSIC OF HEROES
TICKETS 25c to $1.00

POST MAY 30

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

TRANS

SYMPHONY HALL
TONIGHT AT 8:15
POPS
Orchestra of Symphony Players
ALFREDO CASELLA
CONDUCTOR
MEMORIAL DAY PROGRAM
MUSIC OF HEROES
Tickets 25c to $1.00

GLOBE MAY 30

SYMPHONY HALL
TONIGHT AT 8:15
POPS
Orchestra of Symphony Players
ALFREDO CASELLA
CONDUCTOR
MEMORIAL DAY PROGRAM
MUSIC OF HEROES
Tickets 25c to $1.00

HER MAY 30

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

HER MAY 31

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TONIGHT—MENORAH INSTITUTE NIGHT

GLOBE MAY 31

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

POST MAY 31

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TONIGHT—MENORAH INSTITUTE NIGHT

TRAV MAY 31

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TONIGHT—MENORAH INSTITUTE NIGHT

TRANS MAY 31

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

AMER MAY 31

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TONIGHT—MENORAH INSTITUTE NIGHT

ADV MAY 31
JUNE

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

POST JUNE 1

SYMPHONY HALL
EVERY NIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
NEXT SUN. CASELLA, PIANO SOLOIST

GLOBE JUNE 1

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
NEXT SUN.— CASELLA, Piano Soloist

HERALD JUNE 1

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
NEXT SUN.—CASELLA PIANO SOLOIST

TRANS JUNE 1

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
NEXT SUN.—ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D Minor

AMER JUNE 1

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Next Sun.—CASELLA, PIANO SOLOIST

ADV JUNE 1

Symphony Hall
TONIGHT AT 8:15
POPS
80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Next Sunday Concert, June 5
Alfredo Casella
Soloist
Tables $1; Admission 25 cents.
(No Tax.)

CRIMSON JUNE 1

SYMPHONY HALL
EVERY NIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Next Sun. ALFREDA CASELLA, Soloist
Mozart Piano Concerto in D minor

POST JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

HER JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Next Sun. ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D minor

GLOBE JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TOMORROW—ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D Minor

TRAV JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
TOMORROW — ALFREDO CASELLA, SOLOIST
Mozart Piano Concerto in D Minor

TRANS JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

AMER JUNE 2

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
NEXT SUN.—ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D Minor

ADV JUNE 2

[58]

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
NEXT SUN.—ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D Minor

POST JUNE 3

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Next Sun., Alfredo Casella, Soloist
Mozart Piano Concerto in D Minor

HER JUNE 3

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
NEXT SUN.—ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D Minor

GLOBE JUNE 3

SYMPHONY HALL
EVERY NIGHT AT 8.15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Next Sun. ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D minor

TRAV JUNE 3

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

TRANS JUNE 3

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

AMER JUNE 3

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

ADV JUNE 3

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Tomorrow, Alfredo Casella, Soloist
MOZART PIANO CONCERTO IN D MINOR

POST JUNE 4

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
TOMORROW—ALFREDO CASELLA, Soloist
Mozart Piano Concerto in D Minor

GLOBE JUNE 4

SYMPHONY HALL
EVERY NIGHT AT 8:15
Orchestra of Symphony Players
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

HERALD JUNE 4

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
ALFREDO CASELLA,
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1
(no tax)
TOMORROW — ALFREDO CASELLA, SOLOIST
Mozart Piano Concerto in D Minor

TRANS JUNE 4

SYMPHONY HALL
EVERY NIGHT AT 8:15
ORCHESTRA OF SYMPHONY PLAYERS
ALFREDO CASELLA
Conductor
POPS
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)
Tomorrow, Alfredo Casella, Soloist
MOZART PIANO CONCERTO IN D MINOR

ADV JUNE 4

Symphony Hall
TONIGHT AT 8:15
POPS
80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Next Sunday Concert, June 5
Alfredo Casella
Soloist
Tables $1; Admission 25
(No Tax.)

CRIMSON JUNE 4

SYMPHONY HALL
Symphony Hall
EVERY NIGHT
at 8.15
POPS
80 Symphony Players
Alfredo Casella
Conductor
Tomorrow Night
Mozart Piano Concerto in D Minor
ALFREDO CASELLA,
Piano Soloist
Tables $1: Admission 25 cents

TRANS JUNE 4

SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
TOMORROW NIGHT
Mozart Piano Concerto in D Minor
ALFREDO CASELLA, Soloist
Do you realize the Pop season is more than half over?

POPS

MONITOR JUNE 4

SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
Tom'w Night—Mozart Piano Concerto in D Minor
ALFREDO CASELLA, Soloist
Do You Realize the Pop Season is More Than Half Over?

POPS

TRAV JUNE 4

SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
Tomorrow Night—Mozart Piano Concerto in D Minor
ALFREDO CASELLA, Soloist

POPS

AMER JUNE 4

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
Tonight—Mozart Piano Concerto in D Minor
ALFREDO CASELLA, Soloist
Do You Realize the Pop Season is More Than Half Over?

POST JUNE 5

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

GLOBE JUNE 7

SYMPHONY HALL
POPS
TONIGHT
At 8.15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

TRANS JUNE 7

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

ADV JUNE 7

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

AMER JUNE 7

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

TRAINS JUN

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

AMER JUNE

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
Tonight—Mozart Piano Concerto in D Minor
ALFREDO CASELLA, Soloist
Do You Realize the Pop Season is More Than Half Over?

HER JUNE 3

Symphony Hall
TONIGHT
AT 8:15
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents.
(No Tax.)

CRIMSON JUN (7)

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c admission 25c (no tax)

TRAV JUNE 8

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

HER JUNE 8

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
Pops
ALFREDO CASELLA, Conductor
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

GLOBE JUNE 8

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
Pops
ALFREDO CASELLA, Conductor
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

ADV JUNE 10

SYMPHONY HALL
POPS
TONIGHT
At 8.15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Table Seats $1; admission 25c (no tax)

TRANS JUN 8

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

POST JUNE 8

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

POST JUN 11

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

HER JUN 11

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
Pops
ALFREDO CASELLA, Conductor
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

GLOBE JUN 11

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
Pops
ALFREDO CASELLA, Conductor
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

ADV JUNE 8

Symphony Hall
EVERY NIGHT
at 8.15
80 Symphony Players
Alfredo Casella
Conductor

POPS

Tomorrow Night
Mozart Piano Concerto in D Minor
ALFREDO CASELLA, Piano Soloist
Tables $1; Admission 25 cents

GLOBE JUNE 5

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

ADV JUNE 6

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDA CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

POST JUNE 6

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

HER JUNE 6

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

GLOBE JUNE 6

SYMPHONY HALL
POPS
TONIGHT
At 8.15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

TRANS JUNE 6

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

TRAV JUNE 6

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

IRANSS JUN 8

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

POST JUN 9

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

AMER JUN 8

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
Pops
ALFREDO CASELLA, Conductor
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

GLOBE JUN 9

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
Pops
ALFREDO CASELLA, Conductor
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

MON JUN 11

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c admission 25c (no tax)

ADV JUNE 9

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

IRAV JUNE 9

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

AMER JUNE

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c admission 25c (no tax)

TRANS JUN 9

Symphony Hall
TONIGHT
AT 8:15
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents.
(No Tax.)

CRIMSON JUN 10

SYMPHONY HALL
POPS
TONIGHT
At 8.15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

HER JUNE 8
HER JUNE 10

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

POST JUNE 10

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
Pops
ALFREDO CASELLA, Conductor
Popular Programs
Refreshments
Tickets 25c-$1 (no tax)

GLOBE SUN 11

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

AMER JUNE

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c admission 25c (no tax)

TRANS JUN 9

Symphony Hall
EVENINGS
at 8:15
No Concert Tomorrow
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Next Sunday Concert
June 19
SYMPHONIC PROGRAM
including
Beethoven's
Fifth Symphony
Tables $1; Admission 25 cents

AMER JUN 6

SYMPHONY HALL
POPS
TONIGHT
At 8.15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

POST JUNE 7

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

HER JUNE 7

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

TRAV JUNE 7

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c admission 25c (no tax)

TRAV JUNE 10

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c admission 25c (no tax)

AMER JUN 10

Symphony Hall
EVENINGS
at 8:15
No Concert Tomorrow
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Next Sun. Concert
JUNE 19
SYMPHONIC PROGRAMME
Including
Bethoven's
Fifth Symphony
Tables $1; Admission 25 cents

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
Tonight—Mozart Piano Concerto in D Minor
ALFREDO CASELLA, Soloist
Do You Realize the Pop Season is More Than Half Over?

POST JUNE 5

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

GLOBE JUNE 7

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

ADV JUNE 7

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

TRANS JUN 7

SYMPHONY HALL TONIGHT At 8.15
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

TRANS JUNE

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

AMER JUNE 7

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

AMER JUNE 10

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

GLOBE JUNE 8

SYMPHONY HALL TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
POPS
ALFREDO CASELLA, Conductor
Popular Programs Refreshments
Tickets 25c-$1 (no tax)

ADV JUNE 10

SYMPHONY HALL TONIGHT At 8:15
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

POST JUNE 8

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c admission 25c (no tax)

POST JUN 11.

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
Tonight—Mozart Piano Concerto in D Minor
ALFREDO CASELLA, Soloist
Do You Realize the Pop Season is More Than Half Over?

HER JUNE 3

Symphony Hall
TONIGHT
AT 8:15
80 Symphony Players
Alfredo Casella
Conductor
POPS
Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents. (No Tax.)

CRIMSON JUN (7)

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c admission 25c (no tax)

TRAV JUNE 8

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

HER JUNE 8

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Admission 25c (no tax)

HER JUN 11

SYMPHONY HALL
TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
POPS
ALFREDO CASELLA, Conductor
Popular Programs Refreshments
Tickets 25c-$1 (no tax)

GLOBE JUN 11

POPS
SYMPHONY HALL
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
Tonight—Mozart Piano Concerto in D Minor
ALFREDO CASELLA, Soloist
Do You Realize the Pop Season is More Than Half Over?

ADV JUNE 5

Symphony Hall
EVERY NIGHT
at 8.15
80 Symphony Players
Alfredo Casella
Conductor
POPS
Tomorrow Night
Mozart Piano Concerto in D Minor
ALFREDO CASELLA, Piano Soloist
Tables $1; Admission 25 cents

GLOBE JUN 5

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

ADV JUN 6

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDA CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

POST JUNE 6

SYMPHONY HALL TONIGHT At 8.15
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Admission 25c (no tax)

POST JUN 9

SYMPHONY HALL TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
POPS
ALFREDO CASELLA Conductor
Popular Programs Refreshments
Tickets 25c-$1 (no tax)

GLOBE JUN 9

SYMPHONY HALL
EVENINGS AT 8:15
No Concert Tomorrow
80 Symphony Players
Alfredo Casella
Conductor
POPS
Popular Programs
Refreshments
Next Sunday Concert June 19
SYMPHONIC PROGRAM including
Beethoven's Fifth Symphony
Tables $1; Admission 25 cents

MON JUN 11

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

GLOBE JUNE 6

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

HER JUNE 6

SYMPHONY HALL TONIGHT At 8.15
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

TRANS JUNE 6

SYMPHONY HALL TONIGHT At 8:15
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

TRAV JUNE 6

SYMPHONY HALL TONIGHT At 8.15
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

POST JUNE 7

SYMPHONY HALL TONIGHT At 8:15
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

AMER JUN 6

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

HER JUN 7

SYMPHONY HALL TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
POPS
ALFREDO CASELLA, Conductor
Popular Programs Refreshments
Tickets 25c-$1 (no tax)

ADV JUNE 9

SYMPHONY HALL TONIGHT At 8:15
POPS
Symphony Players Orchestra of 80 Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

TRAV JUNE 9

SYMPHONY HALL TONIGHT At 8:15
POPS
Symphony Players Orchestra of 80 Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

~~HER JUNE 8~~
HER JUNE 10

SYMPHONY HALL TONIGHT At 8.15
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

POST JUNE 10

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

AMER JUNE

SYMPHONY HALL TONIGHT AT 8:15
ORCHESTRA of SYMPHONY PLAYERS
POPS
ALFREDO CASELLA, Conductor
Popular Programs Refreshments
Tickets 25c-$1 (no tax)

GLOBE JUN 10

SYMPHONY HALL TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

TRAV JUNE 10

Symphony Hall
TONIGHT
AT 8:15
80 Symphony Players
Alfredo Casella
Conductor
POPS
Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents. (No Tax.)

CRIMSON JUN 11

Symphony Hall
EVENINGS
at 8:15
No Concert Tomorrow
80 Symphony Players
Alfredo Casella
Conductor
POPS
Popular Programs
Refreshments
Next Sun. Concert JUNE 19
SYMPHONIC PROGRAMME including
Bethoven's Fifth Symphony
Tables $1; Admission 25 cents

AMER JUN 11

SYMPHONY HALL
EVENINGS — 8.15
(No Concert Tom'w Night)
ORCHESTRA OF 80 SYMPHONY PLAYERS
Alfredo Casella Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Next Sun. Concert June 19
SYMPHONIC PROGRAM
Including Beethoven's Fifth Symphony
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

TRANS JUNE 11

SYMPHONY HALL
EVENINGS — 8.15
(No Concert Tom'w Night)
ORCHESTRA OF 80 SYMPHONY PLAYERS
Alfredo Casella Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Next Sun. Concert June 19
SYMPHONIC PROGRAM
Including Beethoven's Fifth Symphony
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

HER JUN 12

SYMPHONY HALL — TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
ENTIRE HOUSE TAKEN BY B. U.

TRANS JUN 13

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

Symphony Hall
EVENINGS at 8:15
No Concert Tonight
80 Symphony Players
Alfredo Casella Conductor
POPS
Popular Programs
Refreshments
Next Sun. Concert JUNE 19
SYMPHONIC PROGRAMME
Including Beethoven's Fifth Symphony
Tables $1; Admission 25 cents

TRAV JUNE 11

Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella Conductor
POPS
Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents. (No Tax.)

CRIMSON JUNE 13

SYMPHONY HALL
POPS
TONIGHT At 8.15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT, JUNE 19
Prog. Incl. Beethoven Fifth

POST JUN 14

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

GLOBE JUN 14

Symphony Hall
EVENINGS at 8:15
No Concert Tonight
80 Symphony Players
Alfredo Casella Conductor
POPS
Popular Programs
Refreshments
Next Sun. Concert June 19
SYMPHONIC PROGRAMME
Including Beethoven's Fifth Symphony
Tables $1. Admission 25 cents.

POST JUNE 12

SYMPHONY HALL — TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
ENTIRE HOUSE TAKEN BY B. U.

POST JUN 13

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
ENTIRE HOUSE TAKEN BY BOSTON UNIVERSITY

GLOBE JUNE 13

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

GLOBE JUN 15

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

HER JUN 15

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19

AMER JUNE 15

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

HER JUN 16

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

TRAV JUN 18

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH
Table Seats $1; Admission 25c (no tax)

GLOBE JUN 17

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

GLOBE JUN 18

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

HER JUN 18

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

HER JUNE 14

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

ADV JUNE 14

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

ADV JUN 15

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19

AMER JUNE 15

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

AMER JUN 16

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

TRANS JUN 16

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19

HER JUN 17

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

POST JUN 18

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TOMORROW SYMPHONIC PROG.
TUES. REQUEST PROG.
WED. RUSSIAN PROG.
Tickets 25c to $1

MONITOR JUN 18

GLOBE JUNE 12

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

HER JUN 13

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Entire House Taken by B. U.

ADV JUNE 13

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

AMER JUNE 14

SYMPHONY HALL
POPS
TONIGHT At 8.15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT, JUNE 19
Prog. Incl. Beethoven Fifth

TRANS JUNE 15

SYMPHONY HALL
POPS
TONIGHT At 8.15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

POST JUN 16

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

TRANS JUN 16

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19

HER JUN 17

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

POST JUN 18

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

TRANS JUN 18

SYMPHONY HALL
LAST TWO WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Alfredo Casella Conductor
POPS
TONIGHT
PROGRAM INCLUDES
BEETHOVEN'S FIFTH SYMPHONY
TUES., June 21, REQUEST PROGRAM
WED., June 22, RUSSIAN PROGRAM
Tables, $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

ADV JUNE 12

SYMPHONY HALL
POPS
TONIGHT At 8.15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
ENTIRE HOUSE TAKEN BY B. U.

AMER JUN 13

SYMPHONY HALL — TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
ENTIRE HOUSE TAKEN BY B. U.

TRAV JUN 13

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

TRAV JUNE 14

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19

POST JUNE 15

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

TRAV JUNE 15

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19

GLOBE JUN 16

SYMPHONY HALL
POPS
TONIGHT At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

ADV JUN 16

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

POST JUN 17

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

ADV JUN 17

SYMPHONY HALL
EVENINGS — 8.15
(No Concert Tom'w Night)
ORCHESTRA OF 80
SYMPHONY PLAYERS
Alfredo Casella
Conductor

POPS

POPULAR PROGRAMS
REFRESHMENTS
Next Sun. Concert June 19
SYMPHONIC PROGRAM
Including Beethoven's Fifth Symphony
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

TRANS JUNE 11

SYMPHONY HALL
EVENINGS — 8.15
(No Concert Tom'w Night)
ORCHESTRA OF 80
SYMPHONY PLAYERS
Alfredo Casella
Conductor

POPS

POPULAR PROGRAMS
REFRESHMENTS
Next Sun. Concert June 19
SYMPHONIC PROGRAM
Including Beethoven's Fifth Symphony
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

HER JUN 12

SYMPHONY HALL — TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
ENTIRE HOUSE TAKEN BY B. U.

TRANS JUN 13

SYMPHONY HALL — TONIGHT
POPS
At 8.15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents.
(No Tax.)

CRIMSON JUNE 14

Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents.
(No Tax.)

CRIMSON JUN 15

Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents.
(No Tax.)

CRIMSON JUN 16

Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents.
(No Tax.)

CRIMSON JUN 17

Symphony Hall
EVENINGS at 8:15
No Concert Tonight
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Next Sun. Concert JUNE 19
SYMPHONIC PROGRAMME
Including Beethoven's Fifth Symphony
Tables $1; Admission 25 cents

TRAV JUNE 11

Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents.
(No Tax.)

CRIMSON JUNE 13

SYMPHONY HALL — TONIGHT
POPS
At 8.15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
NEXT SUN. CONCERT, JUNE 19
Prog. Incl. Beethoven Fifth

POST JUN 14

SYMPHONY HALL — TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

GLOBE JUN 14

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

GLOBE JUN 15

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

HER JUN 15

Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents.
(No Tax.)

CRIMSON JUN 17

Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents.
(No Tax.)

CRIMSON JUN 18

Symphony Hall
EVENINGS at 8:15
No Concert Tonight
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Next Sun. Concert June 19
SYMPHONIC PROGRAMME
Including Beethoven's Fifth Symphony
Tables $1. Admission 25 cents.

POST JUNE 12

SYMPHONY HALL — TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
ENTIRE HOUSE TAKEN BY B. U.

POST SUN 13

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
ENTIRE HOUSE TAKEN BY BOSTON UNIVERSITY

GLOBE JUNE 13

SYMPHONY HALL — TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Table Seats $1; Admission 25c (no tax)

HER JUNE 14

SYMPHONY HALL — TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

ADV JUNE 14

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

ADV JUN 15

SYMPHONY HALL — TONIGHT
POPS
At 8.15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19

AMER JUNE 15

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

AMER JUNE 16

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

TRAV JUN 16

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
LAST SUN CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH
Table Seats $1; Admission 25c (no tax)

GLOBE JUN 17

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

GLOBE JUN 18

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

HER JUN 18

Symphony Hall
EVENINGS at 8:15
No Concert Tonight
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
Refreshments
Next Sun. Concert June 19
SYMPHONIC PROGRAMME
Including Beethoven's Fifth Symphony
Tables $1. Admission 25 cents.

GLOBE JUN 12

SYMPHONY HALL — TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

HER JUN 13

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Entire House Taken by B. U.

ADV JUNE 13

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

AMER JUNE 14

SYMPHONY HALL — TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

TRANS JUNE 14

SYMPHONY HALL — TONIGHT
POPS
At 8.15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT, JUNE 19
Prog. Incl. Beethoven Fifth

TRANS JUN 15

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

POST JUN 16

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

TRANS JUN 16

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19

HER JUN 17

SYMPHONY HALL — TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

POST JUN 18

SYMPHONY HALL
LAST 2 WEEKS
POPS
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
TOMORROW SYMPHONIC PROG.
TUES. REQUEST PROG.
WED. RUSSIAN PROG.
Tickets 25c to $1

MONITOR JUN 18

Symphony Hall
EVENINGS at 8:15
No Concert Tomorrow
80 Symphony Players
Alfredo Casella
Conductor

POPS

Popular Programs
REFRESHMENTS
Next Sun. Concert JUNE 19
SYMPHONIC PROGRAMME
Including Beethoven's Fifth Symphony
Tables $1; Admission 25 cents

ADV JUN 12

SYMPHONY HALL — TONIGHT
POPS
At 8.15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
ENTIRE HOUSE TAKEN BY B. U.

AMER JUN 13

SYMPHONY HALL — TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
ENTIRE HOUSE TAKEN BY B. U.

TRAV JUN 13

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
NEXT SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

TRAV JUNE 14

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19

POST JUNE 15

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

TRAV JUNE 15

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19

GLOBE JUN 16

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

ADV JUN 16

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

POST JUN 17

SYMPHONY HALL — TONIGHT
POPS
At 8:15
Orchestra of 80 Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 19
PROG. INCL. BEETHOVEN'S FIFTH

ADV JUN 17

SYMPHONY HALL
LAST TWO WEEKS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Alfredo Casella
Conductor

POPS

TONIGHT
PROGRAM INCLUDES
BEETHOVEN'S FIFTH SYMPHONY
TUES., June 21, REQUEST PROGRAM
WED., June 22, RUSSIAN PROGRAM
Tables, $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

TRANS JUN 18

INFORMATION OBSCURED

POPS
Symphony Hall
LAST TWO WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Alfredo Casella Conductor
TONIGHT
PROGRAM INCLUDES
BEETHOVEN'S FIFTH SYMPHONY
Tues., June 21, Request Program
Wed., June 22, Russian Program
Tables, $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

TRAV JUN 18

POPS
Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents. (No Tax.)

CRIMSON JUN 18

POPS
Symphony Hall
LAST TWO WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Alfredo Casella Conductor
Tomorrow Night Symphonic Program
Next Tues. Request Prog.
Tables $1; Bals $1, 75c, 50c; Adm. 25c (no tax)

AMER JUN 18

SYMPHONY HALL
LAST TWO WEEKS
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Alfredo Casella Conductor
TONIGHT
PROGRAM INCLUDES
BEETHOVEN'S FIFTH SYMPHONY
TUES., JUNE 21, REQUEST PROG.
WED. JUNE 22, RUSSIAN PROG.
Tables, $1; Bals., $1, 75c, 50c; Adm. 25c (no tax)

POST JUN 19

SYMPHONY
LAST TWO WEEKS
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Alfredo Casella Conductor
TOMORROW NIGHT
PROGRAM INCLUDES
BEETHOVEN'S FIFTH SYMPHONY
TUES., JUNE 21—REQUEST
WED., JUNE 22—RUSSIAN
Tables, $1; Bals. $1, 75c, 50c; Adm. 25c

HERS JUN 19

ALFREDO C
Orchestra of
EVENIN
No Concert
MONDAY—
TUESDAY—
WED.—REPE
THURSDAY
FRIDAY—T
SATURDAY
TICKE

TRAV

POPS
Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
"Last 2 Weeks of Pops"
Tables $1; Admission 25 cents. (No Tax.)

CRIMSON SUN 19

POPS
Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents. (No Tax.)

CRIMSON JUN 20

POPS
Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
"Last 2 Weeks of Pops"
Tables $1; Admission 25 cents. (No Tax.)

CRIMSON JUN 21

SYMPHONY HALL
POPS
Last 2 Weeks
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Tomorrow—REQUEST PROGRAM.
Wed.—RUSSIAN PROGRAM.
Sat. July 2—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

POST JUN 20

SYMPHONY HALL
POPS
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Admission 25c (no tax)

ADV JUN 20

POPS
Table Seats $1 Admission 25c (no tax)
SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments

AMER JUN 20

POPS
Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
"Last 2 Weeks of Pops"
Tables $1; Admission 25 cents. (No Tax.)

CRIMSON SUN 19

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TONIGHT—REQUEST PROG.
TOMORROW—RUSSIAN PROG.
Saturday, July 2—CLOSING NIGHT.
Tickets 25c to $1.00

POST JUN 21

POPS
Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents. (No Tax.)

CRIMSON JUN 20

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c
admission 25c (no tax)

ADV JUNE 21

GLOBE JUN 20
SAME AS
POST JUN 20

TRANS SAME
AS AMER JUN 20

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Sat. July 2—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

TRAV JUNE 21

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TICKETS 25c to $1

AMER JUN 21

HER JUN 20
SAME AS POST

TRAV SAME
AS HER JUN 20

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

ADV JUN 22

POPS
Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Next Sunday Concert, June 5
Alfredo Casella Soloist
Tables $1; Admission 25 cents. (No Tax.)

JUN 3

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SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TONIGHT—REQUEST PROG.
TOMORROW—RUSSIAN PROG.
SAT.—JULY 2—CLOSING NIGHT
Tickets 25c to $1.00

GLOBE JUN 21

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN PROG.
Saturday, July 2—CLOSING NIGHT.
Tickets 25c to $1.00

TOMORROW HER JUN 21

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN PROG.
SAT.—JULY 2—CLOSING NIGHT
Tickets 25c to $1.00

HER JUN 22

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TONIGHT—REQUEST PROG.
TOMORROW—RUSSIAN PROG.
SAT.—JULY 2—CLOSING NIGHT
Tickets 25c to $1.00

TRANS JUN 21

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN PROG.
SAT.—JULY 2—CLOSING NIGHT
Tickets 25c to $1.00

POST JUN 22

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN PROG.
Saturday, July 2—CLOSING NIGHT.
Tickets 25c to $1.00

GLOBE JUN 22

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c.
admission 25c (no tax)

AMER JUN 22

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN PROG.
SAT.—JULY 2—CLOSING NIGHT
Tickets 25c to $1.00

TRAV JUN 22

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN PROG.
SAT.—JULY 2—CLOSING NIGHT
Tickets 25c to $1.00

TRANS JUN 22

Table Seats $1; Balcony $1, 75c, 50c, admission 25c (no tax)
SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments

POST JUN 24

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c, admission 25c (no tax)

POST JUN 23

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c. Admission 25c (no tax)

HER JUN 23

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats, $1
Balcony $1, 75c, 50c. Admission 25c (no tax)

ADV JUN 23

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats, $1
Balcony $1, 75c, 50c. Admission 25c (no tax)

AMER JUN 24

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TABLE SEATS $1 BAL. $1, 75c, 50c ADM. 25c

TRAV JUN 23

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c.
Admission 25c (no tax)

AMER JUN 23

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TABLE SEATS $1 BAL. $1, 75c, 50c ADM. 25c

TRANS JUN 24

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c.
Admission 25c (no tax).

GLOBE JUN 24

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TICKETS 25c to $1

POST JUN 24

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c. Admission 25c (no tax)

GLOBE JUN 23

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Balcony $1, 75c, 50c. Admission 25c (no tax)

HER JUN 23

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
Table Seats, $1
Balcony $1, 75c, 50c. Admission 25c (no tax)

ADV JUN 24

PHIL SPITALNY

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TABLE SEATS $1 BAL. $1, 75c, 50c ADM. 25c

TRANS JUN 24

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c
Admission 25c (no tax)

AMER JUN 24

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
TICKETS 25c to $1

TRANS JUN 23

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c, 50c, admission 25c (no tax)

POST JUN 23

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments
TABLE SEATS $1; Balcony $1, 75c, 50c, admission 25c (no tax)

HER JUN 25

INFORMATION OBSCURED

Symphony Hall
LAST TWO WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Alfredo Casella Conductor
POPS
TONIGHT
PROGRAM INCLUDES BEETHOVEN'S FIFTH SYMPHONY
Tues., June 21, Request Program
Wed., June 22, Russian Program
Tables, $1; Bal. $1, 75c, 50c; Adm. 25c (no tax

TRAV JUN 18

Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella Conductor
POPS
Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents. (No Tax.)

CRIMSON JUN 18

Symphony Hall
LAST TWO WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Alfredo Casella Conductor
POPS
Tomorrow Night Symphonic Program
Next Tues. Request Prog.
Tables $1; Balc $1, 75c, 50c; Adm. 25c (no tax)

AMER JUN 18

SYMPHONY HALL
LAST TWO WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Alfredo Casella Conductor
POPS
TONIGHT
PROGRAM INCLUDES BEETHOVEN'S FIFTH SYMPHONY
TUES., JUNE 21, REQUEST PROG.
WED. JUNE 22, RUSSIAN PROG.
Tables, $1; Balc., $1, 75c, 50c; Adm. 25c (no tax)

POST JUN 19

SYMPHONY HALL
LAST TWO WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Alfredo Casella Conductor
POPS
TOMORROW NIGHT
PROGRAM INCLUDES BEETHOVEN'S FIFTH SYMPHONY
TUES., JUNE 21—REQUEST PROG
WED., JUNE 22—RUSSIAN PROG
Tables, $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

HERS JUN 19

SYMPHONY HALL
CLOSI
POPS
ALFREDO C
Orchestra of
EVENIN
No Concert
MONDAY—
TUESDAY—
WED.—REPE
THURSDAY
FRIDAY—T
SATURDAY
TICKE

TRAV

Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella Conductor
POPS
Popular Programs
Refreshments
"Last 2 Weeks of Pops"
Tables $1; Admission 25 cents. (No Tax.)

CRIMSON SUN 17

Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella Conductor
POPS
Popular Programs
Refreshments
Do you realize that the Pops are more than half over?
Tables $1; Admission 25 cents. (No Tax.)

CRIMSON JUN 20

Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella Conductor
POPS
Popular Programs
Refreshments
"Last 2 Weeks of Pops"
Tables $1; Admission 25 cents. (No Tax.)

CRIMSON JUN 21

SYMPHONY HALL
Last 2 Weeks
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
Tomorrow—REQUEST PROGRAM.
Wed.—RUSSIAN PROGRAM.
Sat. July 2—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

POST JUN 20

SYMPHONY HALL
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
Table Seats $1; Admission 25c (no tax)

ADV JUN 20

SYMPHONY HALL
POPS
Table Seats $1; Admission 25c (no tax)
TONIGHT AT 8:15
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments

AMER SUN 20

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
TONIGHT—REQUEST PROG.
TOMORROW—RUSSIAN PROG.
Saturday, July 2—CLOSING NIGHT.
Tickets 25c to $1.00

POST JUN 21

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
Table Seats $1; Balcony $1, 75c, 50c admission 25c (no tax)

ADV JUNE 21

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
Sat., July 2—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c, 50c; admission 25c (no tax)

TRAV JUNE 21

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
TICKETS 25c to $1

AMER JUN 21

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
TONIGHT—REQUEST PROG.
TOMORROW—RUSSIAN PROG.
SAT.—JULY 2—CLOSING NIGHT
Tickets 25c to $1.00

POST JUN 22

SYMPHONY HALL
Last 2 Weeks
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
TONIGHT—REQUEST PROG.
TOMORROW—RUSSIAN PROG.
SAT.—JULY 2—CLOSING NIGHT
Tickets 25c to $1.00

TRANS JUN 21

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
TONIGHT—REQUEST PROG.
TOMORROW—RUSSIAN PROG.
SAT.—JULY 2—CLOSING NIGHT
Tickets 25c to $1.00

GLOBE JUN 21

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
Saturday, July 2—CLOSING NIGHT.
Tickets 25c to $1.00

HER JUN 21

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
TONIGHT—RUSSIAN PROG.
SAT.—JULY 2—CLOSING NIGHT
Tickets 25c to $1.00

TRANS JUN 22

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
Table Seats $1; Balcony $1, 75c, 50c. admission 25c (no tax)

AMER JUN 22

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
TONIGHT—RUSSIAN PROG.
Saturday, July 2—CLOSING NIGHT.
Tickets 25c to $1.00

TRAV JUN 22

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
TONIGHT—RUSSIAN PROG.
SAT.—JULY 2—CLOSING NIGHT
Tickets 25c to $1.00

TRANS JUN 22

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
Table Seats $1; Balcony $1, 75c, 50c, admission 25c (no tax)

POST JUN 23

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
TICKETS 25c to $1

GLOBE JUN 23

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
Balcony $1, 75c, 50c. Admission 25c (no tax)

HER JUN 23

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
Balcony $1, 75c, 50c. Admission 25c (no tax)

ADV JUN 23

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
TABLE SEATS $1 BAL. $1, 75c, 50c ADM. 25c

TRAV JUN 23

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
Table Seats $1; Balcony $1, 75c, 50c. Admission 25c (no tax)

AMER JUN 23

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
TICKETS 25c to $1

TRANS JUN 23

Symphony Hall
TONIGHT AT 8:15
80 Symphony Players
Alfredo Casella Conductor
POPS
Popular Programs
Refreshments
Next Sunday Concert, June 5
Alfredo Casella Soloist
Tables $1; Admission 25 cents. (No Tax.)

JUN 3

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SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
Table Seats $1; Balcony $1, 75c, 50c, admission 25c (no tax)

POST JUN 24

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
Table Seats $1; Balcony $1, 75c, 50c, admission 25c (no tax)

POST JUN 24

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
TONIGHT—RUSSIAN PROG.
SAT.—JULY 2—CLOSING NIGHT
Tickets 25c to $1.00

TRANS SAME AS AMER JUN 20

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
Balcony $1, 75c, 50c. Admission 25c (no tax)

HER JUN 23

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
Balcony $1, 75c, 50c. Admission 25c (no tax)

ADV JUN 23

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
Balcony $1, 75c, 50c. Admission 25c (no tax)

AMER JUN 24

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
Table Seats $1; Balcony $1, 75c, 50c. Admission 25c (no tax).

GLOBE JUN 24

PHIL SPITALNY

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
TABLE SEATS $1 BAL. $1, 75c, 50c ADM. 25c

TRANS JUN 24

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
Table Seats $1; Balcony $1, 75c, 50c Admission 25c (no tax)

TRAV JUN 24

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
TICKETS 25c to $1

POSTPONED

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs
Refreshments
POPS
Table Seats $1; Balcony $1, 75c, 50c. Admission 25c (no tax)

GLOBE JUN 25

SYMPHONY HALL
LAST 2 WEEKS
Orchestra of 80 Symphony Players
ALFREDO CASELLA Conductor
Popular Programs
Refreshments
POPS
Table Seats $1; Balcony $1, 75c, 50c, admission 25c (no tax)

HER JUN 25

SYMPHONY HALL
CLOSING WEEK
POPS
ALFREDO CASELLA, Conductor
Orchestra of Symphony Players
EVENINGS at 8:15
No Concert Tomorrow Night
MONDAY—OPERATIC PROGRAM
TUESDAY—WAGNER PROGRAM
WED.—REPEAT REQUEST PROGRAM
THURSDAY—ITALIAN PROGRAM
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT
TICKETS 25c to $1.00

TRAV JUN 25

SYMPHONY HALL
CLOSING WEEK
POPS
ALFREDO CASELLA, Conductor
Orchestra of Symphony Players
EVENINGS at 8:15
No Concert Tonight
MONDAY—OPERATIC PROGRAM
TUESDAY—WAGNER PROGRAM
WED.—REPEAT REQUEST PROGRAM
THURSDAY—ITALIAN PROGRAM
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT
TICKETS 25c to $1.00

TRANS JUN 25

SYMPHONY HALL
Closing Week
POPS
Alfredo Casella, *Conductor*
Orchestra of Symphony Players
EVENINGS AT 8:15
NO CONCERT TOMORROW NIGHT
MONDAY—Operatic Program
TUESDAY—Wagner Program.
WED.—Repeat Request Program.
THURSDAY—Italian Program.
FRIDAY—Tchaikovsky Program.
SATURDAY—Closing Night.
TICKETS 25c to $1.00

MONITOR JUN 25

SYMPHONY HALL
CLOSING WEEK
POPS
ALFREDO CASELLA
Orchestra of Symphony Players
EVENINGS at 8:15
No Concert Tomorrow Night
MONDAY—OPERATIC PROGRAM
TUESDAY—WAGNER PROGRAM
WED.—REPEAT REQUEST PROGRAM
THURSDAY—ITALIAN PROGRAM
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT
TICKETS 25c to $1.00

AMER JUN 25

SYMPHONY HALL
CLOSING WEEK
POPS
ALFREDO CASELLA
Orchestra of Symphony Players
EVENINGS at 8:15
No Concert Tonight
MONDAY—OPERATIC PROGRAM
TUESDAY—WAGNER PROGRAM
WED.—REPEAT REQUEST PROGRAM
THURSDAY—ITALIAN PROGRAM
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT
TICKETS 25c to $1.00

POST JUN 26

SYMPHONY HALL
CLOSING WEEK
POPS
ALFREDO CASELLA, Conductor
Orchestra of Symphony Players
EVENINGS at 8:15
No Concert Tonight
MONDAY—OPERATIC PROGRAM
TUESDAY—WAGNER PROGRAM
WED.—REPEAT REQUEST PROGRAM
THURSDAY—ITALIAN PROGRAM
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT
TICKETS 25c to $1.00

GLOBE JUN 26

SYMPHONY HALL
CLOSING WEEK
POPS
ALFREDO CASELLA, Conductor
Orchestra of Symphony Players
EVENINGS at 8.15
No Concert Tomorrow Night
MONDAY—OPERATIC PROGRAM
TUESDAY—WAGNER PROGRAM
WED.—REPEAT REQUEST PROGRAM
THURSDAY—ITALIAN PROGRAM
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT
TICKETS—25c to $1.00

HER JUN 26

SYMPHONY HALL
CLOSING WEEK
POPS
ALFREDO CASELLA, CONDUCTOR
Orchestra of Symphony Players
EVENINGS at 8:15
No Concert Tonight
MONDAY—OPERATIC PROGRAM
TUESDAY—WAGNER PROGRAM
WED.—REPEAT REQUEST PROGRAM
THURSDAY—ITALIAN PROGRAM
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT
TICKETS 25c to $1.00

ADV JUN 26

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs Refreshments
TABLE SEATS $1, BAL. $1, 75c, 50c ADM. 25c

AMER JUN 27

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs Refreshments
TABLE SEATS $1, BAL. $1, 75c, 50c ADM. 25c

ADV JUN 27

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs Refreshments
TABLE SEATS $1, BAL. $1, 75c, 50c ADM. 25c

TRANS JUN 27

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Adm. 25c
TONIGHT, OPERATIC PROGRAM

POST JUN 27

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats, $1
TONIGHT—OPERATIC PROGRAM
Balcony $1, 75c, 50c. Admission 25c (no tax)

GLOBE JUN 27

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Ad. 25c.
TONIGHT—OPERATIC PROGRAM

HER JUN 27

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats, $1
TONIGHT—OPERATIC PROGRAM
Balcony $1, 75c, 50c. Admission 25c (no tax)

TRAV JUN 27

SYMPHONY HALL LAST 5 DAYS
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Adm. 25c.
TONIGHT, WAGNER PROGRAM
WED.—REPEAT REQUEST PROG.
THURS.—ITALIAN PROG.
FRI.—TCHAIKOVSKY PROG.
SAT.—CLOSING NIGHT

POST JUN 28

SYMPHONY HALL LAST 5 DAYS
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Ad. 25c.
TONIGHT—WAGNER PROGRAM
WED.—REPEAT REQUEST PROGRAM
THURSDAY—ITALIAN PROGRAM
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT

GLOBE JUN 28

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
TABLE SEATS $1, BAL. $1, 75c, 50c ADM. 25c

ADVERTIZER JUN 28

SYMPHONY HALL LAST 5 DAYS
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Ad. 25c.
TONIGHT—WAGNER PROGRAM
WED.—REPEAT REQUEST PROGRAM
THURSDAY—ITALIAN PROGRAM
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT

HER JUN 28

SYMPHONY HALL LAST 5 DAYS
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c; Adm. 25c.
TONIGHT WAGNER PROGRAM
WED.—REPEAT REQUEST PROGRAM
THURSDAY—ITALIAN PROGRAM
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT

TRAV JUN 28

SYMPHONY HALL LAST 5 DAYS
POPS
Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c; Adm. 25c
TONIGHT—Wagner Program
WED.—Repeat Request Program
THURSDAY—Italian Program
FRIDAY—Tchaikovsky Program
SATURDAY—Closing Night

TRANS JUN 28

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
TABLE SEATS $1, BAL. $1, 75c, 50c ADM. 25c

AMER JUN 28

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Ad. 25c.
TONIGHT—ITALIAN PROGRAM
FRIDAY—Tchaikovsky Program
SATURDAY—Closing Night

GLOBE JUN 28

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Adm. 25c.
TONIGHT—Italian Program
FRIDAY—Tchaikovsky Program
SATURDAY—Closing Night

POST JUN 30

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Ad. 25c.
TONIGHT—TCHAIKOVSKY PROGRAM
FRIDAY—Italian Program
SATURDAY—Closing Night

HER JUN 30

SYMPHONY HALL LAST 4 DAYS
POPS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Ad. 25c.
TONIGHT—REPEAT REQUEST PROGRAM
THURSDAY—ITALIAN PROGRAM
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT

POST JUN 29

SYMPHONY HALL LAST 4 DAYS
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Adm. 25c
TONIGHT—Repeat Request Program
THURSDAY—ITALIAN PROGRAM
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT

GLOBE JUN 29

SYMPHONY HALL LAST 4 DAYS
POPS
Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c; Adm. 25c
TONIGHT—Repeat Request Program
THURSDAY—Italian Program
FRIDAY—Tchaikovsky Program
SATURDAY—Closing Night

HER JUN 29

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
TABLE SEATS $1, BAL. $1, 75c, 50c ADM. 25c

AMER JUN 29

SYMPHONY HALL LAST WEEK
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c ADM. 25c

ADV. JUN 29

TRAV. JUN 29
SAME AS
HER. JUN 29

TRANS JUN 29
SAME AS
POST JUN 29

SYMPHONY HALL LAST 3 DAYS
POPS
Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c; Adm. 25c
TONIGHT—Italian Program
FRIDAY—Tchaikovsky Program
SATURDAY—Closing Night

POST JUN 30

SYMPHONY HALL LAST 3 DAYS
POPS
Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c; Adm. 25c
TONIGHT—Italian Program
FRIDAY—Tchaikovsky Program
SATURDAY—Closing Night

HER JUN 30

SYMPHONY HALL LAST 3 DAYS
POPS
Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Ad. 25c.
TONIGHT—Italian Program
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT

ADV JUN 30

SYMPHONY HALL LAST 3 DAYS
POPS
Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Adm. 25c.
TONIGHT—Italian Program
FRIDAY—Tchaikovsky Program
SATURDAY—Closing Night

GLOBE JUN 30

SYMPHONY HALL LAST 3 DAYS
POPS
Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Adm. 25c.
TONIGHT—ITALIAN PROGRAM
FRIDAY—TCHAIKOVSKY PROGRAM
SATURDAY—CLOSING NIGHT

TRAV JUN 30

SYMPHONY HALL LAST 3 DAYS
POPS
Orchestra of 80 Symphony Players ALFREDO CASELLA Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c; Adm. 25c
TONIGHT—ITALIAN PROGRAM
FRIDAY—Tchaikovsky Program
SATURDAY—Closing Night

TRANS JUN 30

AMER JUN 30

ADV JUN 30

— JULY —

SYMPHONY HALL LAST 2 DAYS
POPS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Ad. 25c.
TONIGHT—Tchaikovsky Program
TOMORROW—Closing Night

POST JULY 1

SYMPHONY HALL LAST 2 DAYS
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Adm. 25c
TONIGHT—Tchaikovsky Program
TOMORROW—CLOSING NIGHT

GLOBE JULY 1

SYMPHONY HALL LAST 2 DAYS
POPS
Orchestra of 80 Symphony Players
Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Ad. 25c
TONIGHT—TCHAIKOVSKY PROGRAM
TOMORROW—CLOSING NIGHT

TRAV JULY 1

[62]

SYMPHONY HALL LAST 2 DAYS
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
TABLE SEATS $1, BAL. $1, 75c, 50c. ADM. 25c
Friday—Tchaikovsky Program
Saturday—Closing Night

HER JULY 1

SYMPHONY HALL LAST 2 DAYS
POPS
Orchestra of 80 Symphony Players Alfredo Casella Conductor
Popular Programs Refreshments
Table Seats $1; Bal. $1, 75c, 50c. Adm. 25c
TONIGHT—Tchaikovsky Program.
TOMORROW—Closing Night

AMER JULY 1

SYMPHONY HALL

POPS

LAST 2 DAYS
Orchestra of 80
Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments

Table Seats $1; Bal. $1, 75c, 50c. Adm. 25c
TONIGHT—Tchaikovsky Program
TOMORROW—Closing Night

TRANS JULY 1

SYMPHONY HALL

POPS

CLOSING NIGHT
Orchestra of 80
Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments

Table Seats $1; Bal. $1, 75c 50c; Adm. 25c

HER JULY 2

SYMPHONY HALL

POPS

LAST 2 DAYS
Orchestra of 80
Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments

Table Seats $1; Bal. $1, 75c, 50c. Ad. 25c
TONIGHT—TCHAIKOVSKY PROGRAM
TOMORROW—CLOSING NIGHT

ADV JULY 1

SYMPHONY HALL

POPS

CLOSING NIGHT
Orchestra of 80
Symphony Players
Alfredo Casella
Conductor
Popular Programs
Refreshments

Table Seats $1; Bal. $1, 75c, 50c. Adm. 25c

ADV JULY 2

SYMPHONY HALL

POPS

CLOSING NIGHT
Orchestra of 80
Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments

Table Seats $1; Bal. $1, 75c 50c; Adm. 25c

POST JULY 2

SYMPHONY HALL

POPS

CLOSING NIGHT
Orchestra of 80
Symphony Players
ALFREDO CASELLA
Conductor
Popular Programs
Refreshments

Table Seats $1; Bal. $1, 75c, 50c; Adm. 25c

GLOBE JULY 2

BLANK PAGE

Next Week—Clark Sisters Musical Comedy Revue.

EXETER

Ken Maynard in "Overland Stage"
Adolph Menjou in "Service for Ladies"

SYMPHONY HALL—NEXT Sun. at 3:30

JOHN **McCORMACK**

SUN. AFT., OCT. 23, AT 3:30

GERALDINE **FARRAR**

CUT-OUT

SYMPHONY HALL
OPENING CONCERTS
47th SEASON
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRI. AFT., SAT. EVE., OCT. 7 & 8
INQUIRY IS INVITED AT SUBSCRIPTION OFFICE, BACK BAY 1492
SUNDAY AFTERNOON CONCERTS
By World's Greatest Artists
OCTOBER 9
JOHN McCORMACK
OCTOBER 16
GIANNINI
OCTOBER 23
GERALDINE FARRAR
TICKETS $1.10, $1.65, $2.20, $2.75 NOW
MAIL ORDERS TO SYMPHONY HALL

TRAV SEPT 24

SYMPHONY HALL
OPENING CONCERTS
47th SEASON
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRI. AFT., SAT. EVE., OCT. 7 & 8
INQUIRY IS INVITED AT SUBSCRIPTION OFFICE, BACK BAY 1492
SUNDAY AFTERNOON CONCERTS
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OCTOBER 9
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OCTOBER 23
GERALDINE FARRAR
TICKETS $1.10, $1.65, $2.20, $2.75 NOW
MAIL ORDERS TO SYMPHONY HALL

GLOBE SEPT 24

SYMPHONY HALL
OPENING CONCERTS
47th SEASON
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRI. AFT., SAT. EVE., OCT. 7 & 8
INQUIRY IS INVITED AT SUBSCRIPTION OFFICE BACK BAY 1492
Sunday Afternoon Concerts
By World's Greatest Artists
OCTOBER 9
JOHN McCORMACK
OCTOBER 16
GIANNINI
OCTOBER 23
GERALDINE FARRAR
TICKETS $1.10, $1.65, $2.20, $2.75 NOW
MAIL ORDERS TO SYMPHONY HALL

MONITOR OCT 1

SYMPHONY HALL
OPENING CONCERTS
47th SEASON
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRI. AFT., SAT. EVE., OCT. 7 & 8
INQUIRY IS INVITED AT SUBSCRIPTION OFFICE, BACK BAY 1492
SUNDAY AFTERNOON CONCERTS
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OCTOBER 9
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McCORMACK
OCTOBER 16
GIANNINI
OCTOBER 23
GERALDINE FARRAR
TICKETS $1.10, $1.65, $2.20, $2.75 NOW
MAIL ORDERS, TO SYMPHONY HALL

TRAV. OCT 1

SYMPHONY HALL
OPENING CONCERTS
47th SEASON
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Fri. Aft., Sat. Eve., Oct. 7 & 8
Inquiry is Invited at Subscription Office, Back Bay 1492
Sunday Afternoon Concerts
By World's Greatest Artists
OCTOBER 9
JOHN
McCORMACK
OCTOBER 16
GIANNINI
OCTOBER 23
GERALDINE FARRAR
Tickets $1.10, $1.65, $2.20, $2.75 Now
Mail Orders to SYMPHONY HALL

AMER OCT 1

SYMPHONY HALL
47th SEASON, 1927-1928
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Inquiry at Subscription Office Invited

Opening Concerts Oct. 7, 8	
SUN. AFT. Oct. 9	JOHN McCORMACK
SUN. AFT. Oct. 16	GIANNINI
SUN. AFT. Oct. 23	GERALDINE FARRAR

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST SEPT 25

SYMPHONY HALL
47th SEASON, 1927-1928
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Inquiry at Subscription Office Invited

Opening Concerts Oct. 7, 8	
SUN. AFT. Oct. 9	JOHN McCORMACK
SUN. AFT. Oct. 16	GIANNINI
SUN. AFT. Oct. 23	GERALDINE FARRAR

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER SEPT 25

SYMPHONY HALL
OPENING CONCERTS
47th SEASON
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRI. AFT., SAT. EVE., OCT. 7 & 8
INQUIRY IS INVITED AT SUBSCRIPTION OFFICE BACK BAY 1492
SUNDAY AFTERNOON CONCERTS
By World's Greatest Artists
OCTOBER 9
JOHN McCORMACK
OCTOBER 16
GIANNINI
OCTOBER 23
GERALDINE FARRAR
TICKETS $1.10, $1.65, $2.20, $2.75 NOW
MAIL ORDERS TO SYMPHONY HALL

TRANS OCT 1

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

POST OCT 1

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

ADV OCT 1

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
THE OPENING CONCERTS OF THE ORCHESTRA'S
47th SEASON Will Be Given Next Friday Afternoon and Saturday Evening, October 7 and 8.
Inquiry Invited at Subscription Department, Symphony Hall, Boston (Back Bay 1492)
The annual series of SUNDAY AFTERNOON CONCERTS by the world's greatest artists at Symphony Hall will open on Next Sunday, Oct. ninth, at three thirty.

JOHN McCORMACK,	OCT. 9
DUSOLINA GIANNINI,	OCT. 16
GERALDINE FARRAR,	OCT. 23

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The prices for the Sunday Concerts are $2.75, $2.20, $1.65, $1.10

HER OCT 2

SYMPHONY HALL
OPENING CONCERTS
47th SEASON
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRI. AFT., SAT. EVE., OCT. 7 & 8
INQUIRY IS INVITED AT SUBSCRIPTION OFFICE, BACK BAY 1492
SUNDAY AFTERNOON CONCERTS
By World's Greatest Artists
OCTOBER 9
JOHN McCORMACK
OCTOBER 16
GIANNINI
OCTOBER 23
GERALDINE FARRAR
TICKETS $1.10, $1.65, $2.20, $2.75 NOW
MAIL ORDERS TO SYMPHONY HALL

TRANS SEPT 27

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

GLOBE SEPT 28

SYMPHONY HALL
OPENING CONCERTS
47th SEASON
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
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GIANNINI
OCTOBER 23
GERALDINE FARRAR
TICKETS $1.10, $1.65, $2.20, $2.75 NOW
MAIL ORDERS TO SYMPHONY HALL

ADV SEPT 25

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

TRANS SEPT 29

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

TRAV SEPT 29

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

POST SEPT 29

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

GLOBE SEPT 30

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

POST SEPT 30

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

HER SEPT 30

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

TRAV SEPT 30

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

TRANS SEPT 30

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

AMER OCT 3

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

POST OCT 4

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
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GIANNINI, SOPRANO	OCT. 16
GERALDINE FARRAR SOPRANO	OCT. 23
GEORGE COPELAND, PIANIST	OCT. 30

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CRIMSON OCT 1

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

POST OCT 3

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

HER OCT 3

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

GLOBE OCT 3

SYMPHONY HALL
OPENING CONCERTS

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
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POST OCT 2

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JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

TRANS OCT 3

SYMPHONY HALL — NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30

TRAV OCT 3

SYMPHONY HALL
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
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JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

HER OCT 4

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

GLOBE OCT 4

SYMPHONY HALL — NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

TRAV OCT 4

CUT-OUT

SYMPHONY HALL
OPENING CONCERTS
47th SEASON
BOSTON SYMPHONY ORCHESTRA
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FRI. AFT., SAT. EVE., OCT. 7 & 8
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OCTOBER 16
GIANNINI
OCTOBER 23
GERALDINE FARRAR
TICKETS ~~$1.10, $1.65, $2.20, $2.75~~ NOW
MAIL ORDERS TO SYMPHONY HALL

TRAV SEPT 24

SYMPHONY HALL
OPENING CONCERTS
47th SEASON
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRI. AFT., SAT. EVE., OCT. 7 & 8
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GLOBE SEPT 24

SYMPHONY HALL
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MONITOR OCT 1

SYMPHONY HALL
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TRAV. OCT 1

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AMER OCT 1

SYMPHONY HALL
47th SEASON, 1927-1928
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Inquiry at Subscription Office Invited

Opening Concerts Oct. 7, 8	
SUN. AFT. Oct. 9	JOHN McCORMACK
SUN. AFT. Oct. 16	GIANNINI
SUN. AFT. Oct. 23	GERALDINE FARRAR

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST SEPT 25

SYMPHONY HALL
47th SEASON, 1927-1928
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Inquiry at Subscription Office Invited

Opening Concerts Oct. 7, 8	
SUN. AFT. Oct. 9	JOHN McCORMACK
SUN. AFT. Oct. 16	GIANNINI
SUN. AFT. Oct. 23	GERALDINE FARRAR

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER SEPT 25

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TRANS OCT 1

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Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

POST OCT 1

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

ADV OCT 1

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HER OCT 2

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,ADV SEPT 25

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

POST SEPT 26

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3.30
JOHN McCORMACK

TRANS SEPT 27

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

GLOBE SEPT 28

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
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CRIMSON OCT 1

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GERALDINE FARRAR

POST OCT 3

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SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

HER OCT 3

SYMPHONY HALL—NEXT Sun. at 3:30
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GERALDINE FARRAR

GLOBE OCT 3

SYMPHONY HALL
OPENING CONCERTS

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

TRANS SEPT 29

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

TRAV. SEPT 29

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

POST SEPT 29

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

GLOBE SEPT 30

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

POST SEPT 30

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

HER SEPT 30

SYMPHONY HALL
Supday Aft., Oct. 9, at 3:30
JOHN McCORMACK

TRAV SEPT 30

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

TRANS SEPT 30

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

AMER OCT 3

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

POST OCT 4

SYMPHO
BOSTON SYMPHON
SERGE KOUSSEVITZ
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POST OCT 2

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JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

TRANS OCT 3

SYMPHONY HALL — NEXT Sun. at 3.30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3.30

TRAV OCT 3

ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
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ADV OCT 2

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JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

HER OCT 4

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

GLOBE OCT 4

SYMPHONY HALL — NEXT Sun. at 3.30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3.30
GERALDINE FARRAR

TRAV OCT 4

CUT-OUT

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

TRANS OCT 4

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

GLOBE OCT 4

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

GLOBE OCT 5

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

HER OCT 5

SYMPHONY HALL—
NEXT SUN. AFT., OCT. 9 AT 3:30
JOHN
McCORMACK
ONLY BOSTON APPEARANCE THIS SEASON
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

POST OCT 5

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

TRAV OCT 5

SYMPHONY HALL—Next Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

TRANS OCT

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AMER OCT 5

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JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

GLOBE OCT

SYMPHONY HALL—
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3.30
GERALDINE FARRAR

POST OCT 6

SYMPHONY HALL—Next Sun. at 3:30
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GERALDINE FARRAR

GLOBE OCT 6

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HER OCT 6

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GERALDINE FARRAR

AMER OCT 6

SYMPHONY HALL—
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3.30
GERALDINE FARRAR

Rudolph Schildkraut in

TRANS OCT 6

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

FLOBE OCT 6

SYMPHONY HALL—Next Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

HER OCT 7

SYMPHONY HALL—Next Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

GLOBE OCT 7

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

& TRANS OCT 7

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

TRAV OCT 7

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

AMER OCT 7

SYMPHONY HALL
TOMORROW AT 3:30
JOHN
McCORMACK
ONLY BOSTON CONCERT THIS YEAR

POST OCT 8

SYMPHONY HALL
TOMORROW AT 3:30
JOHN
McCORMACK
Only Boston Concert This Year

GLOBE OCT 8

SYMPHONY HALL
TOMORROW at 3.30
John McCormack
Only Boston Appearance This Year
SUNDAY AFTERNOON, OCT. 16
GIANNINI
SUNDAY AFTERNOON, OCT. 23
GERALDINE FARRAR
MONDAY EVENING, OCT. 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
FIRST PUBLIC RECITAL IN AMERICA
BENEFIT NEEDY RUSSIAN STUDENTS
Sale Opens Monday
SUNDAY AFTERNOON, OCT. 30
George Copeland Pianist
MAIL ORDERS Filled Promptly
(Mail Checks to Symphony Hall)

TRANS OCT 8

SYMPHONY HALL
TOMORROW AT 3:30
JOHN
McCORMACK
ONLY BOSTON CONCERT THIS YEAR

HER OCT 8

SYMPHONY HALL
Tomorrow at 3:30
JOHN
McCORMACK
Only Boston Appearance This Year
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GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students
Ticket Sale Opens Monday

MONITOR OCT 8

SYMPHONY HALL
TOMORROW AT 3:30
JOHN
McCORMACK
ONLY BOSTON APPEARANCE THIS YEAR
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GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
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MONDAY EVE., OCTOBER 24
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KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students
TICKET SALE OPENS MONDAY

"Greatest Film Ever Made,"—Say
DOUGLAS FAIRBANKS
EMIL JANNINGS
FANNIE HURST
POTEMKIN
Sensational Russian Film
On the same bill also:
LYA DE PUTTI in "Manon Lescaut"
SYMPHONY HALL Twice Daily
2-8 P. M.
5 Days Only—Opens Mon. Eve., Oct. 17
All seats reserved now. Aft. Eve., 50c up. ARTKINO OF BOSTON

AMER Oct. 8

SYMPHONY HALL
TODAY AT 3:30
JOHN
McCORMACK
ONLY BOSTON APPEARANCE THIS YEAR
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCT. 23, AT 3:30
GERALDINE FARRAR
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ADV OCT 9

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JOHN McCORMACK
ONLY BOSTON APPEARANCE THIS YEAR
SUN. AFT. Oct. 16 — GIANNINI

DOUBLE-BASS RECITAL
MON. EVE. Oct. 24 — KOUSSEVITZKY
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HER OCT 9

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Ticket Sale Opens Today

POST OCT 10

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students
Ticket Sale Opens Today

GLOBE OCT 10

TODAY at 3:30—SYMPHONY HALL
JOHN McCORMACK
ONLY BOSTON APPEARANCE THIS YEAR
NEXT SUN. AFT. Oct. 16 — GIANNINI
SUN. AFT. Oct. 23 — GERALDINE FARRAR

DOUBLE-BASS RECITAL
MON. EVE. Oct. 24 — KOUSSEVITZKY
FIRST PUBLIC RECITAL IN AMERICA
BENEFIT NEEDY RUSSIAN STUDENTS — SALE OPENS MONDAY
MAIL ORDERS Filed Promptly. (Mail Checks to Symphony Hall)

POST OCT 9

[67]

CUT-OUT

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

TRANS OCT 4

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

GLOBE OCT 4

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

GLOBE OCT 5

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

HER OCT 5

SYMPHONY HALL
NEXT SUN. AFT., OCT. 9 AT 3:30
JOHN
McCORMACK
ONLY BOSTON APPEARANCE THIS SEASON
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

POST OCT 5

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

TRAV OCT 5

SYMPHONY HALL—Next Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

TRANS OCT

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

AMER OCT 5

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

GLOBE OCT

SYMPHONY HALL—Next Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

POST OCT 6

SYMPHONY HALL—Next Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

GLOBE OCT 6

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

HER OCT 6

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

AMER OCT 6

SYMPHONY HALL — NEXT Sun. at 3.30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3.30
GERALDINE FARRAR

Rudolph Schildkraut In

TRANS OCT 6

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

GLOBE OCT 6

SYMPHONY HALL—Next Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

HER OCT 7

SYMPHONY HALL—Next Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

GLOBE OCT 7

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

TRANS OCT 7

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

TRAV OCT 7

SYMPHONY HALL—NEXT Sun. at 3:30
JOHN McCORMACK
SUN. AFT., OCT. 23, AT 3:30
GERALDINE FARRAR

AMER OCT 7

SYMPHONY HALL
TOMORROW AT 3:30
JOHN
McCORMACK
ONLY BOSTON CONCERT THIS YEAR

POST OCT 8

SYMPHONY HALL
TOMORROW AT 3:30
JOHN
McCORMACK
Only Boston Concert This Year

GLOBE OCT 8

SYMPHONY HALL
TOMORROW AT 3:30
JOHN
McCORMACK
Only Boston Concert This Year

SUNDAY AFTERNOON, OCT. 16
GIANNINI

SUNDAY AFTERNOON, OCT. 23
GERALDINE FARRAR

MONDAY EVENING, OCT. 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
FIRST PUBLIC RECITAL IN AMERICA
BENEFIT NEEDY RUSSIAN STUDENTS
Sale Opens Monday

SUNDAY AFTERNOON, OCT. 30
George Copeland Pianist
MAIL ORDERS Filled Promptly
(Mail Checks to Symphony Hall)

TRANS OCT 8

SYMPHONY HALL
Tomorrow at 3:30
JOHN
McCORMACK
Only Boston Appearance This Year
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students
Ticket Sale Opens Monday

SYMPHONY HALL
TOMORROW AT 3:30
JOHN
McCORMACK
ONLY BOSTON APPEARANCE THIS YEAR
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCT. 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students
TICKET SALE OPENS MONDAY

"Greatest Film Ever Made,"—Say
DOUGLAS FAIRBANKS
EMIL JANNINGS
FANNIE HURST
POTEMKIN
Sensational Russian Film
On the same bill also:
LYA DE PUTTI in "Manon Lescaut"
SYMPHONY HALL Twice Daily
2-8 P. M.
5 Days Only—Opens Mon. Eve., Oct. 17
All seats reserved now. Aft. Eve., 50c up. ARTKINO OF BOSTON

HER OCT 8

SYMPHONY HALL
TODAY AT 3:30
JOHN
McCORMACK
ONLY BOSTON APPEARANCE THIS YEAR
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCT. 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students
TICKET SALE OPENS MONDAY

"Greatest Film Ever Made,"—Say
DOUGLAS FAIRBANKS
EMIL JANNINGS
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Sensational Russian Film
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5 Days Only—Opens Mon. Eve., Oct. 17
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ADV OCT 9

TOMORROW at 3:30—SYMPHONY HALL
JOHN McCORMACK
ONLY BOSTON APPEARANCE THIS YEAR
SUN. AFT. Oct. 16 — GIANNINI
MON. EVE. Oct. 24 — DOUBLE-BASS RECITAL KOUSSEVITZKY
FIRST PUBLIC RECITAL IN AMERICA
BENEFIT NEEDY RUSSIAN STUDENTS — SALE OPENS MONDAY
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TRAV OCT 8

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HER OCT 9

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McCORMACK
Only Boston Appearance This Year
NEXT SUN. AFT. AT 3:30
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SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students
TICKET SALE OPENS MONDAY

GLOBE OCT 9

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
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Benefit Needy Russian Students
Ticket Sale Opens Today

POST OCT 10

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
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POST OCT 9

[67]

CUT-OUT

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
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HER OCT 10

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GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
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TRAV OCT 10

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GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

TRANS OCT 10

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students
Ticket Sale Opens Today

AMERICAN OCT 10

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students
Ticket Sale Opens Today

GLOBE OCT 10

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

HER OCT 11

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

POST OCT 11

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
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Ticket Sale Opens Today

GLOBE OCT 11

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
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Benefit Needy Russian Students

TRAV OCT 11

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GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

AMER OCT 11

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

TRANS OCT 11

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

POST OCT 12

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

AMER OCT 12

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

POST OCT 13

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

GLOBE OCT 13

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

GLOBE OCT 13

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

TRANS OCT 13

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

POST OCT 14

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

HER OCT 14

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

GLOBE OCT 14

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

TRAV OCT 14

SYMPHONY HALL
TOMORROW AFT. AT 3:30
GIANNINI
SUN. AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

TRANS OCT 14

SYMPHONY HALL
TOMORROW AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

POST OCT 15

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

GLOBE OCT 15

SYMPHONY HALL
TOMORROW AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

HER OCT 15

TOMORROW at 3.30 — SYMPHONY HALL
GIANNINI — AMERICA'S GREAT DRAMATIC SOPRANO

NEXT SUN. AFT. Oct. 23	**GERALDINE FARRAR**
MONDAY EVENING OCT. 24	DOUBLE-BASS RECITAL BENEFIT RUSSIAN STUDENTS **KOUSSEVITZKY** ASSISTED BY RUDOLPH GANZ, Piano; RICHARD BURGIN, Violin; JEAN LEFRANC, Viola; JEAN BEDETTI, 'Cello; BERNARD ZIGHERA, Accompanist
SUN. AFT. Oct. 30	**GEORGE COPELAND** PIANO

"POTEMKIN"
"GREATEST FILM EVER MADE," Say Douglas Fairbanks, Emil Jannings, Fannie Hurst
Sensational Russian Film—On the Same Bill Also:
LYA DE PUTTI in "MANON LESCAUT"
6 DAYS ONLY — Opens Monday Eve. at 8 — Twice Daily at 2 and 8 P.M.
Del Castillo at the Organ
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANS OCT 15

TOMORROW AT 3:30—SYMPHONY HALL
GIANNINI — America's Great Dramatic Soprano

NEXT SUN. AFT. Oct. 23	**GERALDINE FARRAR**
MONDAY EVENING OCTOBER 24	DOUBLE-BASS RECITAL BENEFIT RUSSIAN STUDENTS **KOUSSEVITZKY** ASSISTED BY RUDOLPH GANZ, PIANO; RICHARD BORGIN, VIOLIN; JEAN LE FRANC, VIOLA; JEAN BEDETTI, 'CELLO; BERNARD ZIGHERA, ACCOMPANIST
SUN. AFT. Oct. 30	**GEORGE COPELAND** PIANO

"POTEMKIN"
"GREATEST FILM EVER MADE," Say DOUGLAS FAIRBANKS, EMIL JANNINGS, FANNIE HURST
SENSATIONAL RUSSIAN FILM—On the Same Bill Also:
LYA DE PUTTI in "MANON LESCAUT"
6 DAYS ONLY — Opens Monday Eve. at 8 — Twice Daily at 2 & 8 P. M.
DEL CASTILLO AT THE ORGAN
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRAV OCT 15.

SYMPHONY HALL
TOMORROW AT 3:30
GIANNINI
SOPRANO
PROGRAM INCLUDES OPERATIC ARIAS AND ITALIAN FOLK SONGS
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
ASSISTED BY
RUDOLPH GANZ, PIANO
RICHARD BURGIN, VIOLIN
JEAN LE FRANC, VIOLA
JEAN BEDETTI, 'CELLO
BERNARD ZIGHERA, ACCOMPANIST
Benefit Russian Students
SUN AFT., OCT. 30, AT 3:30
GEORGE COPELAND

MONITOR OUT 15

TRANS OCT 15

SYMPHONY HALL
TOMORROW AT 3:30
GIANNINI
SOPRANO
Program includes Operatic Arias and Italian Folk Songs.
"Greatest Film Ever Made."—Say
DOUGLAS FAIRBANKS
EMIL JANNINGS
FANNIE HURST
POTEMKIN
Sensational Russian Film
On the same bill also:
LYA DE PUTTI in "Manon Lescaut"
6 Days Only—Opens Mon., Oct. 17
Twice Daily at 2 & 8 P. M. 50c up
DEL CASTILLO AT THE ORGAN
SUNDAY AFT., OCT. 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
Assisted by
RUDOLPH GANZ, Piano
RICHARD BURGIN, Violin
JEAN LE FRANC, Viola
JEAN BEDETTI, 'Cello
BERNARD ZIGHERA, Accompanist
Benefit Needy Russian Students
SUN. AFT., OCT. 30, AT 3:30
GEORGE COPELAND

AMER OCT 15

[68]

CUT-OUT

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
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Ticket Sale Opens Today

HER OCT 10

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GERALDINE **FARRAR**
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MONDAY EVE., OCTOBER 24
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AMERICAN OCT 10 GLOBE OCT 10

SYMPHONY HALL—Sun. Aft., Oct. 23, at 3:30
GERALDINE **FARRAR**
MONDAY EVE., OCTOBER 24
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GERALDINE **FARRAR**
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DOUBLE-BASS RECITAL
KOUSSEVITZKY
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HER OCT 11

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POST OCT 11

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POST OCT 12

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MONDAY EVE., OCTOBER 24
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First Public Recital in America
Benefit Needy Russian Students

TRANS OCT 13

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

POST OCT 14

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3.30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

HER OCT 14 GLOBE OCT 14

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3.30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

TRAV OCT 14

SYMPHONY HALL
TOMORROW AFT. AT 3:30
GIANNINI
SUN. AFT., OCTOBER 23, AT 3.30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

TRANS OCT 14

SYMPHONY HALL
TOMORROW AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

POST OCT 15

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

GLOBE OCT 15

SYMPHONY HALL
TOMORROW AFT. AT 3:30
GIANNINI
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
First Public Recital in America
Benefit Needy Russian Students

HER OCT 15

TOMORROW at 3.30 SYMPHONY HALL
GIANNINI AMERICA'S GREAT DRAMATIC SOPRANO

NEXT SUN. AFT. Oct. 23	**GERALDINE FARRAR**
MONDAY EVENING OCT. 24	DOUBLE-BASS RECITAL BENEFIT RUSSIAN STUDENTS **KOUSSEVITZKY** ASSISTED BY RUDOLPH GANZ, Piano · RICHARD BURGIN, Violin · JEAN LEFRANC, Viola · JEAN BEDETTI, 'Cello · BERNARD ZIGHERA, Accompanist
SUN. AFT. Oct. 30	**GEORGE COPELAND** PIANO

"GREATEST FILM EVER MADE," Say Douglas Fairbanks, Emil Jannings, Fannie Hurst
"POTEMKIN"
Sensational Russian Film—On the Same Bill Also;
LYA DE PUTTI in "MANON LESCAUT"
6 DAYS ONLY Twice Daily at 2 and 8 P.M. Opens Monday Eve. at 8 Del Castillo at the Organ
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANS OCT 15

SYMPHONY HALL
TOMORROW AT 3:30
GIANNINI
SOPRANO
PROGRAM INCLUDES OPERATIC ARIAS AND ITALIAN FOLK SONGS
SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
ASSISTED BY
RUDOLPH GANZ, PIANO
RICHARD BURGIN, VIOLIN
JEAN LE FRANC, VIOLA
JEAN BEDETTI, 'CELLO
BERNARD ZIGHERA, ACCOMPANIST
Benefit Russian Students
SUN AFT., OCT. 30, AT 3:30
GEORGE COPELAND

MONITOR OCT 15

SYMPHONY HALL
TOMORROW AT 3:30
GIANNINI
SOPRANO
Program includes Operatic Arias and Italian Folk Songs.
"Greatest Film Ever Made."—Say DOUGLAS FAIRBANKS, EMIL JANNINGS, FANNIE HURST
POTEMKIN
Sensational Russian Film
On the same bill also:
LYA DE PUTTI in "Manon Lescaut"
6 Days Only—Opens Mon., Oct. 17
Twice Daily at 2 & 8 P. M. 50c up
DEL CASTILLO AT THE ORGAN
SUNDAY AFT., OCT. 23, AT 3:30
GERALDINE FARRAR
MONDAY EVE., OCTOBER 24
DOUBLE-BASS RECITAL
KOUSSEVITZKY
Assisted by
RUDOLPH GANZ, Piano
RICHARD BURGIN, Violin
JEAN LE FRANC, Viola
JEAN BEDETTI, 'Cello
BERNARD ZIGHERA, Accompanist
Benefit Needy Russian Students
SUN. AFT., OCT. 30, AT 3:30
GEORGE COPELAND

AMER OCT 15

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CUT-OUT

TODAY at 3:30—SYMPHONY HALL
GIANNINI America's Great Dramatic Soprano
NEXT SUN. AFT. Oct. 23 — GERALDINE FARRAR
MONDAY EVENING OCTOBER 24 — DOUBLE-BASS RECITAL BENEFIT RUSSIAN STUDENTS KOUSSEVITZKY ASSISTED BY RUDOLPH GANZ, PIANO RICHARD BORGIN, VIOLIN JEAN LE FRANC, VIOLA JEAN BEDETTI, 'CELLO BERNARD ZIGHERA, ACCOMPANIST
SUN. AFT. Oct. 30 — GEORGE COPELAND PIANO
"POTEMKIN" "GREATEST FILM EVER MADE," Say DOUGLAS FAIRBANKS, EMIL JANNINGS, FANNIE HURST
SENSATIONAL BUSSIAN FILM—On the Same Bill Also: LYA DE PUTTI in "MANON LESCAUT"
6 DAYS ONLY Opens Tomorrow Eve. at 8
Twice Daily at 2 & 8 P. M. DEL CASTILLO AT THE ORGAN
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST Oct 16

TODAY at 3:30—SYMPHONY HALL
GIANNINI America's Great Dramatic Soprano
NEXT SUN. AFT. Oct. 23 — GERALDINE FARRAR
MONDAY EVENING OCTOBER 24 — DOUBLE-BASS RECITAL—BENEFIT RUSSIAN STUDENTS KOUSSEVITZKY ASSISTED BY RUDOLPH GANZ, PIANO RICHARD BURGIN, VIOLIN JEAN LEFRANC, VIOLA JEAN BEDETTI, 'CELLO BERNARD ZIGHERA, ACCOMPANIST
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6 DAYS ONLY Opens Tomorrow Eve. at 8
Twice Daily at 2 & 8 P. M. DEL CASTILLO AT THE ORGAN
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

SYMPHONY HALL
OPENING TONIGHT at 8
"Greatest Film Ever Made," Say DOUGLAS FAIRBANKS EMIL JANNINGS FANNIE HURST
POTEMKIN
Sensational Russian Film On the same bill also:
LYA DE PUTTI in "Manon Lescaut"
EVES. AT 8 P.M., 50c up.
MATS. Tues., Wed., Thurs., Sat. at 2.
DEL CASTILLO AT THE ORGAN
SUNDAY AFT., OCTOBER 23, AT 3.30
GERALDINE FARRAR
KOUSSEVITZKY Monday Eve., October 24 DOUBLE-BASS RECITAL For Russian Students in Exile
Tickets $1, $2, $3 A few at $5, $10, Tax Free

AMER OCT 16

SYMPHONY HALL
OPENING TONIGHT AT 8
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POTEMKIN
Sensational Russian Film On the same bill also:
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Every Eve. at 8 P. M. 50c Up
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HER OCT 16

SYMPHONY HALL
OPENING TONIGHT at 8
"Greatest Film Ever Made,"—Say DOUGLAS FAIRBANKS EMIL JANNINGS FANNIE HURST
POTEMKIN
Sensational Russian Film On the same bill also:
LYA DE PUTTI in "Manon Lescaut"
EVES. AT 8 P. M. 50c up
MATS., Tues., Wed., Thurs., Sat., at 2 P. M.
DEL CASTILLO AT THE ORGAN
NEXT SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
KOUSSEVITZKY MONDAY EVE., Oct. 24 DOUBLE-BASS RECITAL FOR RUSSIAN STUDENTS IN EXILE
Tickets $1, $2, $3, A Few at $5, $10. Tax Free

TRANS OCT 17

"POTEMKIN" "GREATEST FILM EVER MADE," Say DOUGLAS FAIRBANKS, EMIL JANNINGS, FANNIE HURST
SENSATIONAL RUSSIAN FILM—On the Same Bill Also: LYA DE PUTTI in "MANON LESCAUT"
6 DAYS ONLY Opens Tomorrow Eve. at 8
Twice Daily at 2 & 8 P. M. DEL CASTILLO AT THE ORGAN
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

GLOBE OCT 17

HER OCT 17

HOV OCT 16

SYMPHONY HALL
OPENING TONIGHT AT 8
"Greatest Film Ever Made."—Say DOUGLAS FAIRBANKS EMIL JANNINGS FANNIE HURST
POTEMKIN
Sensational Russian Film On the same bill also
LYA DE PUTTI in "Manon Lescaut"
8 Days Only—Opens Tomorrow Eve.
Twice Daily at 2 & 8 P. M. 50c up
DEL CASTILLO AT THE ORGAN
Next Sunday Aft., Oct. 23, at 3:30
GERALDINE FARRAR

TRAV OCT 17

SYMPHONY HALL
OPENING TONIGHT AT 8
"Greatest Film Ever Made."—Say DOUGLAS FAIRBANKS EMIL JANNINGS FANNIE HURST
POTEMKIN
Sensational Russian Film On the same bill also
LYA DE PUTTI in "Manon Lescaut"
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Next Sunday Aft., Oct. 23, at 3:30
GERALDINE FARRAR

AMER OCT 17

SYMPHONY HALL
NOW AT 2 AND 8 P. M.
"Greatest Film Ever Made,"—Say DOUGLAS FAIRBANKS EMIL JANNINGS FANNIE HURST
POTEMKIN
LYA DE PUTTI in "Manon Lescaut"
MATS., Tues., Wed., Thurs. Last Time SAT. MAT.
DEL CASTILLO AT THE ORGAN
NEXT SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
KOUSSEVITZKY MONDAY EVE., Oct. 24 DOUBLE-BASS RECITAL FOR RUSSIAN STUDENTS IN EXILE
Tickets $1, $2, $3, A Few at $5, $10. Tax Free

HER OCT 18

SYMPHONY HALL
NOW AT 2 AND 8 P. M.
"Greatest Film Ever Made,"—Say DOUGLAS FAIRBANKS EMIL JANNINGS FANNIE HURST
POTEMKIN
LYA DE PUTTI in "Manon Lescaut"
Every Eve. at 8 P. M. 50c Up
MATS., Tues., Wed., Thurs., LAST TIME SAT. MAT.
DEL CASTILLO AT THE ORGAN
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POST OCT 18

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TRAV OCT 18

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GERALDINE FARRAR
KOUSSEVITZKY Monday Eve., Oct. 24 Double-Bass Recital For Russian Students in Exile
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AMER OCT 18

SYMPHONY HALL
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POST OCT 17

SYMPHONY HALL
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"Greatest Film Ever Made,"—Say DOUGLAS FAIRBANKS EMIL JANNINGS FANNIE HURST
POTEMKIN
LYA DE PUTTI in "Manon Lescaut"
EVES. AT 8 P.M., 50c up.
Mats., Tues., Wed., Thurs.
Last Time Sat. Mat.
DEL CASTILLO AT THE ORGAN
NEXT SUNDAY AFT., Oct. 23, at 3.30
GERALDINE FARRAR
KOUSSEVITZKY MONDAY EVE., Oct. 24 DOUBLE-BASS RECITAL For Russian Students in Exile
Tickets $1, $2, $3 A few at $5, $10, Tax Free

GLOBE OCT 19

TRAV OCT 18

SYMPHONY HALL
NOW AT 2 AND 8 P. M.
"Greatest Film Ever Made,"—Say DOUGLAS FAIRBANKS EMIL JANNINGS FANNIE HURST
POTEMKIN
LYA DE PUTTI
in "Manon Lescaut"
Every Eve. at 8 P. M. 50c Up
MATS., Tues., Wed., Thurs., LAST TIME SAT. MAT.
DEL CASTILLO AT THE ORGAN
NEXT SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
KOUSSEVITZKY Monday Eve., October 24 DOUBLE-BASS RECITAL For Russian Students in Exile
Tickets $1, $2, $3. A few at $5, $10, Tax Free

HER OCT 19

SYMPHONY HALL
NOW AT 2 and 8 P. M.
"Greatest Film Ever Made,"—Say DOUGLAS FAIRBANKS EMIL JANNINGS FANNIE HURST
POTEMKIN
LYA DE PUTTI in "Manon Lescaut"
MATS., Tues., Wed., Thurs. Last Time SAT. MAT.
DEL CASTILLO AT THE ORGAN
NEXT SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
KOUSSEVITZKY MONDAY EVE., Oct. 24 DOUBLE-BASS RECITAL FOR RUSSIAN STUDENTS IN EXILE
Tickets $1, $2, $3, a Few at $5, $10 Tax Free

TRANS OCT 19

SYMPHONY HALL
NOW AT 2 AND 8 P. M.
"Greatest Film Ever Made,"—Say DOUGLAS FAIRBANKS EMIL JANNINGS FANNIE HURST
POTEMKIN
LYA DE PUTTI
in "Manon Lescaut"
Every Eve. at 8 P. M. 50c Up
MATS., Tues., Wed., Thurs., LAST TIME SAT. MAT.
DEL CASTILLO AT THE ORGAN
NEXT SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
KOUSSEVITZKY Monday Eve., October 24 DOUBLE-BASS RECITAL For Russian Students in Exile
Tickets $1, $2, $3. A few at $5, $10, Tax Free

TRANS OCT 19

SYMPHONY HALL
NOW AT 2 AND 8 P. M.
"Greatest Film Ever Made,"—Say DOUGLAS FAIRBANKS EMIL JANNINGS FANNIE HURST
POTEMKIN
LYA DE PUTTI in "Manon Lescaut"
EVES. AT 8 P.M., 50c up.
Mats., Tues., Wed., Thurs.
Last Time Sat. Mat.
DEL CASTILLO AT THE ORGAN
NEXT SUNDAY AFT., Oct. 23, at 3.30
GERALDINE FARRAR
KOUSSEVITZKY MONDAY EVE., Oct. 24 DOUBLE-BASS RECITAL For Russian Students in Exile
Tickets $1, $2, $3 A few at $5, $10, Tax Free

AMER OCT 19

SYMPHONY HALL
LAST 4 TIMES
"Greatest Film Ever Made,"—Say DOUGLAS FAIRBANKS EMIL JANNINGS FANNIE HURST
POTEMKIN
LYA DE PUTTI in "Manon Lescaut"
EVES. AT 8 P. M. 50c up
MAT. TODAY AT 2. LAST TIME, SAT. MAT.
DEL CASTILLO AT THE ORGAN
NEXT SUNDAY AFT., OCTOBER 23, AT 3.30
GERALDINE FARRAR
KOUSSEVITZKY Monday Eve., Oct. 24 Double-Bass Recital For Russian Students in Exile
TICKETS $1, $2, $3. A FEW AT $5, $10. Tax Free

Post OCT 20

CUT-OUT

TODAY at 3:30—SYMPHONY HALL
GIANNINI America's Great Dramatic Soprano
NEXT SUN. AFT. Oct. 23 — GERALDINE FARRAR
MONDAY EVENING OCTOBER 24 — DOUBLE-BASS RECITAL | BENEFIT RUSSIAN STUDENTS
KOUSSEVITZKY
ASSISTED BY
RUDOLPH GANZ, PIANO RICHARD BORGIN, VIOLIN
JEAN LE FRANC, VIOLA JEAN BEDETTI, 'CELLO
BERNARD ZIGHERA, ACCOMPANIST
SUN. AFT. Oct. 30 — GEORGE COPELAND PIANO
"POTEMKIN"
"GREATEST FILM EVER MADE," Say DOUGLAS FAIRBANKS, EMIL JANNINGS, FANNIE HURST
SENSATIONAL BUSSIAN FILM——On the Same Bill Also:
LYA DE PUTTI in "MANON LESCAUT"
6 DAYS ONLY Opens Tomorrow Eve. at 8
Twice Daily at 2 & 8 P. M. DEL CASTILLO AT THE ORGAN
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST Oct 16

TODAY at 3:30—SYMPHONY HALL
GIANNINI America's Great Dramatic Soprano
NEXT SUN. AFT. Oct. 23 — GERALDINE FARRAR
MONDAY EVENING OCTOBER 24 — DOUBLE-BASS RECITAL—BENEFIT RUSSIAN STUDENTS
KOUSSEVITZKY
ASSISTED BY
RUDOLPH GANZ, PIANO RICHARD BURGIN, VIOLIN
JEAN LEFRANC, VIOLA JEAN BEDETTI, 'CELLO
BERNARD ZIGHERA, ACCOMPANIST
SUN. AFT. Oct. 30 — GEORGE COPELAND PIANO
"POTEMKIN"
"GREATEST FILM EVER MADE," Say DOUGLAS FAIRBANKS, EMIL JANNINGS, FANNIE HURST
SENSATIONAL RUSSIAN FILM——On the Same Bill Also:
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SYMPHONY HALL
OPENING TONIGHT at 8
"Greatest Film Ever Made,"—Say DOUGLAS FAIRBANKS, EMIL JANNINGS, FANNIE HURST
POTEMKIN
Sensational Russian Film On the same bill also:
LYA DE PUTTI in "Manon Lescaut"
EVES. AT 8 P. M. 50c up
MATS., Tues., Wed., Thurs., Sat., at 2 P. M.
DEL CASTILLO AT THE ORGAN
NEXT SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
KOUSSEVITZKY
MONDAY EVE., Oct. 24
DOUBLE-BASS RECITAL
FOR RUSSIAN STUDENTS IN EXILE
Tickets $1, $2, $3, A Few at $5, $10. Tax Free

POST OCT 17

"GREATEST FILM EVER MADE," Say DOUGLAS FAIRBANKS, EMIL JANNINGS, FANNIE HURST
"POTEMKIN"
SENSATIONAL RUSSIAN FILM——On the Same Bill Also:
LYA DE PUTTI in "MANON LESCAUT"
6 DAYS ONLY Opens Tomorrow Eve. at 8
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HER OCT 16

SYMPHONY HALL
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POTEMKIN
Sensational Russian Film On the same bill also:
LYA DE PUTTI in "Manon Lescaut"
EVES. AT 8 P.M., 50c up.
MATS. Tues., Wed., Thurs., Sat. at 2.
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SUNDAY AFT., OCTOBER 23, AT 3.30
GERALDINE FARRAR
KOUSSEVITZKY
Monday Eve., October 24
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Every Eve. at 8 P. M. 50c Up
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MONDAY EVE., Oct. 24
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TRAV OCT 17

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GERALDINE FARRAR

TRAV OCT 18

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GERALDINE FARRAR

AMER OCT 17

SYMPHONY HALL
NOW AT 2 AND 8 P. M.
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POTEMKIN
LYA DE PUTTI in "Manon Lescaut"
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TRANS OCT 18

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POTEMKIN
LYA DE PUTTI in "Manon Lescaut"
EVES. AT 8 P. M. 50c up
MATS., Tues., Wed., Thurs., Last Time SAT. MAT.
DEL CASTILLO AT THE ORGAN
NEXT SUNDAY AFT., OCTOBER 23, AT 3:30
GERALDINE FARRAR
KOUSSEVITZKY
Monday Eve., October 24
DOUBLE-BASS RECITAL
For Russian Students in Exile
Tickets $1, $2, $3. A few at $5, $10, Tax Free

HER OCT 17

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POST OCT 20

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AMER OCT 19

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LAST 4 TIMES
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GLOBE OCT 21

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LAST 4 TIMES
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Prog. Inc. Schubert Quintet, Bruch "Kol Neidre," Koussevitzky, Concerto.
TICKETS $1, $2, $3, A FEW AT $5, $10, Tax Free

POST OCT 21 GLOBE OCT 21

SYMPHONY HALL
LAST 2 TIMES TONIGHT AT 8 TOMORROW AT 2
"Greatest Film Ever Made,"—Say
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GLOBE OCT 22

SYMPHONY HALL
TODAY AT 3:30
GERALDINE FARRAR
Tomorrow Eve. at 8:30
DOUBLE-BASS RECITAL
For Russian Students In Exile
KOUSSEVITZKY
Prog. Inc. Schubert Quintet, Bruch "Kol Neidre," Koussevitzky, Concerto.
Tickets $1, $2 $3. A few at $5, $10. Tax Free
PUBLIC DEMAND FORCES
3 MORE DAYS
TUES.-WED.-THURS. at 2 and 8 P. M.
"Greatest Film Ever Made."—Say
DOUGLAS FAIRBANKS
EMIL JANNINGS
FANNIE HURST
POTEMKIN
LYA DE PUTTI in "Manon Lescaut"
Eves. at 8 P. M. 50c up. Last Time, Sat. Mat.
DEL CASTILLO AT THE ORGAN
NEXT FRI. EVE. AT 8:15
UNCOMPROMISING
PACIFISM
UPHELD BY
HARVARD
IN DEBATE
OPPOSED BY
BRITISH STUDENTS' UNION
Tickets 50c, $1.00, $1.50, $2.00, plus tax
NEXT SUN. AFT. AT 3:30
GEORGE COPELAND

GLOBE OCT 23

TOMORROW at 3:30—SYMPHONY HALL
GERALDINE FARRAR
MONDAY EVE. AT 8:30
KOUSSEVITZKY DOUBLE-BASS RECITAL
BENEFIT RUSSIAN STUDENTS
ASSISTED BY
RUDOLPH GANZ, PIANO
RICHARD BURGIN, VIOLIN
JEAN LEFRANC, VIOLA
JEAN BEDETTI, 'CELLO
BERNARD ZIGHERA, ACCOMPANIST
PROG. INC. SCHUBERT QUINTET, BRUCH, "KOL NIDREI"
KOUSSEVITZKY CONCERTO Tickets $1, $2, $3, $5, $10 tax free
PUBLIC DEMAND FORCES 3 MORE DAYS
TUES.-WED.-THURS. AT 2 AND 8 P. M.
POTEMKIN
"GREATEST FILM EVER MADE," Say
DOUGLAS FAIRBANKS, EMIL JANNINGS, FANNIE HURST
UNANIMOUS AGREEMENT By Boston PRESS
LYA DE PUTTI IN "MANON LESCAUT" DEL CASTILLO AT THE ORGAN
FRIDAY EVENING, OCT. 28, AT 8:15
UNCOMPROMISING
PACIFISM
UPHELD BY HARVARD IN DEBATE
OPPOSED BY BRITISH STUDENTS UNION
Tickets 50c, $1.00, $1.50, $2.00, plus tax
SUN. AFT. Oct. 30
GEORGE COPELAND PIANO
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST OCT 22

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TOMORROW EVE. AT 8:30
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TONIGHT AT 8:30
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GLOBE OCT 24

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POST OCT 24

ADV OCT 23

SYMPHONY HALL
TONIGHT AT 8:30
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POST OCT 25

SYMPHONY HALL
PUBLIC DEMAND FORCES
3 MORE DAYS
TODAY, WED., THURS. at 2 and 8
"Greatest Film Ever Made"—Say
DOUGLAS FAIRBANKS
EMIL JANNINGS
FANNIE HURST
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LYA DE PUTTI in "Manon Lescaut"
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GLOBE OCT 25

SYMPHONY HALL
PUBLIC DEMAND FORCES
3 MORE DAYS
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EMIL JANNINGS
FANNIE HURST
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DEL CASTILLO AT THE ORGA

HER OCT 25

SYMPHONY HALL
POSITIVELY LAST 2 DAYS
Today and Tomorrow at 2 and 8
"Greatest Film Ever Made."—Say
DOUGLAS FAIRBANKS
EMIL JANNINGS
FANNIE HURST
POTEMKIN
LYA DE PUTTI in "Manon Lescaut"
DEL CASTILLO AT THE ORGAN

POST OCT 26

SYMPHONY HALL
PUBLIC DEMAND FORCES
3 MORE DAYS
TODAY, WED., THURS., at 2 & 8
"Greatest Film Ever Made."—Say
DOUGLAS FAIRBANKS
EMIL JANNINGS
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LYA DE PUTTI in "Manon Lescaut"
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TRAV OCT 25

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TRANS OCT 25

SYMPHONY HALL
PUBLIC DEMAND FORCES
3 MORE DAYS
TODAY, WED., THURS. at 2 & 8
"Greatest Film Ever Made."—Say
DOUGLAS FAIRBANKS
EMIL JANNINGS
FANNIE HURST
POTEMKIN
LYA DE PUTTI in "Manon Lescaut"
DEL CASTILLO AT THE ORGAN

AMER OCT 25

SYMPHONY HALL
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UNCOMPROMISING
PACIFISM
UPHELD IN DEBATE BY
HARVARD
OPPOSED BY
BRITISH STUDENTS' UNION
TICKETS 50c to $2.00 plus tax.
NEXT SUN. AFT. at 3.30
GEORGE COPELAND

TRANS OCT 26

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GEORGE COPELAND

POST OCT 28

SYMPHONY HALL
TOMORROW AT 3:30
GEORGE COPELAND

HER OCT 29

SYMPHONY HALL
TOMORROW AT 3:30
GEORGE COPELAND

POST OCT 29

SYMPHONY HALL
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SUN. AFT., NOV. 6, AT 3:30
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PROHIBITION
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Moscow, River Volga with the Caucasus and the Crimea, Leningrad, Normandy with Brittany and the Chateaux, Paris by Night and the Pyrenees and French Alps.
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MONITOR Oct 29

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NORMANDY, Brittany, the Chateaux ..... DEC. 9-10
PARIS BY NIGHT, the Pyrenees and French Alps ..... DEC. 16-17
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TRAV OCT 29 [71]

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AMER OCT 24

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TRAV COMP TOUR

[71]

CUT-OUT

TOMORROW at 3:30—SYMPHONY HALL

GEORGE COPELAND PIANO

NEXT SUN. AFT. AT 3:30 — **JOSEF HOFMANN**

SUN. AFT. NOV. 13 AT 3:30 — **WERRENRATH**

THURSDAY EVE., NOV. 10, AT 8:15

PROHIBITION

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NIKOLAI OBLOFF PABLO CASALS

Moscow the Cri... tany an... the Pyr... Course Now...

D SO. BOSTON

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PARIS BY NIGHT, the Pyrenees and French Alps	DEC. 16-17

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SYMPHONY HALL
NEXT SUNDAY AFTERNOON at 3.30
JOSEF HOFMANN
SUNDAY AFTERNOON, NOV. 13, at 3.30
WERRENRATH

TRANS NOV 1

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
JOSEF HOFMANN
SUN. AFT., NOV. 13 at 3:30
WERRENRATH

HER NOV 1

Shown at 10:10 A. M., 2:10, 6:10 and 10:10 P. M.

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
JOSEF HOFMANN
SUN. AFT., NOV. 13 at 3:30
WERRENRATH
...ON THE SCREEN

GLOBE NOV 2

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
JOSEF HOFMANN
THURS. EVE., NOV. 10, at 8:15
PROHIBITION
WILL BE DEBATED
BY
WM. E. "PUSSYFOOT" JOHNSON
AND
DUDLEY FIELD MALONE
Celebrated Attorney
Tickets: $1 to $2.50, plus tax
SUN. AFT., NOV. 13 at 3:30
WERRENRATH

HER NOV 2

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
JOSEF HOFMANN
SUN. AFT., NOV. 13 at 3:30
WERRENRATH

POST NOV 2

SYMPHONY HALL
NEXT SUNDAY AFTERNOON at 3.30
JOSEF HOFMANN
THURS. EVE. NOV. 10 at 8.15
PROHIBITION
Will Be DEBATED
BY
WM. E. "PUSSYFOOT" JOHNSON
WORLD FAMOUS DRY
AND
DUDLEY FIELD MALONE
CELEBRATED ATTORNEY
Tickets, $1.00 to $2.50 plus tax
SUNDAY AFTERNOON NOV. 13 at 3.30
WERRENRATH

TRANS NOV 2

TODAY AT 3:30--SYMPHONY HALL

GEORGE COPELAND PIANO

NEXT SUN. AFT. AT 3:30 — **JOSEF HOFMANN**

SUN. AFT. NOV. 13 AT 3:30 — **WERRENRATH**

THURSDAY EVE., NOV. 10, AT 8:15

PROHIBITION

DEBATED BY

WILLIAM E. PUSSYFOOT **JOHNSON** vs. DUDLEY FIELD **MALONE**

Tickets, $2.50, $2.00, $1.50, $1.00 (plus tax) now on sale at Box Office

COURSE SALE OPENS MONDAY, NOV. 7—$6.60, $4.40 (Tax Included)

NEWMAN TRAVEL TALKS Uncensored Motion Pictures and Colored Slides

5 FRI. EVES. SAT. MATS. **BEG. NOV. 18-19**

SOVIET RUSSIA and REPUBLICAN FRANCE

IMPRESSIONS OF 1927

MOSCOW	NOV. 18-19
RIVER VOLGA, the Caucasus, the Crimea	NOV. 25-26
LENINGRAD	DEC. 2-3
NORMANDY, Brittany, the Chateaux	DEC. 9-10
PARIS BY NIGHT, the Pyrenees and French Alps	DEC. 16-17

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
JOSEF HOFMANN
SUN. AFT., NOV. 13 at 3:30
WERRENRATH

HER NOV 3

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
JOSEF HOFMANN
SUN. AFT., NOV. 13, AT 3:30
WERRENRATH

POST NOV 3

HONEYMOON

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
JOSEF HOFMANN
SUN. AFT., NOV. 13, AT 3:30
WERRENRATH

GLOBE NOV 3

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
JOSEF HOFMANN
SUN. AFT., NOV. 13 at 3:30
WERRENRATH

TRAN NOV 3

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
JOSEF HOFMANN
SUN. AFT., NOV. 13, AT 3:30
WERRENRATH

TRANS NOV 3

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
JOSEF HOFMANN
SUN. AFT., NOV. 13, AT 3:30
WERRENRATH

HER NOV 4

SYMPHONY HALL
NEXT SUN. AFT. at 3.30
JOSEF HOFMANN
SUN. AFT., NOV. 13, at 3.30
WERRENRATH

POST NOV 4

SYMPHONY HALL
NEXT SUN. AFT. at 3.30
JOSEF HOFMANN
SUN. AFT., NOV. 13, at 3.30
WERRENRATH

TRANS NOV 4

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
JOSEF HOFMANN
SUN. AFT., NOV. 13 at 3:30
WERRENRATH

POST NOV 5

SYMPHONY HALL
NEXT SUN. AFT. at 3:30
JOSEF HOFMANN
SUN. AFT., NOV. 13 at 3:30
WERRENRATH

GLOBE NOV 5

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
JOSEF HOFMANN
SUN. AFT., NOV. 13, AT 3:30
WERRENRATH
The Cambridge School ...

HER NOV 5

SYMPHONY HALL
NEXT THURS. EVE. AT 8:15
PROHIBITION
Will Be Debated by
WM. E. "Pussyfoot" JOHNSON
World Famous Dry
and
DUDLEY FIELD MALONE
Celebrated Attorney
TICKETS $1 to $2.50 PLUS TAX
NEXT SUNDAY AFT. at 3:30
WERRENRATH

HER NOV 7

SYMPHONY HALL
NEXT THURS. EVE. AT 8:15
PROHIBITION
WILL BE DEBATED BY
WM. E. "PUSSYFOOT" JOHNSON
WORLD FAMOUS DRY
AND
DUDLEY FIELD MALONE
CELEBRATED ATTORNEY
TICKETS $1 to $2.50, Plus Tax
NEXT SUN. AFT. AT 3:30
WERRENRATH

POST NOV 7

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
WERRENRATH
NEWMAN Travel Talks Color Views Motion Pictures
5 Fri. Eves Sat. Mats **BEG. NOV. 18-19**
Moscow, River Volga with the Caucasus and the Crimea, Leningrad, Normandy with Brittany and the Chateaux. Paris by Night and the Pyrenees and French Alps.
Course Tickets $6.60, $4.40
Mail Orders Now—Make Checks to Symphony Hall

POST NOV 4 [72]

[redacted]

HER NOV 6

SYMPHONY HALL
TOMORROW AT 3:30
JOSEF
HOFMANN
NEXT THURS. EVE. AT 8:15
PROHIBITION
will be DEBATED by
William E. "Pussyfoot" **JOHNSON**
Whose name is synonymous with Prohibition
VS.
Dudley Field **MALONE**
New York's Celebrated Lawyer
Tickets $1, $1.50, $2, $2.50, plus tax
SUN. AFT., NOV. 13 at 3:30
WERRENRATH
NEWMAN
Travel Talks—Color Views—Motion Pictures
5 Fri. Eves. Sat. Mats. **Beg. Nov. 18-19**
Moscow, River Volga with the Caucasus and the Crimea, Leningrad, Normandy with Brittany and the Chateaux, Paris by Night and the Pyrenees and French Alps.
Course Tickets $6.60, $4.40
Mail Orders Now—Make Checks to Symphony Hall

CUT-OUT

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

For the Monday Evening Series a Few Season Tickets Available
NOV. 14, DEC. 12, JAN. 23, FEB. 20, MAR. 26

TODAY at 3:30 — **JOSEF HOFMANN**

SUN. AFT. NOV. 13 AT 3:30 — **WERRENRATH**

NEXT THURSDAY EVE., NOV. 10, AT 8:15

PROHIBITION

DEBATED BY

WILLIAM E. "PUSSYFOOT" **JOHNSON** vs. DUDLEY FIELD **MALONE**

Tickets, $2.50, $2.00, $1.50, $1.00 (plus tax) now on sale at Box Office

COURSE SALE OPENS TOMORROW MORNING—$6.60, $4.40 (Tax Included)

NEWMAN TRAVELTALKS
Uncensored Motion Pictures and Colored Slides

5 FRI. EVES. SAT. MATS. **BEG. NOV. 18-19**

SOVIET RUSSIA and REPUBLICAN FRANCE
IMPRESSIONS OF 1927

MOSCOW ..... NOV. 18-19
RIVER VOLGA, the Caucasus, the Crimea ..... NOV. 25-26
LENINGRAD ..... DEC. 2-3
NORMANDY, Brittany, the Chateaux ..... DEC. 9-10
PARIS BY NIGHT, the Pyrenees and French Alps ..... DEC. 16-17

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Bov Nov 6

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

FOR THE MONDAY EVENING SERIES A FEW SEASON TICKETS AVAILABLE, NOV. 14, DEC. 12, JAN. 23, FEB. 20, MAR. 26

TODAY at 3:30 — **JOSEF HOFMANN**

SUN. AFT. NOV. 13 AT 3:30 — **WERRENRATH**

NEXT THURSDAY EVE., NOV. 10, AT 8:15

PROHIBITION

DEBATED BY

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COURSE SALE OPENS TOMORROW MORNING—$6.60, $4.

NEWMAN TRAV
Uncensored and C

5 FRI. EVES. SAT. MATS. **BEG. NOV. 1**

SOVIET RUSSIA and REPUBLICA
IMPRESSIONS OF 1927

MOSCOW .....
RIVER VOLGA, the Caucasus, the Crimea .....
LENINGRAD .....
NORMANDY, Brittany, the Chateaux .....
PARIS BY NIGHT, the Pyrenees and French Alps

MAIL ORDERS Filled Promptly. (Mail Checks to Sy

HER Nov 6

SYMPHONY HALL
NEXT THURSDAY EVE. at 8.15

PROHIBITION

WILL BE DEBATED BY

WM. E. "Pussyfoot" JOHNSON
WORLD FAMOUS DRY
AND
DUDLEY FIELD MALONE
CELEBRATED ATTORNEY
TICKETS $1 to $2.50 plus tax

NEXT SUNDAY AFTERNOON at 3.30

WERRENRATH

TRANS Nov 7

SYMPHONY HALL
NEXT THURSDAY EVE. at 8.15

PROHIBITION

WILL BE DEBATED BY

WM. E. "Pussyfoot" JOHNSON

[redacted]

AND
DUDLEY FIELD MALONE
CELEBRATED ATTORNEY
TICKETS $1 to $2.50, Plus Tax

NEXT SUN. AFT. AT 3:30

WERRENRATH

TRANS Nov 8

SYMPHONY HALL

TOM'W at 3:30 — **JOSEF HOFMANN**

SUN. AFT. NOV. 13 AT 3:30 — **WERRENRATH**

NEXT THURSDAY EVE., NOV. 10, AT 8:15

PROHIBITION

DEBATED BY

WILLIAM E. "PUSSYFOOT" **JOHNSON** vs. DUDLEY FIELD **MALONE**

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NEWMAN TRAVELTALKS
Uncensored Motion Pictures and Colored Slides

5 FRI. EVES. SAT. MATS. **BEG. NOV. 18-19**

SOVIET RUSSIA and REPUBLICAN FRANCE
IMPRESSIONS OF 1927

MOSCOW ..... NOV. 18-19
RIVER VOLGA, the Caucasus, the Crimea ..... NOV. 25-26
LENINGRAD ..... DEC. 2-3
NORMANDY, Brittany, the Chateaux ..... DEC. 9-10
PARIS BY NIGHT, the Pyrenees and French Alps .... DEC. 16-17

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

AMER Nov 5

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

FOR THE MONDAY EVENING SERIES A FEW SEASON TICKETS AVAILABLE
NOV. 14, DEC. 12, JAN. 23, FEB. 20, MAR. 26

Tomorrow at 3:30 — **JOSEF HOFMANN**

SUN. AFT. NOV. 13 AT 3:30 — **WERRENRATH**

NEXT THURSDAY EVE., NOV. 10 AT 8:15

PROHIBITION

DEBATED BY

WILLI[illegible] E. [illegible]OT" **JOHNSON** vs. DUDLEY FIELD **MALONE**

SYMPHONY HALL
TOMORROW EVE. AT 8:15
WM. E. "PUSSYFOOT"
JOHNSON
Will Debate
DUDLEY FIELD
MALONE
ON PROHIBITION
Tickets $1 to $2.50 plus tax.

NEXT SUN. AFT. AT 3:30

WERRENRATH

Post Nov 9

SYMPHONY HALL
TOMORROW EVE. at 8:15
WM. E. "PUSSYFOOT"
JOHNSON
WILL DEBATE
DUDLEY FIELD
MALONE
ON PROHIBITION
Tickets $1 to $2.50 plus tax

NEXT SUN. AFT. AT 3:30

WERRENRATH

HER Nov 9

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

FOR THE MONDAY EVENING SERIES A FEW SEASON TICKETS AVAILABLE
NOV. 14, DEC. 12, JAN. 23, FEB. 20, MAR. 26

TODAY at 3:30 — **JOSEF HOFMANN**

SUN. AFT. NOV. 13 AT 3:30 — **WERRENRATH**

THURSDAY EVE., NOV. 10, AT 8:15

PROHIBITION

DEBATED BY

WILLIAM E. PUSSYFOOT **JOHNSON** vs. DUDLEY FIELD **MALONE**

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NEWMAN TRAVELTALKS
Uncensored Motion Pictures and Colored Slides

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RIVER VOLGA, the Caucasus, the Crimea ..... NOV. 25-26
LENINGRAD .....
NORMANDY, Brittany, the Chateaux .....
PARIS BY NIGHT, the Pyrenees and
MAIL ORDERS Filled Promptly. (

POST Nov

SYMPHONY HALL
NEXT THURS. EVE. AT 8:15
DEBATE
ON
PROHIBITION
BETWEEN
WM. E. "PUSSYFOOT" **JOHNSON** AND DUDLEY FIELD **MALONE**
WORLD FAMOUS DRY — CELEBRATED ATTORNEY
TICKETS $1, $1.50, $2.00, $2.50 Plus Tax

POST Nov 8

SYMPHONY HALL
NEXT THURS. EVE. AT 8:15
DEBATE
ON
PROHIBITION
BETWEEN
WM. E. "PUSSYFOOT" **JOHNSON** AND DUDLEY FIELD **MALONE**
WORLD FAMOUS DRY — CELEBRATED ATTORNEY
TICKETS $1, $1.50, $2.00, $2.50 Plus Tax

HER Nov 7

SYMPHONY HALL
TOMORROW EVE. at 8:15
WM. E. "PUSSYFOOT"
JOHNSON
WILL DEBATE
DUDLEY FIELD
MALONE
ON PROHIBITION
Tickets $1 to $2.50 plus tax

NEXT SUN. AFT. AT 3:30

WERRENRATH

NEWMAN Travel Talks, Color Views, Motion Pictures
5 Fri. Eves Sat. Mats **BEG. NOV. 18-19**
Moscow, River Volga with the Caucasus and the Crimea, Leningrad, Normandy with Brittany and the Chateaux. Paris by Night and the Pyrenees and French Alps.
Course Tickets $6.60, $4.40
Mail Orders Now—Make Checks to Symphony Hall

Gris. Nov 9

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
WERRENRATH

TRANS Nov 11

SYMPHONY HALL
TOMORROW AFT. AT 3:30
WERRENRATH

Post Nov 12

SYMPHONY
TOMORROW AFT
WERRENRATH

SYMPHONY HALL
TONIGHT at 8.15
WM. E. "PUSSYFOOT"
JOHNSON
WILL DEBATE
DUDLEY FIELD
MALONE
ON PROHIBITION
TICKETS $1 to $2.50, plus tax

NEXT SUN. AFT. at 3.30

WERRENRATH

TRANS Nov 10 [13]

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
WERRENRATH

NEWMAN Travel Talks, Color Views, Motion Pictures
5 Fri. Eves Sat. Mats **BEG. NOV. 18-19**
Moscow, River Volga with the Caucasus and the Crimea, Leningrad, Normandy with Brittany and the Chateaux. Paris by Night and the Pyrenees and French Alps.
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Mail Orders Now—Make Checks to Symphony Hall

TRANS Nov 11

SYMPHONY HALL
NEXT SUN. AFT. at 3.30
WERRENRATH

Post Nov 11

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
WERRENRATH

HER Nov 11

CUT-OUT

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

For the Monday Evening Series a Few Season Tickets Available
NOV. 14, DEC. 12, JAN. 23, FEB. 20, MAR. 26

TODAY at 3:30 — **JOSEF HOFMANN**

SUN. AFT. NOV. 13 AT 3:30 — **WERRENRATH**

NEXT THURSDAY EVE., NOV. 10, AT 8:15

PROHIBITION

DEBATED BY

WILLIAM E. "PUSSYFOOT" **JOHNSON** vs. DUDLEY FIELD **MALONE**

Tickets, $2.50, $2.00, $1.50, $1.00 (plus tax) now on sale at Box Office

COURSE SALE OPENS TOMORROW MORNING—$6.60, $4.40 (Tax Included)

NEWMAN — **TRAVELTALKS**
Uncensored Motion Pictures and Colored Slides

5 FRI. EVES. SAT. MATS. **BEG. NOV. 18-19**

SOVIET RUSSIA and REPUBLICAN FRANCE
IMPRESSIONS OF 1927

MOSCOW ..... NOV. 18-19
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LENINGRAD ..... DEC. 2-3
NORMANDY, Brittany, the Chateaux ..... DEC. 9-10
PARIS BY NIGHT, the Pyrenees and French Alps ..... DEC. 16-17

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Nov Nov 6

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

FOR THE MONDAY EVENING SERIES A FEW SEASON TICKETS AVAILABLE, NOV. 14, DEC. 12, JAN. 23, FEB. 20, MAR. 26

TODAY at 3:30 — **JOSEF HOFMANN**

SUN. AFT. NOV. 13 AT 3:30 — **WERRENRATH**

NEXT THURSDAY EVE., NOV. 10, AT 8:15

PROHIBITION

DEBATED BY

WILLIAM E. "PUSSYFOOT" **JOHNSON** vs. DUDLEY FIELD **MALONE**

Tickets $2.50, $2.00, $1.50, $1.00 (plus tax) now on sale at Box Office

COURSE SALE OPENS TOMORROW MORNING—$6.60, $4.40

NEWMAN — **TRAVE**
Uncensored and C

5 FRI. EVES. SAT. MATS. **BEG. NOV. 1**

SOVIET RUSSIA and REPUBLICA
IMPRESSIONS OF 1927

MOSCOW .....
RIVER VOLGA, the Caucasus, the Crimea .....
LENINGRAD .....
NORMANDY, Brittany, the Chateaux .....
PARIS BY NIGHT, the Pyrenees and French Alps
MAIL ORDERS Filled Promptly. (Mail Checks to Sy

HER NOV 6

SYMPHONY HALL
NEXT THURSDAY EVE. at 8.15

PROHIBITION

WILL BE DEBATED BY

WM. E. "Pussyfoot" JOHNSON
WORLD FAMOUS DRY
AND
DUDLEY FIELD MALONE
CELEBRATED ATTORNEY
TICKETS $1 to $2.50 plus tax

NEXT SUNDAY AFTERNOON at 3.30

WERRENRATH

TRANS Nov 7

SYMPHONY HALL
NEXT THURSDAY EVE. at 8.15

PROHIBITION

WILL BE DEBATED BY

WM. E. "Pussyfoot" JOHNSON
WORLD FAMOUS DRY
AND
DUDLEY FIELD MALONE
CELEBRATED ATTORNEY
TICKETS $1 to $2.50, Plus Tax

NEXT SUN. AFT. AT 3:30

WERRENRATH

TRANS Nov 8

SYMPHONY HALL

TOM'W at 3:30 — **JOSEF HOFMANN**

SUN. AFT. NOV. 13 AT 3:30 — **WERRENRATH**

NEXT THURSDAY EVE., NOV. 10, AT 8:15

PROHIBITION

DEBATED BY

WILLIAM E. "PUSSYFOOT" **JOHNSON** vs. DUDLEY FIELD **MALONE**

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COURSE SALE OPENS MONDAY MORNING—$6.60, $4.40 (Tax Included)

NEWMAN — **TRAVELTALKS**
Uncensored Motion Pictures and Colored Slides

5 FRI. EVES. SAT. MATS. **BEG. NOV. 18-19**

SOVIET RUSSIA and REPUBLICAN FRANCE
IMPRESSIONS OF 1927

MOSCOW ..... NOV. 18-19
RIVER VOLGA, the Caucasus, the Crimea ..... NOV. 25-26
LENINGRAD ..... DEC. 2-3
NORMANDY, Brittany, the Chateaux ..... DEC. 9-10
PARIS BY NIGHT, the Pyrenees and French Alps .... DEC. 16-17

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

AMER Nov 5

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

FOR THE MONDAY EVENING SERIES A FEW SEASON TICKETS AVAILABLE
NOV. 14, DEC. 12, JAN. 23, FEB. 20, MAR. 26

Tomorrow at 3:30 — **JOSEF HOFMANN**

SUN. AFT. NOV. 13 AT 3:30 — **WERRENRATH**

NEXT THURSDAY EVE., NOV. 10 AT 8:15

PROHIBITION

DEBATED BY

WILLIAM E. "PUSSYFOOT" **JOHNSON** vs. DUDLEY FIELD **MALONE**

SYMPHONY HALL
TOMORROW EVE. AT 8:15
WM. E. "PUSSYFOOT"
JOHNSON
Will Debate
DUDLEY FIELD
MALONE
ON PROHIBITION
Tickets $1 to $2.50 plus tax.
NEXT SUN. AFT. AT 3:30
WERRENRATH

POST Nov 9

SYMPHONY HALL
TOMORROW EVE. at 8:15
WM. E. "PUSSYFOOT"
JOHNSON
WILL DEBATE
DUDLEY FIELD
MALONE
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BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

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PARIS BY NIGHT, the Pyrenees and
MAIL ORDERS Filled Promptly. (

POST NOV

SYMPHONY HALL
NEXT THURS. EVE. AT 8:15
DEBATE
ON
PROHIBITION
BETWEEN
WM. E. "PUSSYFOOT" **JOHNSON** AND DUDLEY FIELD **MALONE**
WORLD FAMOUS DRY — CELEBRATED ATTORNEY
TICKETS $1, $1.50, $2.00, $2.50 Plus Tax

POST Nov 8

SYMPHONY HALL
NEXT THURS. EVE. AT 8:15
DEBATE
ON
PROHIBITION
BETWEEN
WM. E. "PUSSYFOOT" **JOHNSON** AND DUDLEY FIELD **MALONE**
WORLD FAMOUS DRY — CELEBRATED ATTORNEY
TICKETS $1, $1.50, $2.00, $2.50 Plus Tax

HER Nov 7

SYMPHONY HALL
TOMORROW AFT. AT 3:30
WERRENRATH

POST Nov 12

SYMPHONY
TOMORROW AFT
WERRENRATH

12

SYMPHONY HALL
TONIGHT at 8.15
WM. E. "PUSSYFOOT"
JOHNSON
WILL DEBATE
DUDLEY FIELD
MALONE
ON PROHIBITION
TICKETS $1 to $2.50, plus tax
NEXT SUN. AFT. at 3.30
WERRENRATH

TRANS Nov 10

SYMPHONY HALL
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5 Fri. Eves Sat. Mats **BEG. NOV. 18-19**
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[13] TRANS Nov 11

SYMPHONY HALL
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WERRENRATH

TRANS Nov 11

SYMPHONY HALL
NEXT SUN. AFT. at 3.30
WERRENRATH

POST Nov 11

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
WERRENRATH

HER Nov 11

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor
5 Monday Eve. Concerts Open Nov. 14
Last 3 Days for Season Tickets

TOMORROW EVE. at 8.15
WM. E. "PUSSYFOOT"
JOHNSON
WILL DEBATE
DUDLEY FIELD
MALONE
ON PROHIBITION
TICKETS $1 to $2.50, plus tax

NEXT SUN. AFT. at 3.30
WERRENRATH

NEWMAN Travel Talks Color Views Motion Pictures
5 Fri. Eves. Sat. Mats. **BEG. NOV. 18-19**
Moscow, River Volga with the Caucasus and the Crimea, Leningrad, Normandy with Brittany and the Chateaux. Paris by Night and the Pyrenees and French Alps.
Course Tickets $6.60, $4.40. Mail Orders Now—Make Checks to Symphony Hall

TRANS NOV 9

SYMPHONY HALL

TONIGHT
WM. E. "PUSSYFOOT"
JOHNSON
WILL DEBATE
DUDLEY FIELD
MALONE
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POST NOV 10

SYMPHONY HALL

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GLOBE NOV 10

SYMPHONY HALL

TONIGHT at 8.15
Boston Symphony Orchestra
SERGE KOUSSEVITZKY, Conductor
OPENING CONCERT MONDAY SERIES

SUN. AFT., NOV. 27, at 3.30
TITO SCHIPA

TRANS NOV 14

SYMPHONY HALL

TONIGHT AT 8:15
Boston Symphony Orchestra
SERGE KOUSSEVITZKY, Conductor
OPENING CONCERT MONDAY SERIES

SUN. AFT., NOV. 27 AT 3:30
TITO SCHIPA

TRAN NOV 14

SYMPHONY HALL

NEWMAN Travel Talks Uncensored Motion Pictures

NEXT FRI. EVE. at 8.15 NEXT SAT. MAT. at 2.30

MOSCOW
Tickets 50c to $1.50 Now

SUN. AFT., NOV. 27, at 3.30
TITO SCHIPA

FAREWELL DEC. 4
SCHUMANN-HEINK

TRANS NOV 16

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, CONDUCTOR
OPENING CONCERT MONDAY SERIES NEXT MONDAY AT 8:15

TOMORROW at 3.30 — **WERRENRATH**
SUN. AFT. NOV. 27 AT 3.30 — **TITO SCHIPA**
FAREWELL DEC. 4 — **SCHUMANN-HEINK**

NEWMAN **TRAVELTALKS** Uncensored Motion Pictures and Colored Slides
NEXT FRI. EVE., 8.15
SAT. MAT. AT 2.30
MOSCOW
Tickets 50c, $1.10, $1.65

WED. EVE. NOV. 30 AT 8.15 — **VERDI'S REQUIEM**
BENEFIT ST. ELIZABETH'S HOSPITAL
AUSPICES OF LEAGUE OF CATHOLIC WOMEN
TICKETS $1.00, $1.50, $2.00, $2.50; no tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS NOV 12

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, CONDUCTOR
OPENING CONCERT MONDAY SERIES NEXT MONDAY AT 8:15

TOMORROW at 3:30 — **WERRENRATH**
SUN. AFT. NOV. 27 AT 3:30 — **TITO SCHIPA**
FAREWELL DEC. 4 — **SCHUMANN-HEINK**

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NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
MOSCOW
Tickets 50c, $1.10, $1.65

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TRAV NOV 13

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OPENING CONCERT MONDAY SERIES TOMORROW AT 8:15

TODAY at 3:30 — **WERRENRATH**
SUN. AFT. NOV. 27 AT 3:30 — **TITO SCHIPA**
FAREWELL DEC. 4 — **SCHUMANN-HEINK**
Sun. Eve. Dec. 4 — **THE VATICAN CHOIRS**

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NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
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GLOBE NOV 13

SYMPHONY HALL

TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
Opening Concert Monday Series

Sun. Aft. Nov. 27 at 3:30
TITO SCHIPA

POST NOV 14

SYMPHONY HALL

TONIGHT AT 8:15
Boston Symphony Orchestra
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HMER NOV 12

& SAT. 2:20 WED. MAT.

SYMPHONY HALL

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SUN. EVE. DEC. 4 — **THE VATICAN CHOIRS**

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ADV NOV 13

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GLOBE NOV 16

SYMPHONY HALL

TONIGHT at 8.15

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

OPENING CONCERT MONDAY SERIES

SUN. AFT., NOV. 27, at 3.30

TITO SCHIPA

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SCHUMANN-HEINK

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SAT. MAT. AT 2.30 Tickets 50c, $1.10, $1.65

WED. EVE. NOV. 30 AT 8.15	**VERDI'S REQUIEM**

BENEFIT ST. ELIZABETH'S HOSPITAL
AUSPICES OF LEAGUE OF CATHOLIC WOMEN
TICKETS $1.00, $1.50, $2.00, $2.50; no tax

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TITO SCHIPA

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AMER NOV 12

& SAT. 2:20 WED. MAT.

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BOSTON SYMPHONY ORCHESTRA

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OPENING CONCERT MONDAY SERIES TOMORROW AT 8:15

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SUN. AFT. NOV. 27 AT 3:30	**TITO SCHIPA**
FAREWELL DEC. 4	**SCHUMANN-HEINK**
SUN. EVE. DEC. 4	**THE VATICAN CHOIRS**

NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides

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ADV NOV 13

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

OPENING CONCERT MONDAY SERIES TOMORROW AT 8:15

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SUN. AFT. NOV. 27 AT 3:30	**TITO SCHIPA**
FAREWELL DEC. 4	**SCHUMANN-HEINK**
SUN. EVE. DEC. 4	**THE VATICAN CHOIRS**

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POST NOV 13

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HER NOV 13

SYMPHONY HALL
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TOMORROW AT 8:15 SAT. Mat. AT 2:30
MOSCOW
Tickets 50c to $1.50 Now
SUN. AFT., NOV. 27, at 3:30
TITO SCHIPA

HER Nov 17

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TODAY at 2:30 MOSCOW
Tickets 50c to $1.50 Now

POST Nov 19

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TODAY at 2:30 MOSCOW
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HER Nov 19

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TODAY at 2:30 MOSCOW
Tickets 50c to $1.50 Now
Next M... Eve. ...JORDAN HALL

GLOBE NOV 19

AMUSEMENTS
SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SUNDAY AFT. AT 3:30
TITO SCHIPA

HER NOV 25

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SUN. AFT. AT 3:30
TITO SCHIPA

TRANS NOV 25

SYMPHONY HALL
NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides
NEXT FRI. EVE., 8.15 — RIVER VOLGA
SAT. MAT. AT 2.30 — THE CAUCASUS—THE CRIMEA Tickets 50c, $1.10, $1.65

SUN. AFT. NOV. 27 AT 8.30	TITO SCHIPA
WED. EVE. NOV. 30 AT 8.15	VERDI'S REQUIEM — BENEFIT ST. ELIZABETH'S HOSPITAL AUSPICES OF LEAGUE OF CATHOLIC WOMEN TICKETS $1.00, $1.50, $2.00, $2.50; no tax
THURS. EVE. DEC. 1 AT 8.15	COMMANDER RICHARD E. BYRD "THE ATLANTIC AND OTHER FLIGHTS" Tickets, $2.50, $2.00, $1.50, $1.00, plus tax
FAREWELL DEC. 4	SCHUMANN-HEINK
SUN. EVE. DEC. 4 AT 8.15	ROMAN POLYPHONIC SINGERS KNOWN AS THE VATICAN CHOIRS — 60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir. Returning to Boston After an Absence of Eight Years
SUN. AFT. DEC. 11 AT 3.30	GALLI-CURCI

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS Nov 19

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
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MOSCOW
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TITO SCHIPA

POST Nov 17

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NEWMAN Travel Talks Uncensored Motion Pictures
NEXT FRI. EVE. at 8.15 NEXT SAT. MAT at 2.30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SUN. AFT. at 3.30
TITO SCHIPA

TRANS Nov 23

SYMPHONY HALL
NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides
NEXT FRI. EVE., 8:15 — RIVER VOLGA
SAT. MAT. AT 2:30 — THE CAUCASUS—THE CRIMEA Tickets 50c, $1.10, $1.65

SUN. AFT. NOV. 27 AT 3:30	TITO SCHIPA
FAREWELL DEC. 4	SCHUMANN-HEINK
SUN. EVE. Dec. 4 AT 8:15	ROMAN POLYPHONIC SINGERS KNOWN AS THE VATICAN CHOIRS — 60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir. Returning to Boston After an Absence of Eight Years
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TRAN NOV 19

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RIVER VOLGA
THE CAUCASUS—THE CRIMEA
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TOMORROW AT 3:30
TITO SCHIPA

POST Nov 24

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NEWMAN Travel Talks Uncensored Motion Pictures
TODAY AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
TOMORROW AT 3:30
TITO SCHIPA

HER NOV 26

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT AT 8:15 TOM'W AT 2:30
MOSCOW
Tickets 50c to $1.50 Now
SUN. AFT. NOV. 27, at 3:30
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SUN. AFT., NOV. 27 at 3:30
TITO SCHIPA

HER NOV 18

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT AT 8:15 TOMOR AT 2:30
MOSCOW
Tickets 50c to $1.50 Now
SUN. AFT., NOV. 27, at 3.30
TITO SCHIPA

TRANS NOV 18

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT AT 8:15 SAT. Mat. AT 2:30
MOSCOW
Tickets 50c to $1.50 Now
SUN. AFT., NOV. 27 at 3:30
TITO SCHIPA

GLOBE NOV 18

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TOMORROW AT 8:15 SAT. Mat. AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SUN. AFT. AT 3:30
TITO SCHIPA

POST Nov 24

AMUSEMENTS
SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TOMORROW AT 8:15 SAT. MAT. AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SAT. AFT. AT 3:30
TITO SCHIPA

GLOBE NOV 24

Artists
SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SUN. AFT. AT 3:30
TITO SCHIPA

POST Nov 25

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SUN. AFT. AT 3:30
TITO SCHIPA

GLOBE NOV 25

SYMPHONY HALL
NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides
NEXT FRI. EVE., 8:15 — RIVER VOLGA
SAT. MAT. AT 2:30 — THE CAUCASUS—THE CRIMEA Tickets 50c, $1.10, $1.65

SUN. AFT. NOV. 27 AT 3:30	TITO SCHIPA
WED. EVE. NOV. 30 AT 8:15	VERDI'S REQUIEM — BENEFIT ST. ELIZABETH'S HOSPITAL AUSPICES OF LEAGUE OF CATHOLIC WOMEN TICKETS $1.00, $1.50, $2.00, $2.50; no tax
THURS. EVE. DEC. 1 AT 8:15	COMMANDER RICHARD E. BYRD "THE ATLANTIC AND OTHER FLIGHTS" Tickets, $2.50, $2.00, $1.50, $1.00, plus tax
FAREWELL DEC. 4	SCHUMANN-HEINK
SUN. EVE. Dec. 4 AT 8:15	ROMAN POLYPHONIC SINGERS KNOWN AS THE VATICAN CHOIRS — 60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir. Returning to Boston After an Absence of Eight Years
SUN. AFT. DEC. 11 AT 3:30	GALLI-CURCI

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall.)

HER NOV 20

GLOBE NOV 26

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
Schumann-Heink
NEXT SUN. EVE. AT 8:15
Roman Polyphonic Singers Known As
The Vatican Choirs
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3:30
Galli-Curci

POST NOV 28

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
[redacted]mann-Heink
[redacted]C. 11 AT 3:30
[redacted]-CURCI

HER NOV 28

[75]

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TOMORROW AT 8:15 SAT. Mat. AT 2:30
MOSCOW
Tickets 50c to $1.50 Now
SUN. AFT., NOV. 27, at 3:30
TITO SCHIPA

HER Nov 17

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TODAY at 2:30 MOSCOW
Tickets 50c to $1.50 Now

LOST Nov 19

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TODAY at 2:30 MOSCOW
Tickets 50c to $1.50 Now

HER Nov 19

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TODAY at 2:30 MOSCOW
Tickets 50c to $1.50 Now
Next M... Eve. ... JORDAN HALL

GLOBE NOV 19

AMUSEMENTS

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SUNDAY AFT. AT 3:30
TITO SCHIPA

HER NOV 25

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SUN. AFT. AT 3:30
TITO SCHIPA

TRANS NOV 25

SYMPHONY HALL
NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides
NEXT FRI. EVE., 8.15
SAT. MAT. AT 2.30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c, $1.10, $1.65

SUN. AFT. NOV. 27 AT 3.30	TITO SCHIPA
WED. EVE. NOV. 30 AT 8.15	VERDI'S REQUIEM BENEFIT ST. ELIZABETH'S HOSPITAL AUSPICES OF LEAGUE OF CATHOLIC WOMEN TICKETS $1.00, $1.50, $2.00, $2.50; no tax
THURS. EVE. DEC. 1 AT 8.15	COMMANDER RICHARD E. BYRD "THE ATLANTIC AND OTHER FLIGHTS" Tickets, $2.50, $2.00, $1.50, $1.00, plus tax
FAREWELL DEC. 4	SCHUMANN-HEINK
SUN. EVE. DEC. 4 AT 8.15	ROMAN POLYPHONIC SINGERS KNOWN AS THE VATICAN CHOIRS 60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir. Returning to Boston After an Absence of Eight Years
SUN. AFT., DEC. 11 AT 3.30	GALLI-CURCI

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANS Nov 19

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TOMORROW AT 8:15 SAT. Mat. AT 2:30
MOSCOW
Tickets 50c to $1.50 Now
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TITO SCHIPA

POST Nov 17

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MOSCOW
Tickets 50c to $1.50 Now
SUN. AFT., NOV. 27 at 3:30
TITO SCHIPA

GLOBE NOV 17

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT AT 8:15 TOMOR AT 2:30
MOSCOW
Tickets 50c to $1.50 Now
SUN. AFT., NOV. 27 at 3:30
TITO SCHIPA

GLOBE NOV 17

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
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MOSCOW
Tickets 50c to $1.50 Now
SUN. AFT., NOV. 27 at 3:30
TITO SCHIPA

POST NOV 17

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT AT 8:15 TOM'W AT 2:30
MOSCOW
Tickets 50c to $1.50 Now
SUN. AFT. NOV. 27, at 3:30
TITO SCHIPA

HER NOV 18

SYMPHONY HALL
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MOSCOW
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SUN. AFT., NOV. 27, at 3.30
TITO SCHIPA

TRANS NOV 18

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MOSCOW
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SUN. AFT., NOV. 27 at 3:30
TITO SCHIPA

GLOBE NOV 18

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
NEXT FRI. EVE. at 8.15 NEXT SAT. MAT at 2.30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SUN. AFT. at 3.30
TITO SCHIPA

TRANS Nov 23

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TOMORROW AT 8:15 SAT. Mat. AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SUN. AFT. AT 3:30
TITO SCHIPA

HER Nov 24

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TOMORROW AT 8:15 SAT. MAT. AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SUN. AFT. AT 3:30
TITO SCHIPA

POST Nov 24

AMUSEMENTS

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TOMORROW AT 8:15 SAT. MAT. AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SAT. AFT. AT 3:30
TITO SCHIPA

GLOBE Nov 24

Artists

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
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TITO SCHIPA

POST Nov 25

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
NEXT SUN. AFT. AT 3:30
TITO SCHIPA

GLOBE NOV 24

SYMPHONY HALL
NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c, $1.10, $1.65

SUN. AFT. NOV. 27 AT 3:30	TITO SCHIPA
FAREWELL DEC. 4	SCHUMANN-HEINK
SUN. EVE. Dec. 4 AT 8:15	ROMAN POLYPHONIC SINGERS KNOWN AS THE VATICAN CHOIRS 60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir. Returning to Boston After an Absence of Eight Years
SUN. AFT. DEC. 11 AT 3:30	GALLI-CURCI

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRAN NOV 19

SYMPHONY HALL

SUN. AFT. NOV. 27 AT 3:30	TITO SCHIPA
FAREWELL DEC. 4	SCHUMANN-HEINK
SUN. EVE. DEC. 4 AT 8:15	ROMAN POLYPHONIC SINGERS KNOWN AS The VATICAN CHOIRS 60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir. Returning to Boston After an Absence of Eight Years
SUN. AFT. DEC. 11 AT 3:30	GALLI-CURCI

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

AMER Nov 19

SYMPHONY HALL
NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c, $1.10, $1.65

SUN. AFT. NOV. 27 AT 3:30	TITO SCHIPA
WED. EVE. NOV. 30 AT 8:15	VERDI'S REQUIEM BENEFIT ST. ELIZABETH'S HOSPITAL AUSPICES OF LEAGUE OF CATHOLIC WOMEN TICKETS $1.00, $1.50, $2.00, $2.50; no tax
THURS. EVE. DEC. 1 AT 8:15	COMMANDER RICHARD E. BYRD "THE ATLANTIC AND OTHER FLIGHTS" Tickets, $2.50, $2.00, $1.50, $1.00, plus tax
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SUN. EVE. Dec. 4 AT 8:15	ROMAN POLYPHONIC SINGERS KNOWN AS THE VATICAN CHOIRS 60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir. Returning to Boston After an Absence of Eight Years
SUN. AFT. DEC. 11 AT 3:30	GALLI-CURCI

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HER Nov 20

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RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
TOMORROW AT 3:30
TITO SCHIPA

HER Nov 26

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TODAY AT 2:30
RIVER VOLGA
THE CAUCASUS—THE CRIMEA
Tickets 50c to $1.50 Now
TOMORROW AT 3:30
TITO SCHIPA

GLOBE Nov 26

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
Schumann-Heink
NEXT SUN. EVE. AT 8:15
Roman Polyphonic Singers Known As
The Vatican Choirs
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3:30
Galli-Curci

POST Nov 28

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
Schumann-Heink
DEC. 11 AT 3:30
-CURCI

HER Nov 28

SYMPHONY HALL

NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides

RIVER VOLGA

THE CAUCASUS—THE CRIMEA

NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30

Tickets 50c, $1.10, $1.65

SUN. AFT. NOV. 27 AT 3:30 — **TITO SCHIPA**

WED. EVE. NOV. 30 AT 8:15 — **VERDI'S REQUIEM**
BENEFIT ST. ELIZABETH'S HOSPITAL
AUSPICES LEAGUE OF CATHOLIC WOMEN
TICKETS $1.00, $1.50, $2.00, $2.50; no tax

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FAREWELL DEC. 4 — **SCHUMANN-HEINK**

SUN. EVE. DEC. 4 AT 8:15 — ROMAN POLYPHONIC SINGERS KNOWN AS **THE VATICAN CHOIRS**
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir.
Returning to Boston After an Absence of Eight Years

SUN. AFT. DEC. 11 AT 3:30 — **GALLI-CURCI**

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall.)

GLOBE NOV 20

SYMPHONY HALL

NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides

RIVER VOLGA

THE CAUCASUS—THE CRIMEA

NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30

Tickets 50c, $1.10, $1.65

SUN. AFT. NOV. 27 AT 3:30 — **TITO SCHIPA**

FAREWELL DEC. 4 — **SCHUMANN-HEINK**

SUN. EVE. DEC. 4 AT 8:15 — ROMAN POLYPHONIC SINGERS KNOWN AS **The VATICAN CHOIRS**
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir.
Returning to Boston After an Absence of Eight Years

SUN. AFT. DEC. 11 AT 3:30 — **GALLI-CURCI**

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

ADV NOV 20

SYMPHONY HALL

TOMORROW AT 3:30 — **TITO SCHIPA**

TOMORROW NIGHT AT 8:30 — JUNIOR LEAGUE OF BOSTON PRESENTS **RICHARD HALL BURTON**
ILLUSTRATED LECTURE
"ROYAL ROAD TO ROMANCE"
TICKETS $1.00 UP

NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides

LENINGRAD

NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30

Tickets 50c, $1.10, $1.65

FAREWELL DEC. 4 AT 3:30 — **SCHUMANN-HEINK**

NEXT SUN. EVE. Dec. 4 AT 8:15 — ROMAN POLYPHONIC SINGERS KNOWN AS **THE VATICAN CHOIRS**
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir.
Returning to Boston After an Absence of Eight Years

THURS. EVE. DEC. 8 AT 8:15 — OPENING CONCERT—EIGHTH ANNUAL SERIES **HARVARD GLEE CLUB**
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—FRANK RAMSEYER—Piano
TICKETS $2.50, $2.00, $1.50, $1.00—No tax

SUN. AFT. DEC. 11 AT 3:30 — **GALLI-CURCI**

SUN. AFT. DEC. 18 AT 3:30 MON. EVE. DEC. 19 AT 8:15 — PENSION FUND CONCERT **"THE MESSIAH"**
BOSTON SYMPHONY ORCHESTRA
HANDEL and HAYDN SOCIETY
SERGE KOUSSEVITZKY, Conductor
SOLOISTS
FRIEDA HEMPEL, Soprano — ARTHUR HACKETT, Tenor
KATHRYN MEISLE Contralto — FRASER GANGE, Bass
Tickets at Box Office, $3.00, $2.50, $2.00, $1.50

BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERT WED. AFT., NOV. 30, at 4 P. M.
ADULTS ADMITTED ACCOMPANIED BY CHILDREN
TICKETS 35c. ON SALE MONDAY AT THE BOX OFFICE
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANS NOV 26

SYMPHONY HALL

Tomorrow At 3:30 — **TITO SCHIPA**

Farewell DEC. 4 AT 3:30 — **SCHUMANN-HEINK**

NEXT SUN. EVE. Dec. 4 AT 8:15 — ROMAN POLYPHONIC SINGERS KNOWN AS **THE VATICAN CHOIRS**
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir.
Returning to Boston After an Absence of Eight Years

SUN. AFT. DEC. 11 AT 3:30 — **GALLI-CURCI**

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

AMER NOV 26

SYMPHONY HALL

TODAY AT 3:30 — **TITO SCHIPA**

TONIGHT AT 8:30 — JUNIOR LEAGUE OF BOSTON PRESENTS **RICHARD HALLIBURTON**
ILLUSTRATED LECTURE
"ROYAL ROAD TO ROMANCE"
TICKETS $1.00 UP

NEXT WED. EVE. NOV. 30 AT 8:15 — **VERDI'S REQUIEM**
BENEFIT ST. ELIZABETH'S HOSPITAL
AUSPICES OF LEAGUE OF CATHOLIC WOMEN
TICKETS $1.00, $1.50, $2.00, $2.50, no tax

NEXT THURS. EVE. DEC. 1 AT 8:15 — COMMANDER RICHARD E. **BYRD**
"THE ATLANTIC AND OTHER FLIGHTS"
AUSPICES OF THE WOMEN'S CITY CLUB
Tickets $2.50, $2.00, $1.50, $1.00, plus tax

NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides

LENINGRAD

NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30

Tickets 50c, $1.10, $1.65

FAREWELL DEC. 4 AT 3:30 — **SCHUMANN-HEINK**

NEXT SUN. EVE. Dec. 4 AT 8:15 — ROMAN POLYPHONIC SINGERS KNOWN AS **THE VATICAN CHOIRS**
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir.
Returning to Boston After an Absence of Eight Years

THURS. EVE. DEC. 8 AT 8:15 — OPENING CONCERT—EIGHTH ANNUAL SERIES **HARVARD GLEE CLUB**
DR. ARCHIBALD T. DAVISON, Conductor
SOLOIST—FRANK RAMSEYER—PIANO
TICKETS $2.50, $2.00, $1.50, $1.00—No tax

SUN. AFT. DEC. 11 AT 3:30 — **GALLI-CURCI**

SUN. AFT. DEC. 18 AT 3:30 MON. EVE. DEC. 19 AT 8:15 — PENSION FUND CONCERT **"THE MESSIAH"**
BOSTON SYMPHONY ORCHESTRA
HANDEL and HAYDN SOCIETY
SERGE KOUSSEVITZKY, Conductor
SOLOISTS
FRIEDA HEMPEL, Soprano — ARTHUR HACKETT, Tenor
KATHRYN MEISLE, Contralto — FRASER GANGE, Bass
Tickets at Box Office, $3.00, $2.50, $2.00, $1.50

BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERT WED. AFT., NOV. 30, at 4 P. M.
ADULTS ADMITTED ACCOMPANIED BY CHILDREN
TICKETS 35c. ON SALE MONDAY AT THE BOX OFFICE
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST NOV 27

SYMPHONY HALL

NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides

RIVER VOLGA

THE CAUCASUS—THE CRIMEA

NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30

Tickets 50c, $1.10, $1.65

SUN. AFT. NOV. 27 AT 3:30 — **TITO SCHIPA**

WED. EVE. NOV. 30 AT 8:15 — **VERDI'S REQUIEM**
BENEFIT ST. ELIZABETH'S HOSPITAL
AUSPICES OF LEAGUE OF CATHOLIC WOMEN
TICKETS $1.00, $1.50, $2.00, $2.50; no tax

THURS. EVE. DEC. 1 AT 8:15 — COMMANDER RICHARD E. **BYRD**
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FAREWELL DEC. 4 — **SCHUMANN-HEINK**

SUN. EVE. Dec. 4 AT 8:15 — ROMAN POLYPHONIC SINGERS KNOWN AS **THE VATICAN CHOIRS**
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir.
Returning to Boston After an Absence of Eight Years

SUN. AFT. DEC. 11 AT 3:30 — **GALLI-CURCI**

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall.)

APV NOV

SYMPHONY HALL

TODAY AT 3:30 — **TITO SCHIPA**

TONIGHT AT 8:30 — JUNIOR LEAGUE OF BOSTON PRESENTS **RICHARD HALLIBURTON**
ILLUSTRATED LECTURE
"ROYAL [illegible]"
TICKETS $1.00 UP

NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides

LENINGRAD

NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30

Tickets 50c, $1.10, $1.65

Farewell DEC. 4 AT 3:30 — **SCHUMANN-HEINK**

NEXT SUN. EVE. Dec. 4 AT 8:15 — ROMAN POLYPHONIC SINGERS KNOWN AS **THE VATICAN CHOIRS**
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir.
Returning to Boston After an Absence of Eight Years

SUN. AFT. DEC. 11 AT 3:30 — **GALLI-CURCI**

SUN. AFT. DEC. 18 AT 3:30 MON. EVE. DEC. 19 AT 8:15 — PENSION FUND CONCERT **"THE MESSIAH"**
BOSTON SYMPHONY ORCHESTRA
HANDEL and HAYDN SOCIETY
SERGE KOUSSEVITZKY, Conductor
SOLOISTS
FRIEDA HEMPEL, Soprano — ARTHUR HACKETT, Tenor
KATHRYN MEISLE, Contralto — FRASER GANGE, Bass
Tickets at Box Office, $3.00, $2.50, $2.00, $1.50
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

[76]

SYMPHONY HALL

TODAY AT 3:30 — **TITO SCHIPA**

TONIGHT AT 8:30 — JUNIOR LEAGUE OF BOSTON PRESENTS
RICHARD HALLIBURTON
ILLUSTRATED LECTURE
"ROYAL ROAD TO ROMANCE"
TICKETS $1.00 UP

NEXT WED. EVE. NOV. 30 AT 8:15 — **VERDI'S REQUIEM**
BENEFIT ST. ELIZABETH'S HOSPITAL
AUSPICES OF LEAGUE OF CATHOLIC WOMEN
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"THE ATLANTIC AND OTHER FLIGHTS"
AUSPICES OF THE WOMEN'S CITY CLUB
Tickets $2.50, $2.00, $1.50, $1.00, plus tax

NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
LENINGRAD
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FAREWELL DEC. 4 AT 3:30 — **SCHUMANN-HEINK**

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Returning to Boston After an Absence of Eight Years

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DR. ARCHIBALD T. DAVISON, Conductor
Soloist—FRANK RAMSEYER—Piano
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BOSTON SYMPHONY ORCHESTRA
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FRIEDA HEMPEL, Soprano — ARTHUR HACKETT, Tenor
KATHRYN MEISLE Contralto — FRASER GANGE, Bass
Tickets at Box Office, $3.00, $2.50, $2.00, $1.50

MON. EVE. DEC. 19 AT 8:15 — **BOSTON SYMPHONY ORCHESTRA**
YOUNG PEOPLE'S CONCERT WED. AFT., NOV. 30, at 4 P. M.
ADULTS ADMITTED ACCOMPANIED BY CHILDREN
TICKETS 35c. ON SALE MONDAY AT THE BOX OFFICE
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER Nov 27

SYMPHONY HALL
TONIGHT at 8:15
COMMANDER RICHARD E. **BYRD**
"THE ATLANTIC AND OTHER FLIGHTS"
Auspices of the Women's City Club
Tickets $2.50, $2.00, $1.50, $1.00, plus tax

NEWMAN Travel Talks Color Views Motion Pictures
TOM'W EVE. at 8:15 NEXT SAT. MAT. at 2:30
LENINGRAD
Tickets 50c to $1.50 Now

HER DEC 1

SYMPHONY HALL
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NEWMAN Travel Talks Color Views Motion Pictures
Tomorrow Eve. at 8:15 Next Sat. Mat. at 2:30
LENINGRAD
Tickets 50c to $1.50 Now

POST DEC 1

SYMPHONY HALL
SUN. AFT., DEC. 11
AT 3.30
GALLI-CURCI
ONLY BOSTON CONCERT THIS SEASON
Tickets $1.00 to $2.50 (plus tax)

TRANS DEC 1

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8:15 TOMOR at 2:30
LENINGRAD
Tickets 50c to $1.50 Now
NEXT SUN. EVE. AT 8:15
Roman Polyphonic Singers Known As
The Vatican Choirs
60 Voices—Rt. Rev. Mons. Raffaele S. Casmiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

GLOBE DEC 2

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8:15 TOMOR at 2:30
LENINGRAD
Tickets 50c to $1.50 Now
NEXT SUN. EVE. AT 8:15
Roman Polyphonic Singers Known As
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SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

HER DEC 2

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POST DEC 1

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SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

POST DEC 3

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TODAY AT 2:30
LENINGRAD
Tickets 50c to $1.50 Now
TOMORROW EVE. AT 8:15
Roman Polyphonic Singers Known As
The Vatican Choirs
60 Voices—Rt. Rev. Mons. Raffaele S. Casmiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

GLOBE DEC 3

SYMPHONY HALL
NEXT THURS. EVE. at 8:1
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
SOLOIST—FRANK RAMSEYER—PIANIST
Tickets $2.50 to $1.00—No Tax

Next Sun. Aft., Dec. 1
GALLI-CURCI
Only Boston Concert This Season
Tickets $1.00 to $2.50 (plus tax)

HER DEC 5

SYMPHONY HALL
NEXT THURS. EVE. AT 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist FRANK RAMSEYER Pianist
Tickets $2.50 to $1.00—No Tax

Next SUN. AFT., Dec. 11
AT 3.30
GALLI-CURCI
ONLY BOSTON CONCERT THIS SEASON
Tickets $1.00 to $2.50 (plus tax)

TRANS DEC 5

SYMPHONY HALL
Tomorrow Eve. At 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
SOLOIST FRANK RAMSEYER PIANO
TICKETS $1 TO $2.50, NO TAX

GLOBE DEC 7

SYMPHONY HALL
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

POST NOV 29

SYMPHONY HALL
SUN. AFT., DEC. 11 at 3:30
GALLI-CURCI

GLOBE NOV 29

SYMPHONY HALL
NEXT SUN. EVE. AT 8:15
Roman Polyphonic Singers Known As
The Vatican Choirs
60 Voices—Rt. Rev. Mons. Raffaele C. Casmiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

POST NOV 29

SYMPHONY HALL
SUN. AFT., DEC. 11, at 3.30
GALLI-CURCI

TRANS NOV 29

SYMPHONY HALL
TODAY AT 4:00
Boston Symphony Orchestra
YOUNG PEOPLE'S CONCERT
TICKETS 35c
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

GLOBE NOV 30

SYMPHONY HALL
TODAY AT 4:00
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERT
TICKETS 35c
NEXT SUN. EVE. AT 8:15
Roman Polyphonic Singers Known As
The Vatican Choirs
60 Voices—Rt. Rev. Mons. Raffaele C. Casmiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

POST NOV 20

SYMPHONY HALL
TODAY AT 4:00
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERT
TICKETS 35c
NEWMAM Travel Talks Color Views Motion Pictures
NEXT FRI EVE at 8:15 NEXT SAT MAT at 2:30
LENINGRAD
Tickets 50c to $1.50 Now
NEXT SUN. EVE. AT 8:15
Roman Polyphonic Singers Known As
THE VATICAN CHOIRS
60 Voices—Rt. Rev. Mons. Raffaele C. Casmiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

HER NOV 30

SYMPHONY HALL
Tomorrow Eve. at 8.15
COMMANDER RICHARD E. **BYRD**
"THE ATLANTIC AND OTHER FLIGHTS"
Auspices of the Women's City Club
Tickets $2.50 $2.00 $1.50 $1.00 plus tax

Roman Polyphonic Singers Known As
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60 Voices—Rt. Rev. Mons. Raffaele C. Casmiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3.30
GALLI-CURCI

TRANS NOV 30

SYMPHONY HALL
TONIGHT at 8:15
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NEWMAN Travel Talks Color Views Motion Pictures
Tomorrow Eve. at 8:15 Next Sat. Mat. at 2:30
LENINGRAD
Tickets 50c to $1.50 Now

GLOBE DEC 1

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8.15 TOMOR at 2.30
LENINGRAD
Tickets 50c to $1.50 Now

SUN. AFT., DEC. 11
AT 3.30
GALLI-CURCI
ONLY BOSTON CONCERT THIS SEASON
Tickets $1.00 to $2.50 (plus tax)

TRANS DEC 2

SYMPHONY HALL
TOMORROW AT 3.30 FARFWELL — **SCHUMANN-HEINK**

TOMORROW NIGHT AT 8.15 — ROMAN POLYPHONIC SINGERS KNOWN AS
THE VATICAN CHOIRS
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir.
Returning to Boston After an Absence of Eight Years

NEXT TUES. EVE. AT 8.15 — **APOLLO CLUB**
Soloists—MARIA CONDE, Soprano—GEORGE BOYNTON, Tenor
ARY DULFER, Violinist
Auspices Nurses Alumnae Ass'n. Boston Lying-in Hospital
Tickets $1.00, $1.50, $2.00, $2.50—No tax

NEXT THURS. EVE. DEC. 8 AT 8.15 — OPENING CONCERT—EIGHTH ANNUAL SERIES
HARVARD GLEE CLUB
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—FRANK RAMSEYER—Piano
TICKETS $2.50, $2.00, $1.50, $1.00—No tax

NEWMAN Traveltalks MOTION PICTURES and COLORED SLIDES
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
NORMANDY
BRITTANY—THE CHATEAUX
Tickets 50c, $1.10, $1.65

SUN. AFT. DEC. 11 AT 3.30 — **GALLI-CURCI**

TUES. EVE. DEC. 13 AT 8.15 — **DEBATE CAPITAL PUNISHMENT**
Attorney-General ARTHUR K. READING vs. Noted Lawyer CLARENCE S. DARROW
Tickets $2.75, $2.20, $1.65, $1.10

SUN. AFT. DEC. 18 AT 3.30 MON. EVE. DEC. 19 AT 8.15 — PENSION FUND CONCERT
"THE MESSIAH"
BOSTON SYMPHONY ORCHESTRA
HANDEL and HAYDN SOCIETY
SERGE KOUSSEVITZKY, Conductor
SOLOISTS
FRIEDA HEMPEL, Soprano — ARTHUR HACKETT, Tenor
KATHRYN MEISLE, Contra to — FRASER GANGE, Bass
Tickets at Box Office, $3.00, $2.50, $2.00, $1.50
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANS DEC 3

SYMPHONY HALL
NEXT THURS. EVE. at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
SOLOIST—FRANK RAMSEYER—PIANIST
Tickets $2.50 to $1.00—No Tax

Next Sun. Aft., Dec. 11
AT 3:30
GALLI-CURCI
Tickets $1.00 to $2.50 (plus tax)

TUES. EVE., DEC. 13, at 8:15
DEBATE
CAPITAL PUNISHMENT
Attorney-General ARTHUR K. READING vs. Noted Lawyer CLARENCE S. DARROW
Tickets $2.75, $2.20, $1.65, $1.10

HER DEC 1

[77]

SYMPHONY HALL

TODAY AT 3:30 — **TITO SCHIPA**

TONIGHT AT 8:30 — JUNIOR LEAGUE OF BOSTON PRESENTS
RICHARD HALLIBURTON
ILLUSTRATED LECTURE
"ROYAL ROAD TO ROMANCE"
TICKETS $1.00 UP

NEXT WED. EVE. NOV. 30 AT 8:15 — **VERDI'S REQUIEM**
BENEFIT ST. ELIZABETH'S HOSPITAL
AUSPICES OF LEAGUE OF CATHOLIC WOMEN
TICKETS $1.00, $1.50, $2.00, $2.50; no tax

NEXT THURS. EVE. DEC. 1 AT 8:15 — COMMANDER RICHARD E. **BYRD**
"THE ATLANTIC AND OTHER FLIGHTS"
AUSPICES OF THE WOMEN'S CITY CLUB
Tickets $2.50, $2.00, $1.50, $1.00, plus tax

NEWMAN Traveltalks Uncensored Motion Pictures and Colored Slides
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
LENINGRAD
Tickets 50c, $1.10, $1.65

FAREWELL DEC. 4 AT 3:30 — **SCHUMANN-HEINK**

NEXT SUN. EVE. Dec. 4 AT 8:15 — ROMAN POLYPHONIC SINGERS KNOWN AS
THE VATICAN CHOIRS
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir.
Returning to Boston After an Absence of Eight Years

THURS. EVE. DEC. 8 AT 8:15 — OPENING CONCERT—EIGHTH ANNUAL SERIES
HARVARD GLEE CLUB
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—FRANK RAMSEYER—Piano
TICKETS $2.50, $2.00, $1.50, $1.00—No tax

SUN. AFT. DEC. 11 AT 3:30 — **GALLI-CURCI**

SUN. AFT. DEC. 18 AT 3:30 — PENSION FUND CONCERT
"THE MESSIAH"
BOSTON SYMPHONY ORCHESTRA
HANDEL and HAYDN SOCIETY
SERGE KOUSSEVITZKY, Conductor
SOLOISTS
FRIEDA HEMPEL, Soprano — ARTHUR HACKETT, Tenor
KATHRYN MEISLE Contralto — FRASER GANGE, Bass
Tickets at Box Office, $3.00, $2.50, $2.00, $1.50

MON. EVE. DEC. 19 AT 8:15 — **BOSTON SYMPHONY ORCHESTRA**
YOUNG PEOPLE'S CONCERT WED. AFT., NOV. 30, at 4 P. M.
ADULTS ADMITTED ACCOMPANIED BY CHILDREN
TICKETS 35c, ON SALE MONDAY AT THE BOX OFFICE
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER Nov 27

SYMPHONY HALL
TONIGHT at 8:15
COMMANDER RICHARD E. **BYRD**
"THE ATLANTIC AND OTHER FLIGHTS"
Auspices of the Women's City Club
Tickets $2.50, $2.00, $1.50, $1.00, plus tax

NEWMAN Travel Talks Color Views Motion Pictures
TOM'W EVE. at 8:15 NEXT SAT. MAT. at 2:30
LENINGRAD
Tickets 50c to $1.50 Now

HER DEC 1

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Tomorrow Eve. at 8:15 Next Sat. Mat. at 2:30
LENINGRAD
Tickets 50c to $1.50 Now

POST DEC 1

SYMPHONY HALL

SUN. AFT., DEC. 11
AT 3.30
GALLI-CURCI
ONLY BOSTON CONCERT THIS SEASON
Tickets $1.00 to $2.50 (plus tax)

TRANS DEC 1

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8:15 TOMOR at 2.30
LENINGRAD
Tickets 50c to $1.50 Now
NEXT SUN. EVE. AT 8:15
Roman Polyphonic Singers Known As
The Vatican Choirs
60 Voices—Rt. Rev. Mons. Raffaele S. Casmiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

GLOBE DEC 2

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8:15 TOMOR at 2.30
LENINGRAD
Tickets 50c to $1.50 Now
NEXT SUN. EVE. AT 8:15
Roman Polyphonic Singers Known As
The Vatican Choirs
60 Voices—Rt. Rev. Mons. Raffaele C. Casmiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

HER DEC 2

SYMPHONY HALL
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LENINGRAD
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AT 3.30
GALLI-CURCI
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60 Voices—Rt. Rev. Mons. Raffaele C. Casmiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11. AT 3:30
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HER DEC 3

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
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LENINGRAD
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TOMORROW EVE. AT 8:15
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SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

GLOBE DEC 3

SYMPHONY HALL
NEXT THURS. EVE. at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
SOLOIST—FRANK RAMSEYER—PIANIST
Tickets $2.50 to $1.00—No Tax

Next Sun. Aft., Dec. 11
GALLI-CURCI
Only Boston Concert This Season
Tickets $1.00 to $2.50 (plus tax)

HER DEC 5

SYMPHONY HALL
NEXT THURS. EVE. AT 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist FRANK RAMSEYER Pianist
Tickets $2.50 to $1.00—No Tax

Next SUN. AFT., Dec. 11
AT 3.30
GALLI-CURCI
ONLY BOSTON CONCERT THIS SEASON
Tickets $1.00 to $2.50 (plus tax)

TRANS DEC 5

SYMPHONY HALL
Tomorrow Eve. At 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
SOLOIST FRANK RAMSEYER PIANO
TICKETS $1 TO $2.50, NO TAX

GLOBE DEC 7

SYMPHONY HALL
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

HER NOV 29

SYMPHONY HALL
SUN. AFT., DEC. 11 at 3:30
GALLI-CURCI

GLOBE NOV 29

SYMPHONY HALL
NEXT SUN. EVE. AT 8:15
Roman Polyphonic Singers Known As
The Vatican Choirs
60 Voices—Rt. Rev. Mons. Raffaele C. Casmiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

POST NOV 29

SYMPHONY HALL
SUN. AFT., DEC. 11, at 3.30
GALLI-CURCI

TRANS NOV 29

SYMPHONY HALL
TODAY AT 4:00
Boston Symphony Orchestra
YOUNG PEOPLE'S CONCERT
TICKETS 35c
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

GLOBE NOV 30

SYMPHONY HALL
TODAY AT 4:00
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERT
TICKETS 35c
NEXT SUN. EVE. AT 8:15
Roman Polyphonic Singers Known As
The Vatican Choirs
60 Voices—Rt. Rev. Mons. Raffaele C. Casmiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

POST NOV 20

SYMPHONY HALL
TODAY AT 4:00
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERT
TICKETS 35c
NEWMAM Travel Talks Color Views Motion Pictures
NEXT FRI EVE at 8:15 NEXT SAT MAT at 2:30
LENINGRAD
Tickets 50c to $1.50 Now
NEXT SUN. EVE. AT 8:15
Roman Polyphonic Singers Known As
THE VATICAN CHOIRS
60 Voices—Rt. Rev. Mons. Raffaele C. Casmiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

TREMONT

HER NOV 30

SYMPHONY HALL
Tomorrow Eve. at 8.15
COMMANDER RICHARD E. **BYRD**
"THE ATLANTIC AND OTHER FLIGHTS"
Auspices of the Women's City Club
Tickets $2.50 $2.00 $1.50 $1.00 plus tax
NEWMAN Travel Talks Color Views Motion Pictures
Tomorrow Eve. at 8:15 Next Sat. Mat. at 2:30
LENINGRAD
Tickets 50c to $1.50 Now

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SUN. AFT., DEC. 11, AT 3.30
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TRANS NOV 30

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NEWMAN Travel Talks Color Views Motion Pictures
Tomorrow Eve. at 8:15 Next Sat. Mat. at 2:30
LENINGRAD
Tickets 50c to $1.50 Now

GLOBE DEC 1

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8:15 TOMOR at 2.30
LENINGRAD
Tickets 50c to $1.50 Now
NEXT SUN. EVE. AT 8:15
Roman Polyphonic Singers Known As
The VATICAN CHOIRS
60 Voices—Rt. Rev. Mons. Raffaele C. Casmiri, Mus. Dir. Returning to Boston after an absence of eight years.
SUN. AFT., DEC. 11, AT 3:30
GALLI-CURCI

PIST DEC 1

SYMPHONY HALL
NEWMAN Travel Talks Uncensored Motion Pictures
TONIGHT at 8.15 TOMOR at 2.30
LENINGRAD
Tickets 50c to $1.50 Now

SUN. AFT., DEC. 11
AT 3.30
GALLI-CURCI
ONLY BOSTON CONCERT THIS SEASON
Tickets $1.00 to $2.50 (plus tax)

TRANS DEC 2

SYMPHONY HALL
TOMORROW AT 3.30 FAREWELL — **SCHUMANN-HEINK**

TOMORROW NIGHT AT 8.15 — ROMAN POLYPHONIC SINGERS KNOWN AS
THE VATICAN CHOIRS
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir.
Returning to Boston After an Absence of Eight Years

NEXT TUES. EVE. AT 8.15 — **APOLLO CLUB**
Soloists—MARIA CONDE, Soprano—GEORGE BOYNTON, Tenor
ARY DULFER, Violinist
Auspices Nurses Alumnae Ass'n. Boston Lying-in Hospital
Tickets $1.00, $1.50, $2.00, $2.50—No tax

NEXT THURS. EVE. DEC. 8 AT 8.15 — OPENING CONCERT—EIGHTH ANNUAL SERIES
HARVARD GLEE CLUB
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—FRANK RAMSEYER—Piano
TICKETS $2.50, $2.00, $1.50, $1.00—No tax

NEWMAN Traveltalks MOTION PICTURES and COLORED SLIDES
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
NORMANDY
BRITTANY—THE CHATEAUX
Tickets 50c, $1.10, $1.65

SUN. AFT. DEC. 11 AT 3.30 — **GALLI-CURCI**

TUES. EVE. DEC. 13 AT 8.15 — **DEBATE CAPITAL PUNISHMENT**
Attorney-General ARTHUR K. READING vs. Noted Lawyer CLARENCE S. DARROW
$2.75, $2.20, $1.65, $1.10

SUN. AFT. DEC. 18 AT 3.30 — PENSION FUND CONCERT
"THE MESSIAH"
BOSTON SYMPHONY ORCHESTRA
HANDEL and HAYDN SOCIETY
SERGE KOUSSEVITZKY, Conductor
SOLOISTS
FRIEDA HEMPEL, Soprano — ARTHUR HACKETT, Tenor
KATHRYN MEISLE, Contralto — FRASER GANGE, Bass
Tickets at Box Office, $3.00, $2.50, $2.00, $1.50

MON. EVE. DEC. 19 AT 8.15 — MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANS DEC 3

SYMPHONY HALL
NEXT THURS. EVE. at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
SOLOIST—FRANK RAMSEYER—PIANIST
Tickets $2.50 to $1.00—No Tax

Next Sun. Aft., Dec. 11
AT 3:30
GALLI-CURCI
(plus tax)
Tickets $1.00 to $2.50

TUES. EVE., DEC. 13, at 8:15
DEBATE
CAPITAL PUNISHMENT
Attorney-General ARTHUR K. READING vs. Noted Lawyer CLARENCE S. DARROW
Tickets $2.75, $2.20, $1.65, $1.10

HER DEC 1

[77]

CUT-OUT

SYMPHONY HALL

TOMORROW at 3:30 FAREWELL
SCHUMANN-HEINK

TOMORROW NIGHT at 8:15
ROMAN POLYPHONIC SINGERS KNOWN AS
THE VATICAN CHOIRS
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir.
Returning to Boston After an Absence of Eight Years

NEXT THURS. EVE. DEC. 8 AT 8:15
OPENING CONCERT—EIGHTH ANNUAL SERIES
HARVARD GLEE CLUB
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—FRANK RAMSEYER—Piano
TICKETS $2.50, $2.00, $1.50, $1.00—No tax

NEWMAN
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
Traveltalks MOTION PICTURES and COLORED SLIDES
NORMANDY
BRITTANY—THE CHATEAUX
Tickets 50c, $1.10, $1.65

SUN. AFT. DEC. 11 AT 3:30
GALLI-CURCI

TUES. EVE DEC. 13 AT 8:15
DEBATE—CAPITAL PUNISHMENT
Attorney-General ARTHUR K. — Noted Lawyer CLARENCE S.
READING vs. DARROW
Tickets $2.75, $2.20, $1.65, $1.10

[redacted]

AT 8:15
FRIEDA HEMPEL, Soprano — ARTHUR HACKETT, Tenor
KATHRYN MEISLE, Contralto — FRASER GANGE, Bass
Tickets at Box Office, $3.00, $2.50, $2.00, $1.50
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANS DEC 3

SYMPHONY HALL

TODAY at 3:30 FAREWELL
SCHUMANN-HEINK

TONIGHT at 8:15
ROMAN POLYPHONIC SINGERS KNOWN AS
THE VATICAN CHOIRS
60 Voices—Rt. Rev. Mons. Raffaele C. Casimiri, Mus. Dir.
Returning to Boston After an Absence of Eight Years

NEXT TUES. EVE. AT 8:15
APOLLO CLUB
Soloists—MARIA CONDE, Sop.—GEORGE BOYNTON, Tenor
ARY DULFER, Violinist
Auspices Nurses Alumnae Ass'n, Boston Lying-in Hospital
Tickets $1, $1.50, $2.00, $2.50 (No Tax)

NEXT THURS. EVE. DEC. 8 AT 8:15
OPENING CONCERT—EIGHTH ANNUAL SERIES
HARVARD GLEE CLUB
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—FRANK RAMSEYER—Piano
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Attorney-General ARTHUR K. — Noted Lawyer CLARENCE S.
READING vs. DARROW
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SUN. AFT. DEC. 18 AT 3:30
MON. EVE. DEC. 19 AT 8:15
PENSION FUND CONCERT
"THE MESSIAH"
BOSTON SYMPHONY ORCHESTRA
HANDEL and HAYDN SOCIETY
SERGE KOUSSEVITZKY, Conductor
SOLOISTS
FRIEDA HEMPEL, Soprano — ARTHUR HACKETT, Tenor
KATHRYN MEISLE, Contralto — FRASER GANGE, Bass
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HER DEC 4

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HARVARD GLEE CLUB
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SOLOIST—FRANK RAMSEYER—PIANO
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ADV DEC 4

DEC 4

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DEC 4

SYMPHONY HALL
TOMORROW EVE. at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist FRANK RAMSEYER Pianist
Tickets $2.50 to $1.00—No Tax

NEWMAN
Travel Talks. Color Views. Motion Pictures
NEXT FRI EVE AT 8.15 NEXT SAT MAT AT 2.30
NORMANDY
BRITTANY—THE CHATEAUX
Tickets 50c, $1.10, $1.65

Next SUN. AFT., Dec. 11
AT 3.30
GALLI-CURCI
Tickets $1.00 to $2.50
(plus tax)

TUES. EVE., Dec. 13, at 8.15
DEBATE
CAPITAL PUNISHMENT
Attorney-General ARTHUR K. — Noted Lawyer CLARENCE S.
READING vs. DARROW
Tickets $2.75, $2.20, $1.65, $1.10

TRANS DEC 7

SYMPHONY HALL
TOMORROW EVE. at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
SOLOIST—FRANK RAMSEYER—PIANIST
Tickets $2.50 to $1.00—No Tax

NEWMAN
Travel Talks Color Views Motion Pictures
NEXT FRI EVE AT 8:15 NEXT SAT MAT AT 2:30
NORMANDY
BRITTANY—THE CHATEAUX
Tickets 50c, $1.10, $1.65

Next Sun. Aft., Dec. 11
AT 3:30
GALLI-CURCI
Tickets $1.00 to $2.50
(plus tax)

TUES. EVE., DEC. 13, at 8:15
DEBATE
CAPITAL PUNISHMENT
Attorney-General ARTHUR K. — Noted Lawyer CLARENCE S.
READING vs. DARROW
Tickets $2.75, $2.20, $1.65, $1.10

HER DEC 7

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TONIGHT at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
SOLOIST—FRANK RAMSEYER—PIANIST
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TOMORROW AT 8:15 NEXT SAT MAT AT 2:30
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READING vs. DARROW
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HER DEC 8

SYMPHONY HALL
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HARVARD GLEE CLUB
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POST DEC 6

[redacted]

SYMPHONY HALL

TODAY at 3:30 FAREWELL
SCHUMANN-HEINK

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Auspices Nurses Alumnae Ass'n, Boston Lying-in Hospital
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HARVARD GLEE CLUB
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Soloist—FRANK RAMSEYER—Piano
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GALLI-CURCI

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BOSTON SYMPHONY ORCHESTRA
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SERGE KOUSSEVITZKY, Conductor
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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

[redacted]

[79]

CUT-OUT

SYMPHONY HALL

TOMORROW at 3:30 FAREWELL — **SCHUMANN-HEINK**

TOMORROW NIGHT at 8:15 — ROMAN POLYPHONIC SINGERS KNOWN AS **THE VATICAN CHOIRS**
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DR. ARCHIBALD T. DAVISON, Conductor
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SAT. MAT. AT 2:30 — Tickets 50c, $1.10, $1.65

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[redacted]

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TRANS DEC 3

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SERGE KOUSSEVITZKY, Conductor
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HER DEC 4

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HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist FRANK RAMSEYER Pianist
Tickets $2.50 to $1.00—No Tax

NEWMAN Travel Talks. Color Views Motion Pictures
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CAPITAL PUNISHMENT
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READING vs. DARROW
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TRANS DEC 7

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Tickets $2.75, $2.20, $1.65, $1.10

POST DEC 6

[79]

CUT-OUT

SYMPHONY HALL
TONIGHT at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist FRANK RAMSEYER Pianist
Tickets $2.50 to $1.00—No Tax

NEWMAN Travel Talks Color Views Motion Pictures
Tomorrow Eve. AT 8:15 NEXT SAT. MAT AT 2:30
NORMANDY
BRITTANY—THE CHATEAUX
Tickets 50c, $1.10, $1.65

Next SUN. AFT., Dec. 11
AT 3:30
GALLI-CURCI
Tickets $1.00 to $2.50
(plus tax)

TUES. EVE., Dec. 13, at 8:15
DEBATE
CAPITAL PUNISHMENT
Attorney-General ARTHUR K. — Noted Lawyer CLARENCE S.
READING vs. DARROW
Tickets $2.75, $2.20, $1.65, $1.10

GLOBE DEC 3

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT AT 8:15 TOMORROW MAT AT 2:30
NORMANDY
BRITTANY—THE CHATEAUX
Tickets 50c, $1.10, $1.65

Next SUN. AFT., Dec. 11
AT 3:30
GALLI-CURCI
Tickets $1.00 to $2.50
(plus tax)

TUES. EVE., Dec. 13, at 8:15
DEBATE
CAPITAL PUNISHMENT
Attorney-General ARTHUR K. — Noted Lawyer CLARENCE S.
READING vs. DARROW
Tickets $2.75, $2.20, $1.65, $1.10

GLOBE DEC 9

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TODAY AT 2:30
NORMANDY
BRITTANY—THE CHATEAUX
Tickets 50c, $1.10, $1.65

TOMORROW
At 3:30
GALLI-CURCI
Tickets $1.00 to $2.50
(plus tax)

HER DEC 10

SYMPHONY HALL
TOMORROW AT 3:30
GALLI-CURCI
NEXT TUES. EVE., AT 8:15
DEBATE
CAPITAL PUNISHMENT
ARTHUR K. — CLARENCE S.
READING vs. DARROW
Attorney-General — Celebrated Lawyer
TICKETS $1.00 to $2.50, Plus Tax

AMER DEC 10

SYMPHONY HALL
TOMORROW AT 2:30
GALLI-CURCI
NEXT TUES. EVE. AT 8:15
DEBATE—CAPITAL PUNISHMENT
Attorney-General ARTHUR K. — Noted Lawyer CLARENCE S.
READING vs. DARROW
Tickets $2.75, $2.20, $1.65, $1.10

NEWMAN Traveltalks MOTION PICTURES and COLORED SLIDES
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

SUN. AFT. DEC. 18
MON. EVE. DEC. 19
PENSION FUND CONCERT
"THE MESSIAH"

SUN. AFT. JAN. 1 AT 3.30
The English Singers

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANS DEC 10

SYMPHONY HALL
TONIGHT at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
SOLOIST—FRANK RAMSEYER—PIANIST
Tickets $2.50 to $1.00—No Tax

NEWMAN Travel Talks Color Views Motion Pictures
Tomorrow Eve. AT 8:15 Next Sat. Mat. AT 2:30
NORMANDY
BRITTANY—THE CHATEAUX
Tickets 50c, $1.10, $1.65

Next Sun. Aft., Dec. 11
At 3:30
GALLI-CURCI
Tickets $1.00 to $2.50
(plus tax)

POST DEC 2

SYMPHONY HALL
TONIGHT at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist FRANK RAMSEYER Pianist
Tickets $2.50 to $1.00—No Tax

Next SUN. AFT., Dec. 11
AT 3.30
GALLI-CURCI
Tickets $1.00 to $2.50
(plus tax)

TUES. EVE., Dec. 13, at 8:15
DEBATE
CAPITAL PUNISHMENT
Attorney-General ARTHUR K. — Noted Lawyer CLARENCE S.
READING vs. DARROW
Tickets $2.75, $2.20, $1.65, $1.10

TRANS DEC 3

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT AT 8:15 Tom'w Mat. AT 2.30
NORMANDY
BRITTANY — THE CHATEAUX
Tickets 50c, $1.10, $1.65

Next SUN. AFT., Dec. 11
AT 3.30
GALLI-CURCI
Tickets $1.00 to $2.50
(plus tax)

TUES. EVE., Dec. 13, at 8.15
DEBATE
CAPITAL PUNISHMENT
Attorney-General ARTHUR K. — Noted Lawyer CLARENCE S.
READING vs. DARROW
Tickets $2.75, $2.20, $1.65, $1.10

HER DEC 9

SYMPHONY HALL
TONIGHT AT 8:15 TOMORROW MAT AT 2:30
NORMANDY
BRITTANY—THE CHATEAUX
Tickets 50c, $1.10, $1.65

Next SUN. AFT., Dec. 11
AT 3:30
GALLI-CURCI
Tickets $1.00 to $2.50
(plus tax)

TUES. EVE., Dec. 13, at 8:15
DEBATE
CAPITAL PUNISHMENT
Attorney-General ARTHUR K. — Noted Lawyer CLARENCE S.
READING vs. DARROW
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TRANS DEC 9

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TOMORROW
AT 3:30
GALLI-CURCI
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(plus tax)

GLOBE DEC 10

SYMPHONY HALL
TOMORROW EVE., at 8.15
DEBATE ON
Capital Punishment
CLARENCE
DARROW
Noted Criminal Lawyer
vs.
Attorney-General ARTHUR K.
READING
Dr. W. H. P. FAUNCE
President of Brown University, Chairman
TICKETS NOW ON SALE

TRANS DEC 12

SYMPHONY HALL
TOMORROW EVE., at 8.15
DEBATE ON
Capital Punishment
CLARENCE
DARROW
Noted Criminal Lawyer
vs.
Attorney-General ARTHUR K.
READING
Dr. W. H. P. FAUNCE
President of Brown University, Chairman
TICKETS NOW ON SALE

TRANS DEC 12

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT AT 8.15 Tom'w Mat. AT 2.30
NORMANDY
BRITTANY — THE CHATEAUX
Tickets 50c, $1.10, $1.65

Next SUN. AFT., Dec. 11
AT 3.30
GALLI-CURCI
Tickets $1.00 to $2.50
(plus tax)

TUES. EVE., Dec. 13, at 8.15
DEBATE
CAPITAL PUNISHMENT
Attorney-General ARTHUR K. — Noted Lawyer CLARENCE S.
READING vs. DARROW
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HER DEC 9

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GLOBE DEC 10

SYMPHONY HALL
TODAY AT 3:30
GALLI-CURCI
NEXT TUES. EVE., AT 8:15
DEBATE
CAPITAL PUNISHMENT
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READING vs. DARROW
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NEWMAN Travel Talks Color Views Motion Pictures
Next Fri. Eve. AT 8:15 — Next Sat. Mat. AT 2:30
PARIS BY NIGHT
THE PYRENEES AND FRENCH ALPS
Tickets 50c to $1.50 Now

NEXT SUN. AFT. AT 3:30
MON. EVE., DEC. 19, AT 8:15
PENSION FUND CONCERT
THE MESSIAH

GLOBE DEC 4

SYMPHONY HALL
TOMORROW EVE., at 8.15
DEBATE ON
Capital Punishment
CLARENCE
DARROW
Noted Criminal Lawyer
vs.
Attorney-General ARTHUR K.
READING
Dr. W. H. P. FAUNCE
President of Brown University, Chairman
TICKETS NOW ON SALE

TRANS DEC 12

[redacted]

TRANS DEC 10

[redacted]

S, with Enlightening Figur

The principal argument now set forth by Se
George W. Norris and other advocates for the gover
ownership and operation of public utilities in the U

NEXT TUES. EVE. AT 8:15
DEBATE — CAPITAL PUNISHMENT
Attorney-General ARTHUR K. — Noted Lawyer CLARENCE S.
READING vs. DARROW
Tickets $2.75, $2.20, $1.65, $1.10

NEWMAN Traveltalks MOTION PICTURES and COLORED SLIDES
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
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SUN. AFT. DEC. 18
MON. EVE. DEC. 19
PENSION FUND CONCERT
"THE MESSIAH"

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST DEC 11

[redacted]

NEXT TUES. EVE. AT 8:15
DEBATE—CAPITAL PUNISHMENT
Attorney-General ARTHUR K. — Noted Lawyer CLARENCE S.
READING vs. DARROW
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TRAV DEC 10

TODAY AT 3:30
SYMPHONY HALL
GALLI-CURCI

NEXT TUES. EVE. AT 8:15
DEBATE — CAPITAL PUNISHMENT
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READING vs. DARROW
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"THE MESSIAH"

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TRANS DEC 11

SYMPHONY HALL
TONIGHT
ATTORNEY GENERAL
Darrow vs. Reading
DEBATE
"CAPITAL PUNISHMENT"
DR. W. H. P. FAUNCE, President Brown University, CHAIRMAN
(This Debate Will Not Be Broadcasted)

DEC 13

[79] POST

CUT-OUT

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TONIGHT at 8:15
HARVARD GLEE CLUB
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TUES. EVE., Dec. 13, at 8:15
DEBATE
CAPITAL PUNISHMENT
Attorney-General ARTHUR K. Noted Lawyer CLARENCE S.
READING vs. DARROW
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GLOBE DEC 3

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CAPITAL PUNISHMENT
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READING vs. DARROW
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HER DEC 9

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TOMORROW
At 3:30
GALLI-CURCI
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HER DEC 10

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TOMORROW AT 3:30
GALLI-CURCI
NEXT TUES. EVE., AT 8:15
DEBATE
CAPITAL PUNISHMENT
ARTHUR K. CLARENCE S.
READING vs. DARROW
Attorney-General Celebrated Lawyer
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Next Fri. Eve. AT 8:15 Next Sat. Mat. AT 2:30
PARIS BY NIGHT
THE PYRENEES AND FRENCH ALPS
Tickets 50c to $1.50 Now

NEXT SUN. AFT. AT 3:30
MON. EVE., DEC. 19, AT 8:15
PENSION FUND CONCERT
THE MESSIAH

GLOBE DEC 4

SYMPHONY HALL
TOMORROW EVE., at 8.15
DEBATE ON
Capital Punishment
CLARENCE
DARROW
Noted Criminal Lawyer
vs.
Attorney-General ARTHUR K.
READING
Dr. W. H. P. FAUNCE
President of Brown University, Chairman
TICKETS NOW ON SALE

TRANS DEC 12

SYMPHONY HALL
TOMORROW EVE., at 8.15
DEBATE ON
Capital Punishment
CLARENCE
DARROW
Noted Criminal Lawyer
vs.
Attorney-General ARTHUR K.
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President of Brown University, Chairman
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SYMPHONY HALL
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GALLI-CURCI
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DEBATE
CAPITAL PUNISHMENT
ARTHUR K. CLARENCE S.
READING vs. DARROW
Attorney-General Celebrated Lawyer
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AMER DEC 10

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TOMORROW AT 3:30
GALLI-CURCI
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ARTHUR K. CLARENCE S.
READING vs. DARROW
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GLOBE DEC 10

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READING vs. DARROW
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READING vs. DARROW
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POST DEC 10

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TOMORROW AT 3:30
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READING vs. DARROW
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READING vs. DARROW
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CAPITAL PUNISHMENT
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READING vs. DARROW
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POST DEC 12

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TOMORROW AT 3:30
GALLI-CURCI
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DEBATE
CAPITAL PUNISHMENT
ARTHUR K. CLARENCE S.
READING vs. DARROW
Attorney-General Celebrated Lawyer
TICKETS $1.00 to $2.50, Plus Tax

POST DEC 13

CUT-OUT

SYMPHONY HALL
TONIGHT, at 8:15
DARROW
vs.
READING
DEBATE, CAPITAL PUNISHMENT
Plenty of $1.00 Tickets

AMER DEC 17

SYMPHONY HALL
TONIGHT at 8:15
DARROW
vs.
READING
DEBATE CAPITAL PUNISHMENT
Dr W. H. P. Faunce, Pres. Brown Univ., Chairman.

POST HER DEC 13

SYMPHONY HALL
Tonight at 8.15
DARROW
vs.
READING
DEBATE: CAPITAL PUNISHMENT
DR. W. H. P. FAUNCE
Pres. Brown University, Chairman

TRANS DEC 13

SYMPHONY HALL
TONIGHT at 8:15
DARROW
vs.
READING
DEBATE CAPITAL PUNISHMENT
DR. W. H. P. FAUNCE, Pres. Brown Univ., Chairman

GLOBE DEC 13

SYMPHONY HALL
TONIGHT at 8:15
DARROW
vs.
READING
DEBATE CAPITAL PUNISHMENT
DR. W. H. P. FAUNCE, Pres. Brown Univ., Chairman

TRAV DEC 13

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
NEXT FRI EVE AT 8:15 NEXT SAT EVE AT 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

HER DEC 14

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
FRIDAY at 8.15 SAT. Mat. at 2.30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

TRANS DEC 14

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW at 8:15 SAT. MAT. at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

POST DEC 15

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW at 8:15 SAT. MAT. at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

GLOBE DEC 15

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
Tomorrow at 8:15 Sat. Mat. at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

HER DEC 15

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW at 8:15 SAT. MAT. at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

TRANS DEC 15

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMORROW at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

POST DEC 16

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMORROW at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

GLOBE DEC 16

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMORROW at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

HER DEC 16

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMORROW at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

TRANS DEC 16

SYMPHONY HALL
TOMORROW AT 3:30
MONDAY at 8:15
PENSION FUND CONCERT
THE MESSIAH
SUN. AFT., JAN. 1, at 3:30
English Singers
SUN. AFT., JAN. 8, AT 3:30
HEIFETZ
SUN. AFT. JAN. 15, AT 3:30
PADEREWSKI

TRANS DEC 17

SYMPHONY HALL
TOMORROW AT 3.30
MONDAY at 8.15
PENSION FUND CONCERTS
THE MESSIAH

HER DEC 17

SYMPHONY HALL
TODAY AT 3:30
TOMORROW AT 8:15
PENSION FUND CONCERT
THE MESSIAH
SUN. AFT., JAN. 1, at 3:30
English Singers
SUN. AFT., JAN. 8 AT 3:30
HEIFETZ
SUN. AFT., JAN. 15 AT 3:30
PADEREWSKI

POST DEC 12

SYMPHONY HALL
TODAY AT 3:30
TOMORROW AT 8:15
PENSION FUND CONCERTS
THE MESSIAH
SUN. AFT., JAN. 1, at 3:30
English Singers
SUN. AFT., JAN. 8, AT 3:30
HEIFETZ
SUN. AFT., JAN. 15, AT 3:30
PADEREWSKI

HER DEC 18

SYMPHONY HALL
TODAY AT 3:30
TOMORROW AT 8:15
PENSION FUND CONCERT
THE MESSIAH
SUN. AFT., JAN. 1, at 3:30
English Singers
SUN. AFT., JAN. 8, AT 3:30
HEIFETZ
SUN. AFT., JAN. 15, AT 3:30
PADEREWSKI

TRANS DEC 18

SYMPHONY HALL
TODAY AT 3:30
TOMORROW AT 8:15
PENSION FUND CONCERTS
THE MESSIAH
SUN. AFT., JAN. 1, at 3:30
English Singers
SUN. AFT., JAN. 8, AT 3:30
HEIFETZ
SUN. AFT., JAN. 15, AT 3:30
PADEREWSKI

POST DEC 18

SYMPHONY HALL
TOMORROW AT 3.30
MONDAY at 8.15
PENSION FUND CONCERTS
THE MESSIAH

HER DEC 17

SYMPHONY HALL
TODAY AT 3:30
TOMORROW AT 8:15
PENSION FUND CONCERT
THE MESSIAH
SUN. AFT., JAN. 1, at 3:30
English Singers
SUN. AFT., JAN. 8, AT 3:30
HEIFETZ
SUN. AFT. JAN. 15, AT 3:30
PADEREWSKI

ADV DEC 13

Post Amusements Dec 29

SYMPHONY HALL
MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN Conductor
BURTON HOLMES
NEW TRAVEL REVUES
FRI. EVES.—SAT. MATS.
BEGINNING JAN. 6, 7
Happy Hawaii—Glories of Paris
Frivolities of Paris
Vienna—Heart of Italy
COURSE TICKETS NOW ON SALE
PRICES $6.60, $4.40, $2.50, Tax Inc.

Globe AMUSEMENTS Dec 29

SYMPHONY HALL
MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN Conductor
BURTON HOLMES
NEW TRAVEL REVUES
FRI. EVES.—SAT. MATS.
BEGINNING JAN. 6, 7
Happy Hawaii—Glories of Paris
Frivolities of Paris
Vienna—Heart of Italy
COURSE TICKETS NOW ON SALE
PRICES $6.60, $4.40, $2.50, Tax Inc.

SYMPHONY HALL
TOMORROW AT 3.30
MONDAY at 8.15
PENSION FUND CONCERTS
THE MESSIAH

HER DEC 17

SYMPHONY HALL
TODAY AT 3:30
TOMORROW AT 8:15
PENSION FUND CONCERT
THE MESSIAH
SUN. AFT., JAN. 1, at 3:30
English Singers
SUN. AFT., JAN. 8, AT 3:30
HEIFETZ
SUN. AFT. JAN. 15, AT 3:30
PADEREWSKI

ADV DEC 13

SYMPHONY HALL
TOMORROW AT 3.30
MONDAY at 8.15
PENSION FUND CONCERTS
THE MESSIAH

HER DEC 17

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TODAY AT 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

POST DEC 17

Herald Amusements Dec 29

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3:30
English Singers
BURTON HOLMES
NEW TRAVEL REVUES
FRI. EVES.—SAT. MATS.
BEGINNING JAN. 6, 7
Happy Hawaii—Glories of Paris
Frivolities of Paris
Vienna—Heart of Italy
COURSE TICKETS NOW ON SALE
PRICES $6.60, $4.40, $2.50, Tax Inc.

Globe Dec 25

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3:30
English Singers
MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
(FATHER FINN)
(Conductor)
SUN. AFT., JAN. 8, at 8:30
HEIFETZ
SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
SUN. AFT., JAN. 22, at 3:30
TALLEY
BURTON HOLMES
NEW JOYOUSLY ILLUSTRATED
—TRAVEL REVUES—
5 FRIDAY NIGHTS SATURDAY MATS. 5
Beginning Jan. 6, 7
HAPPY HAWAII
GLORIES OF PARIS
FRIVOLITIES OF PARIS
VIENNA—AUSTRIAN ALPS
HEART OF ITALY
SALE COURSE TICKETS
OPENS TUESDAY
Prices $6.60, $4.40, $2.50
(Inc. Tax)

SYMPHONY HALL
TONIGHT at 8:15 TOMORROW at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

GLOBE DEC 16

SYMPHONY HALL
TODAY AT 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

GLOBE DEC 17

Transcript Dec 29

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3.30
English Singers
MON. EVE., JAN. 2 at 8.15
PAULIST CHOIR
FATHER FINN Conductor
SUN. AFT., JAN. 8, at 3.30
HEIFETZ
SUN. AFT., JAN. 15, at 3.30
PADEREWSKI

[redacted]

BURTON HOLMES
NEW JOYOUSLY ILLUSTRATED
--TRAVEL REVUES--
5 FRIDAY NIGHTS SATURDAY MATS. 5
Beginning Jan. 6, 7
HAPPY HAWAII
GLORIES OF PARIS
FRIVOLITIES OF PARIS
VIENNA—AUSTRIAN ALPS
HEART OF ITALY
SALE COURSE TICKETS
OPENS TUESDAY
Prices $6.60, $4.40, $2.50
(Inc. Tax)

Wed Amusements Dec 28

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3:30
English Singers
BURTON HOLMES
New Travel Revues
Fri. Eves.—Sat. Mats.
Beginning Jan. 6-7
Happy Hawaii—Glories of Paris
—Frivolities of Paris—Vienna—
Heart of Italy
COURSE TICKETS NOW ON SALE
PRICES—$6.60, $4.40, $2.50 (Tax Inc.)

Advertiser Dec 25

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3:30
English Singers
MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN
Conductor
SUN. AFT., JAN. 8, at 3:30
HEIFETZ
SUN, AFT., JAN. 15, at 3:30
PADEREWSKI
SUN. AFT., JAN. 22, at 3:30
TALLEY
BURTON HOLMES
NEW JOYOUSLY ILLUSTRATED
--TRAVEL REVUES--
5 FRIDAY NIGHTS SATURDAY MATS. 5
Beginning Jan. 6, 7
HAPPY HAWAII
GLORIES OF PARIS
FRIVOLITIES OF PARIS
VIENNA—AUSTRIAN ALPS
HEART OF ITALY
SALE COURSE TICKETS
OPENS TUESDAY
Prices $6.60, $4.40, $2.50
(Inc. Tax)

TRANS Amusements Dec 28

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3.30
English Singers
NEXT MON. EVE., JAN. 2, at 8.15
PAULIST CHOIR
FATHER FINN Conductor
SUN. AFT., JAN. 8, at 3.30
HEIFETZ
BURTON HOLMES
NEW TRAVEL REVUES
FRI. EVES.—SAT. MATS.
Beginning Jan. 6, 7
HAPPY HAWAII
GLORIES OF PARIS
FRIVOLITIES OF PARIS
VIENNA HEART OF ITALY
COURSE TICKETS NOW ON SALE
PRICES $6.60, $4.40, $2.50, Tax Inc.

[80]

CUT-OUT

SYMPHONY HALL
TONIGHT, at 8:15
DARROW
vs.
READING
DEBATE, CAPITAL PUNISHMENT
Plenty of $1.00 Tickets

AMER DEC 13

SYMPHONY HALL
TONIGHT at 8:15
DARROW
vs.
READING
DEBATE CAPITAL PUNISHMENT
Dr W. H. P. Faunce, Pres. Brown Univ., Chairman.

HER DEC 13

SYMPHONY HALL
Tonight at 8.15
DARROW
vs.
READING
DEBATE: CAPITAL PUNISHMENT
DR. W. H. P. FAUNCE
Pres, Brown University, Chairman

TRANS DEC 13

SYMPHONY HALL
TONIGHT at 8:15
DARROW
vs.
READING
DEBATE CAPITAL PUNISHMENT
DR. W. H. P. FAUNCE, Pres. Brown Univ., Chairman

GLOBE DEC 13

SYMPHONY HALL
TONIGHT at 8:15
DARROW
vs.
READING
DEBATE CAPITAL PUNISHMENT
DR. W. H. P. FAUNCE, Pres. Brown Univ., Chairman

TRAV DEC 13

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
NEXT FRI EVE AT 8:15 NEXT SAT EVE AT 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

HER DEC 14

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
FRIDAY at 8.15 SAT. Mat. at 2.30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

TRANS DEC 14

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW at 8:15 SAT. MAT. at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

POST DEC 15

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW at 8:15 SAT. MAT. at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

GLOBE DEC 15

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMORROW at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

HER DEC 15

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW at 8:15 SAT. MAT. at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

TRANS DEC 15

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMORROW at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

POST DEC 16

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMORROW at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

GLOBE DEC 16

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMORROW at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

HER DEC 16

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMORROW at 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

TRANS DEC 16

TOMORROW AT 3.30
MONDAY at 8.15
PENSION FUND CONCERTS
THE MESSIAH

HER DEC 17

SYMPHONY HALL
TODAY AT 3:30
TOMORROW AT 8:15
PENSION FUND CONCERT
THE MESSIAH
SUN. AFT., JAN. 1, at 3:30
English Singers
SUN. AFT., JAN. 8, AT 3:30
HEIFETZ
SUN. AFT. JAN. 15, AT 3:30
PADEREWSKI

ADV DEC 13

SYMPHONY HALL
TODAY AT 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

POST DEC 17

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TODAY AT 2:30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

GLOBE DEC 17

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8.15 TOMORROW at 2.30
PARIS BY NIGHT
THE PYRENEES and FRENCH ALPS
Tickets 50c, $1.10, $1.65

TRANS DEC 16

SYMPHONY HALL
TOMORROW AT 3:30
MONDAY AT 8:15
PENSION FUND CONCERT
THE MESSIAH
SUN. AFT., JAN. 1, at 3:30
English Singers
SUN. AFT., JAN. 8, AT 3:30
HEIFETZ
SUN. AFT. JAN. 15, AT 3:30
PADEREWSKI

TRANS DEC 17

SYMPHONY HALL
TODAY AT 3:30
TOMORROW AT 8:15
PENSION FUND CONCERT
THE MESSIAH
SUN. AFT., JAN. 1, at 3:30
English Singers
SUN. AFT., JAN. 8 AT 3:30
HEIFETZ
SUN. AFT., JAN. 15 AT 3:30
PADEREWSKI

POST DEC 18

SYMPHONY HALL
TODAY AT 3:30
TOMORROW AT 8:15
PENSION FUND CONCERTS
THE MESSIAH
SUN. AFT., JAN. 1, at 3:30
English Singers
SUN. AFT., JAN. 8, AT 3:30
HEIFETZ
SUN. AFT., JAN. 15, AT 3:30
PADEREWSKI

HER DEC 18

Herald Amusements Dec 29

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3:30
English Singers
BURTON HOLMES
NEW TRAVEL REVUES
FRI. EVES.—SAT. MATS.
BEGINNING JAN. 6, 7
Happy Hawaii—Glories of Paris
Frivolities of Paris
Vienna—Heart of Italy
COURSE TICKETS NOW ON SALE
PRICES $6.60, $4.40, $2.50, Tax Inc.

Post Amusements Dec 29

SYMPHONY HALL
MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN Conductor
BURTON HOLMES
NEW TRAVEL REVUES
FRI. EVES.—SAT. MATS.
BEGINNING JAN. 6, 7
Happy Hawaii—Glories of Paris
Frivolities of Paris
Vienna—Heart of Italy
COURSE TICKETS NOW ON SALE
PRICES $6.60, $4.40, $2.50, Tax Inc.

Globe AMUSEMENTS Dec 29

SYMPHONY HALL
MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN Conductor
BURTON HOLMES
NEW TRAVEL REVUES
FRI. EVES.—SAT. MATS.
BEGINNING JAN. 6, 7
Happy Hawaii—Glories of Paris
Frivolities of Paris
Vienna—Heart of Italy
COURSE TICKETS NOW ON SALE
PRICES $6.60, $4.40, $2.50, Tax Inc.

Globe Dec 25

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3:30
English Singers
MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
(FATHER FINN)
(Conductor)
SUN. AFT., JAN. 8, at 8:30
HEIFETZ
SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
SUN. AFT., JAN. 22, at 3:30
TALLEY
BURTON HOLMES
NEW JOYOUSLY ILLUSTRATED
—TRAVEL REVUES—
5 FRIDAY NIGHTS SATURDAY MATS. 5
Beginning Jan. 6, 7
HAPPY HAWAII
GLORIES OF PARIS
FRIVOLITIES OF PARIS
VIENNA—AUSTRIAN ALPS
HEART OF ITALY
SALE COURSE TICKETS
OPENS TUESDAY
Prices $6.60, $4.40, $2.50
(Inc. Tax)

Transcript Dec 25

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3.30
English Singers
MON. EVE., JAN. 2 at 8.15
PAULIST CHOIR
FATHER FINN Conductor
SUN. AFT., JAN. 8, at 3.30
HEIFETZ
SUN. AFT., JAN. 15, at 3.30
PADEREWSKI

[redacted]

BURTON HOLMES
NEW JOYOUSLY ILLUSTRATED
--TRAVEL REVUES--
5 FRIDAY NIGHTS SATURDAY MATS. 5
Beginning Jan. 6, 7
HAPPY HAWAII
GLORIES OF PARIS
FRIVOLITIES OF PARIS
VIENNA—AUSTRIAN ALPS
HEART OF ITALY
SALE COURSE TICKETS
OPENS TUESDAY
Prices $6.60, $4.40, $2.50
(Inc. Tax)

Wed Amusements Dec 28

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3:30
English Singers
BURTON HOLMES
New Travel Revues
Fri. Eves.—Sat. Mats.
Beginning Jan. 6-7
Happy Hawaii—Glories of Paris
—Frivolities of Paris—Vienna—
Heart of Italy
COURSE TICKETS NOW ON SALE
PRICES—$6.60, $4.40, $2.50 (Tax Inc.)

Advertiser Dec 25

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3:30
English Singers
MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN
Conductor
SUN. AFT., JAN. 8, at 3:30
HEIFETZ
SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
SUN. AFT., JAN. 22, at 3:30
TALLEY
BURTON HOLMES
NEW JOYOUSLY ILLUSTRATED
--TRAVEL REVUES--
5 FRIDAY NIGHTS SATURDAY MATS. 5
Beginning Jan. 6, 7
HAPPY HAWAII
GLORIES OF PARIS
FRIVOLITIES OF PARIS
VIENNA—AUSTRIAN ALPS
HEART OF ITALY
SALE COURSE TICKETS
OPENS TUESDAY
Prices $6.60, $4.40, $2.50
(Inc. Tax)

TRANS Amusements Dec 28

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3.30
English Singers
NEXT MON. EVE., JAN. 2, at 8.15
PAULIST CHOIR
FATHER FINN Conductor
SUN. AFT., JAN. 8, at 3.30
HEIFETZ
BURTON HOLMES
NEW TRAVEL REVUES
FRI. EVES.—SAT. MATS.
Beginning Jan. 6, 7
HAPPY HAWAII
GLORIES OF PARIS
FRIVOLITIES OF PARIS
VIENNA HEART OF ITALY
COURSE TICKETS NOW ON SALE
PRICES $6.60, $4.40, $2.50, Tax Inc.

[80]

CUT-OUT

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3:30
English Singers
MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN Conductor
SUN. AFT., JAN. 8, at 3:30
HEIFETZ
SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
SUN. AFT., JAN. 22, at 3:30
TALLEY
BURTON HOLMES
NEW JOYOUSLY ILLUSTRATED
—TRAVEL REVUES—
5 FRIDAY NIGHTS SATURDAY MATS. 5
Beginning Jan. 6, 7
HAPPY HAWAII
GLORIES OF PARIS
FRIVOLITIES OF PARIS
VIENNA — AUSTRIAN ALPS
HEART OF ITALY
SALE COURSE TICKETS
OPENS TUESDAY
Prices $6.60, $4.40, $2.50
(Inc. Tax)

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3:30
English Singers
MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN Conductor

SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3:30
English Singers
TRANSCRIPT Dec 30

Amusements
SYMPHONY HALL
NEXT MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN Conductor
BURTON HOLMES
LAST CHANCE
FOR
COURSE TICKETS
SALE ENDS
TODAY AT 5:30
Tickets for Single Travel Revues on Sale Monday
PRICES — $1.50, $1.00, 50c

Globe AMUSEMENT Dec 31
SYMPHONY HALL
NEXT MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN Conductor
BURTON HOLMES
LAST CHANCE
FOR
COURSE TICKETS
SALE ENDS
TODAY AT 5:30
Tickets for Single Travel Revues on Sale Monday
PRICES—$1.50, $1.00, 50c

REPERTORY THEATRE
Post SUN. EVE., JAN. 15, at 8:15 JAN 1
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

Post Dec 25
SYMPHONY HALL
NEXT SUN. AFT., JAN. 1, at 3:30
English Singers
MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN
Conductor
SUN. AFT., JAN. 8, at 3:30
HEIFETZ
SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
SUN. AFT., JAN. 22, at 3:30
TALLEY
BURTON HOLMES
NEW JOYOUSLY ILLUSTRATED
—TRAVEL REVUES—
5 FRIDAY NIGHTS SATURDAY MATS. 5
Beginning Jan. 6, 7
HAPPY HAWAII
GLORIES OF PARIS
FRIVOLITIES OF PARIS
VIENNA — AUSTRIAN ALPS
HEART OF ITALY
SALE COURSE TICKETS
OPENS TUESDAY
Prices $6.60, $4.40, $2.50
(Inc. Tax)

Herald Amusements Dec 31
SYMPHONY HALL
TOMORROW at 3:30
English Singers
NEXT MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN Conductor
BURTON HOLMES
LAST CHANCE
FOR
COURSE TICKETS
[redacted]
TODAY AT 5:30
Tickets for Single Travel Revues on Sale Monday
PRICES — $1.50, $1.00, 50c

SYMPHONY HALL
Globe MON. EVE., JAN. 2, at 8:15 Dec 31
PAULIST CHOIR
FATHER FINN Conductor

REPERTORY THEATRE
Globe EVE., JAN. 15, at 8:15 Dec 31
SEGOVIA
The Great Spanish Guitarist
Tickets at Repertory Box Office

SYMPHONY HALL
TOMORROW AT 3:30
Monitor English Singers Dec 31
NEXT SUN. AFT., JAN. 8, AT 3:30
HEIFETZ
SUN. AFT., JAN. 15, at 3:30
Paderewski

SYMPHONY HALL
TOMORROW 8:15P.M.
ALSO SAT. MAT. AT 2:30
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY HAWAII
JOYOUSLY ILLUSTRATED
Pop. Prices—$1.50, $1, 50c
NEXT SUN. AFT., JAN 8, at 3:30
HEIFETZ
GLOBE SAN 5

SYMPHONY HALL
TOMORROW at 3:30
English Singers
NEXT MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN Conductor
BURTON HOLMES
LAST CHANCE
FOR
COURSE TICKETS
SALE ENDS
TODAY AT 5:30
Tickets for Single Travel Revues on Sale Monday
PRICES — $1.50, $1.00, 50c

SYMPHONY HALL
TOMORROW at 3:30
English Singers
NEXT MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN Conductor

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

SYMPHONY HALL
TOMORROW 8.15 P.M.
ALSO SAT. MAT. AT 2.30
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY HAWAII
JOYOUSLY ILLUSTRATED
Pop. Prices—$1.50, $1, 50c
NEXT SUN. AFT., JAN. 8, at 3.30
HEIFETZ
TRANS JAN 5

SYMPHONY HALL
NEXT SUN. AFT., JAN. 8, at 3:30
HEIFETZ
AMER JAN 5
[81]

SYMPHONY HALL
TOMORROW at 3.30
English Singers
MONDAY EVE., JAN. 2, at 8.15
PAULIST CHOIR
FATHER FINN, Conductor
NEXT Fri. Eve. Sat. Mat. JAN. 6, 7
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY HAWAII
JOYOUSLY ILLUSTRATED
The Screen Has Never Offered Anything More Beautiful Than This
LET'S GO!
POP. PRICES — $1.50, $1.00, 50c
SUN. AFT., JAN. 8, at 3.30
HEIFETZ
SUN. AFT., JAN. 15, at 3.30
PADEREWSKI
WED. EVE., JAN. 18, at 8.15
Dorothy
SPEARE
SOPRANO
Auspices: Women's Council Boston University
Tickets, $3, $2.50, $2, $1.50, $1. Tax Free
THURS. EVE., Jan. 19, at 8.15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3.30
TALLEY

REPERTORY THEATRE
SUN. EVE., Jan. 15, at 8.15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

SYMPHONY HALL
TOMORROW at 3:30
English Singers
NEXT MON. EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN Conductor
BURTON HOLMES
LAST CHANCE
FOR
COURSE TICKETS
SALE ENDS
TODAY AT 5:30
Tickets for Single Travel Revues on Sale Monday
PRICES—$1.50, $1.00, 50c

REPERTORY THEATRE
Post SUN. EVE., JAN. 15, at 8:15 JAN 1
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

SYMPHONY HALL
TOMORROW 8:15P.M.
ALSO SAT. MAT. AT 2:30
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY HAWAII
JOYOUSLY ILLUSTRATED
Pop. Prices—$1.50, $1, 50c
NEXT SUN. AFT., JAN 8, at 3:30
HEIFETZ
GLOBE SAN 5

SYMPHONY HALL
TOMORROW at 3.30
English Singers
MONDAY EVE., JAN. 2, at 8.15
PAULIST CHOIR
FATHER FINN, Conductor
NEXT Fri. Eve. Sat. Mat. JAN. 6, 7
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY HAWAII
JOYOUSLY ILLUSTRATED
The Screen Has Never Offered Anything More Beautiful Than This
LET'S GO!
POP. PRICES — $1.50, $1.00, 50c
SUN. AFT., JAN. 8, at 3.30
HEIFETZ
SUN. AFT., JAN. 15, at 3.30
PADEREWSKI
WED. EVE., JAN. 18, at 8.15
Dorothy
SPEARE
SOPRANO
Auspices: Women's Council Boston University
Tickets, $3, $2.50, $2, $1.50, $1. Tax Free
THURS. EVE., Jan. 19, at 8.15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3.30
TALLEY

REPERTORY THEATRE
SUN. EVE., Jan. 15, at 8.15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

SYMPHONY HALL
TOMORROW 8.15 P.M.
ALSO SAT. MAT. AT 2.30
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY HAWAII
JOYOUSLY ILLUSTRATED
Pop. Prices—$1.50, $1, 50c
NEXT SUN. AFT., JAN. 8, at 3.30
HEIFETZ
TRANS JAN 5

SYMPHONY HALL
NEXT SUN. AFT., JAN. 8, at 3:30
HEIFETZ
AMER JAN 5
[81]

SYMPHONY HALL
TODAY AT 3:30
Globe JAN 1
English Singers
TOMORROW EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN, Conductor
NEXT Fri. Eve. Sat. Mat. JAN. 6, 7
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY HAWAII
JOYOUSLY ILLUSTRATED
The Screen Has Never Offered Anything More Beautiful Than This.
LET'S GO!
POP PRICES—$1.50, $1.00, 50c
NEXT SUN. AFT., JAN. 8, at 3:30
HEIFETZ
SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
WED. EVE., JAN. 18, at 8:15
Dorothy
SPEARE
SOPRANO
Auspices: Women's Council, Boston University
SUN. AFT., JAN. 22, at 3:30
TALLEY

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

SYMPHONY HALL
TODAY at 3:30
Post English Singers JAN 1
TOMORROW EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN, Conductor
NEXT Fri. Eve. Sat. Mat. JAN. 6, 7
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY HAWAII
JOYOUSLY ILLUSTRATED
The Screen Has Never Offered Anything More Beautiful Than This.
LET'S GO!
POP PRICES—$1.50, $1.00, 50c
NEXT SUN. AFT., JAN. 8, at 3:30
HEIFETZ
SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
WED. EVE., JAN. 18, at 8:15
Dorothy
SPEARE
SOPRANO
Auspices: Womens Council, Boston University
SUN. AFT., JAN. 22, at 3:30
TALLEY

SYMPHONY HALL
TO-NIGHT at 8:15
TOMORROW MAT. at 2:30
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY HAWAII
JOYOUSLY ILLUSTRATED
LET'S GO!
POP. PRICES—$1.50, $1.00, 50c
POST JAN 6

SYMPHONY HALL
Next Sun. Aft., Jan. 8, at 3:30
HEIFETZ
TRAV JAN 6

SYMPHONY HALL
Next Sun. Aft., Jan. 8, at 3:30
HEIFETZ
AMER JAN 6

SYMPHONY HALL
Adv TODAY at 3:30 JAN 1
English Singers
TOMORROW EVE., JAN. 2, at 8:15
PAULIST CHOIR
FATHER FINN, Conductor
NEXT Fri. Eve. Sat. Mat. JAN. 6, 7
Burton Holmes
AND HIS NEW TRAVEL REVUE
HAPPY HAWAII
JOYOUSLY ILLUSTRATED
The Screen Has Never Offered Anything More Beautiful Than This.
LET'S GO!
POP. PRICES—$1.50, $1.00, 50c
NEXT SUN. AFT., JAN. 8, at 3:30
HEIFETZ
SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
WED. EVE., JAN. 18, at 8:15
Dorothy
SPEARE
SOPRANO
Auspices: Women's Council, Boston University
SUN. AFT., JAN. 22, at 3:30
TALLEY

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertoire Box Office

SYMPHONY HALL
TO-NIGHT at 8:15
TOMORROW MAT. at 2:30
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY HAWAII
JOYOUSLY ILLUSTRATED
LET'S GO!
Pop. Prices—$1.50, $1, 50c
NEXT SUN. AFT., JAN. 8, at 3:30
HEIFETZ
HER JAN 6

Globe AMUSEMENTS JAN 2

SYMPHONY HALL
Box Office Open Today
TONIGHT at 8:15
PAULIST CHOIR
FATHER FINN, Conductor
NEXT Fri. Eve. Sat. Mat. JAN. 6, 7
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY **HAWAII**
JOYOUSLY ILLUSTRATED
LET'S GO!
POP. PRICES—$1.50, $1.00, 50c
NEXT SUN. AFT., JAN. 8, at 3:30
HEIFETZ
SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
SUN. AFT., JAN 22, at 3:30
TALLEY

Herald Amusements JAN 2.

SYMPHONY HALL
Box Office Open Today
TONIGHT at 8:15
PAULIST CHOIR
FATHER FINN, Conductor
NEXT Fri. Eve. Sat. Mat. JAN. 6, 7
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY **HAWAII**
JOYOUSLY ILLUSTRATED
LET'S GO!
POP PRICES—$1.50, $1.00, 50c
NEXT SUN. AFT., JAN. 8, at 3:30
HEIFETZ
SUN. AFT., JAN. 15 at 3:30
PADEREWSKI
SUN. AFT., JAN. 22, at 3:30
TALLEY

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15

The Great Spanish Guitarist
Segovia
Tickets at Repertory Box Office

SYMPHONY HALL
Box Office Open Today
Post TONIGHT at 8:15 JAN 2
PAULIST CHOIR
FATHER FINN, Conductor
NEXT Fri. Eve. Sat. Mat. JAN. 6, 7
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY **HAWAII**
JOYOUSLY ILLUSTRATED
LET'S GO!
POP. PRICES—$1.50, $1.00, 50c
NEXT SUN. AFT., JAN. 8, at 3:30
HEIFETZ
SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
SUN. AFT., JAN. 22, at 3:30
TALLEY

REPERTORY THEATRE
SUN EVE., JAN. 15, at 8:15
SEGOVIA
The Great Spanish Guitarist
Tickets at Repertory Box Office

SYMPHONY HALL
NEXT SUN. AFT., JAN. 8, at 3:30
HEIFETZ
SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
SUN. AFT., JAN. 22, at 3:30
TALLEY

SYMPHONY HALL
NEXT Fri. Eve. Sat. Mat. JAN. 6, 7
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY **HAWAII**
JOYOUSLY ILLUSTRATED
POP. PRICES — $1.50, $1.00, 50c
NEXT SUN. AFT., JAN. 8, at 3.30
HEIFETZ
SUN. AFT., JAN. 15, at 3.30
PADEREWSKI
SUN. AFT., JAN. 22, at 3.30
TALLEY

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8.15

The Great Spanish Guitarist
Segovia
Tickets at Repertory Box Office

TRANS JAN 2

SYMPHONY HALL
TOMORROW 8:15 P. M.
ALSO SAT. MAT. AT 2:30
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY **HAWAII**
JOYOUSLY ILLUSTRATED
Pop. Prices—$1.50, $1, 50c
NEXT SUN. AFT., JAN. 8, at 3:30
HEIFETZ

HER JAN 5

SYMPHONY HALL
TOMORROW 8:15 P.M.
ALSO SAT. MAT. AT 2:30
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY **HAWAII**
JOYOUSLY ILLUSTRATED
POP. PRICES—$1.50, $1.00, 50c
NEXT SUN. AFT., JAN 8, at 3:30
HEIFETZ

POST JAN 5

SYMPHONY HALL
TOMORROW 8:15P.M.
ALSO SAT. MAT. AT 2:30
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY **HAWAII**
JOYOUSLY ILLUSTRATED
Pop. Prices—$1.50, $1, 50c
NEXT SUN. AFT., JAN 8, at 3:30
HEIFETZ

GLOBE JAN 5

SYMPHONY HALL
TONIGHT at 8:15
TOMORROW MAT. at 2:30
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY **HAWAII**
JOYOUSLY ILLUSTRATED
LET'S GO!
Pop. Prices—$1.50, $1, 50c
NEXT SUN. AFT., JAN. 8, at 3:30
HEIFETZ

GLOBE JAN 6

SYMPHONY HALL
Next Sun. Aft., Jan. 8, at 3:30
HEIFETZ

ADV. JAN 6

POST JAN 4

SYMPHONY HALL
TOMORROW, AT 3:30
HEIFETZ
NEXT SUN. AFT., JAN. 15 at 3:30
PADEREWSKI

MONITOR JAN 1

SYMPHONY HALL
TOMORROW at 3.30
TO-DAY At 2:30
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY **HAWAII**
JOYOUSLY ILLUSTRATED
LET'S GO!
POP. PRICES—$1.50, $1.00, 50c
TOMORROW AT 3:30
HEIFETZ

POST JAN 7

SYMPHONY HALL
TO-DAY At 2:30
BURTON HOLMES
AND HIS NEW TRAVEL REVUE
HAPPY **HAWAII**
JOYOUSLY ILLUSTRATED
LET'S GO!
Pop. Prices—$1.50, $1, 50c
TOMORROW AT 3:30
HEIFETZ

GLOBE JAN 7

SYMPHONY HALL
TODAY At 2:30
Burton Holmes
AND HIS NEW TRAVEL REVUE
HAPPY **HAWAII**
JOYOUSLY ILLUSTRATED
LET'S GO!
Pop. Prices—$1.50, $1, 50c
TOMORROW AT 3:30
HEIFETZ

HER JAN 7

SYMPHONY HALL
TOMORROW AT 3:30
HEIFETZ
NEXT SUN. AFT., JAN. 15 at 3:30
PADEREWSKI
WED. EVE., JAN. 18, at 8:15
Dorothy
SPEARE
SOPRANO
Tickets, $3, $2.50, $2, $1.50, $1, Tax Free
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

TRAV JAN 7

SYMPHONY HALL
SUNDAY AT 3:30
HEIFETZ
NEXT SUN. AFT., JAN. 15 at 3:30
PADEREWSKI
WED. EVE., JAN. 18, at 8:15
Dorothy
SPEARE
SOPRANO
Tickets, $3, $2.50, $2, $1.50, $1, Tax Free
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

AMER JAN 7

SYMPHONY HALL
TOMORROW at 3.30
HEIFETZ
NEXT Fri. Eve. Sat. Mat. JAN. 13, 14
BURTON HOLMES
NEW TRAVEL REVUE
THE **GLORIES OF PARIS**
Brilliantly Visualized
Pop. Prices—50c, $1, $1.50
NEXT SUN. AFT., JAN. 15, at 3.30
PADEREWSKI
TUES. EVE., Jan. 17, at 8.15
WILLIAM
BEEBE
Scientist—Author—Lecturer
"Beneath Tropic Seas"
First Appearance Symphony Hall
WED. EVE., JAN. 18, at 8.15
Dorothy
SPEARE
SOPRANO
Auspices Women's Council, Boston University
Tickets, $3, $2.50, $2, $1.50, $1. Tax Free
THURS. EVE., JAN. 19, at 8.15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3.30
TALLEY
SUN. AFT., JAN. 29, at 3.30
RACHMANINOFF

REPERTORY THEATRE
SUN. EVE., Jan. 15, at 8.15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

TRANS JAN 7

SYMPHONY HALL
TODAY, AT 3:30
HEIFETZ
NEXT Fri. Eve Sat. Mat. JAN. 13, 14
BURTON HOLMES
NEW TRAVEL REVUE
THE **GLORIES OF PARIS**
Brilliantly Visualized
Pop. Prices—50c, $1, $1.50
NEXT SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
TUES. EVE., Jan. 17, at 8:15
WILLIAM
BEEBE
Scientist—Author—Lecturer
"Beneath Tropic Seas"
First Appearance Symphony Hall
WED. EVE., JAN. 18, at 8:15
Dorothy
SPEARE
SOPRANO
Tickets, $3, $2.50, $2, $1.50, $1, Tax Free
THURS. EVE., JAN. 19, at 8:15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

GLOBE JAN 8

HER JAN 10

SYMPHONY HALL
TODAY, AT 3:30
HEIFETZ
NEXT Fri. Eve. Sat. Mat. JAN. 13, 14
BURTON HOLMES
NEW TRAVEL REVUE
THE **GLORIES OF PARIS**
Brilliantly Visualized
Pop. Prices—50c, $1, $1.50
NEXT SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
TUES. EVE., Jan. 17, at 8:15
WILLIAM
BEEBE
Scientist—Author—Lecturer
"Beneath Tropic Seas"
First Appearance Symphony Hall
WED. EVE., JAN. 18, at 8:15
Dorothy
SPEARE
SOPRANO
Auspices: Womens Council, Boston University
Tickets, $3, $2.50, $2, $1.50, $1, Tax Free
THURS. EVE., JAN. 19, at 8:15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

HER JAN 8

SYMPHONY HALL
TODAY, AT 3:30
HEIFETZ
NEXT Fri. Eve. Sat. Mat. JAN. 13, 14
BURTON HOLMES
NEW TRAVEL REVUE
THE **GLORIES OF PARIS**
Brilliantly Visualized
Pop. Prices—50c, $1, $1.50
NEXT SUN. AFT., JAN. 15, at 3:30
PADEREWSKI
WED. EVE., JAN. 18, at 8:15
Dorothy
SPEARE
SOPRANO
Tickets, $3, $2.50, $2, $1.50, $1, Tax Free
THURS. EVE., JAN. 19, at 8:15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN. AFT., JAN. 29, 3:30
RACHMANINOFF

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15

The Great Spanish Guitarist
Segovia
Tickets at Repertory Box Office

POST JAN 8

GLOBE JAN 8

SYMPHONY HALL
TUES. EVE., Jan. 17, at 8:15
WILLIAM
BEEBE
LECTURER
TRAVELER
SCIENTIST
"BENEATH TROPIC SEAS"
WED. EVE., JAN. 18, at 8:15
DOROTHY
SPEARE
SOPRANO
Auspices Women's Council, Boston University
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

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SYMPHONY HALL
TODAY, AT 3:30
HEIFETZ
NEXT SUN. AFT., JAN. 15 at 3:30
PADEREWSKI
WED. EVE., JAN. 18, at 8:15
Dorothy
SPEARE
SOPRANO
Tickets, $3, $2.50, $2, $1.50, $1, Tax Free
THURS. EVE., JAN. 19, at 8:15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

ADV JAN 4

SYMPHONY HALL
THIS FRIDAY EVE. AT 8.15
SATURDAY MAT. AT 2.30
BURTON HOLMES
NEW TRAVEL REVUE
The GLORIES of PARIS
BRILLIANTLY VISUALIZED
Pop. Prices—$1.50, $1, 50c
TUES. EVE., Jan. 17, at 8.15
WILLIAM
BEEBE
Lecturer Traveler Scientist
"Beneath Tropic Seas"
WED. EVE., JAN. 18, at 8.15
Dorothy
SPEARE
SOPRANO
Auspices Women's Council, Boston University
Tickets, $3, $2.50, $2, $1.50, $1. Tax Free
THURS. EVE., JAN. 19, at 8.15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3.30
TALLEY
SUN. AFT., JAN. 29, at 3.30
RACHMANINOFF

TRANS JAN 4

SYMPHONY HALL
TONIGHT AT 8:15
ALSO TOMORROW (MAT.) AT 2:30
BURTON HOLMES
NEW TRAVEL REVUE
THE GLORIES OF PARIS
BRILLIANTLY VISUALIZED
POP. PRICES — 50c-$1.00-$1.50
TUES. EVE., JAN 17, at 8:15
WILLIAM
BEEBE
LECTURER TRAVELER SCIENTIST
"BENEATH TROPIC SEAS"
Tickets: $1, $1.50, $2, $2.50, $3.50
WED. EVE., JAN. 18, at 8:15
Dorothy
SPEARE
SOPRANO
Auspices: Womens Council, Boston University
Tickets, $3, $2.50, $2, $1.50, $1. Tax Free

SYMPHONY HALL
TONIGHT AT 8:15
DEBATE
AL SMITH
is Eminently Qualified for the Presidency
BOSTON COLLEGE
Affirmative
HARVARD
Negative
Tickets at Box Office
THIS FRIDAY EVE. AT 8:15
SATURDAY MAT. AT 2:30
BURTON HOLMES
NEW TRAVEL REVUE
THE GLORIES OF PARIS
BRILLIANTLY VISUALIZED
POP. PRICES—50c, $1.00, $1.50
SUN. AFT., JAN. 22, at 3:30
MARION
TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

GLOBE JAN 11

SYMPHONY HALL
TUES. EVE., JAN 17, at 8:15
WILLIAM
BEEBE
LECTURER TRAVELER SCIENTIST TROPIC
"BENEATH SEAS"
Tickets: $1, $1.50, $2, $2.50, $3.50
THURS. EVE., JAN. 19, at 8:15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

REPERTORY THEATRE
THIS SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

AMER JAN 12.

SYMPHONY HALL
TONIGHT AT 8:15
ALSO TOMORROW (MAT.) AT 2:30
BURTON HOLMES
NEW TRAVEL REVUE
THE GLORIES OF PARIS
BRILLIANTLY VISUALIZED
POP. PRICES — 50c-$1.00-$1.50
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN AFT., JAN. 29, at 3:30
RACHMANINOFF

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

GLOBE JAN 13

SYMPHONY HALL
TONIGHT AT 8.15
ALSO TOMORROW (MAT.) AT 2.30
BURTON HOLMES
NEW TRAVEL REVUE
THE GLORIES OF PARIS
BRILLIANTLY VISUALIZED
POP. PRICES — 50c-$1.00-$1.50
TUES. EVE., Jan. 17, at 8.15
WILLIAM
BEEBE
Lecturer Traveler Scientist
"Beneath Tropic Seas"
Tickets: $1, $1.50, $2, $2.50, $3.50

TRAN JAN 13

SYMPHONY HALL
TONIGHT AT 8:15
DEBATE
AL SMITH
is Eminently Qualified for the Presidency
BOSTON COLLEGE
Affirmative
HARVARD
Negative
Tickets at Box Office
THIS FRIDAY EVE. AT 8:15
SATURDAY MAT. AT 2:30
BURTON HOLMES
NEW TRAVEL REVUE
THE GLORIES OF PARIS
BRILLIANTLY VISUALIZED
POP. PRICES—50c-$1.00-$1.50
SUN. AFT., Jan. 29, at 3:30
RACHMANINOFF

POST JAN 11

SYMPHONY HALL
TONIGHT AT 8:15
ALSO TOMORROW (MAT.) AT 2:30
BURTON HOLMES
NEW TRAVEL REVUE
THE GLORIES OF PARIS
BRILLIANTLY VISUALIZED
POP. PRICES—50c-$1.00-$1.50
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

POST JAN 13

SYMPHONY HALL
TODAY AT 2:30
THE GLORIES OF PARIS
A PICTURED TRAVEL REVUE
PRESENTED BY
BURTON HOLMES
POP. PRICES—50c-$1.00-$1.50
WED. EVE., JAN. 18, at 8:15
Dorothy
SPEARE
SOPRANO
Auspices: Womens Council, Boston University
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

HER JAN 11

SYMPHONY HALL
TUESDAY EVENING
JANUARY 17, at 8:15
WILLIAM
Beebe
Lecturer Traveler Scientist
"BENEATH TROPIC SEAS"
TICKETS
$1, $1.50, $2, $2.50, $3.50, No Tax
THURS. EVE., Jan. 19, at 8:15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3:30
Marion **TALLEY**

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

SYMPHONY HALL
THIS FRIDAY EVE. AT 8:15
SATURDAY MAT. AT 2:30
BURTON HOLMES
NEW TRAVEL REVUE
THE GLORIES OF PARIS
BRILLIANTLY VISUALIZED
POP. PRICES—50c-$1.00-$1.50
SUN. AFT., JAN. 22, at 3:30
MARION
TALLEY
SUN. AFT., Jan. 29, at 3:30
RACHMANINOFF

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

TRAV JAN 14

SYMPHONY HALL
WED. EVE., JAN. 18, at 8:15
DOROTHY
SPEARE
SOPRANO
AUSPICES WOMEN'S COUNCIL
BOSTON UNIVERSITY
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

REPERTORY THEATRE
TOMORROW NIGHT, at 8:15
The Great Spanish Guitarist
Segovia
Tickets at Repertory Box Office

AMER JAN 14

MONITOR JAN 14

SYMPHONY HALL
TOMORROW 3:30 — **PADEREWSKI**
Wed. Eve. Jan. 18 at 8:15 — **DOROTHY SPEARE**
SOPRANO
Auspices Women's Council, Boston University
Tickets: $3, $2.50 $2, $1.50, $1. Tax Free
Thurs. Eve. Jan. 19 at 8:15 — **PERCY GRAINGER**
Benefit: Robert Gould Shaw House
Sun. Jan. 22 Aft. at 3:30 — **MARION TALLEY**
Thurs. Eve. Jan. 26 at 8:15 — THE **KEDROFF QUARTET**
"Most wonderful quartet of the vocal world today."—Serge Koussevitzky
Tickets $1, $1.50, $2, $2.50, $3.50. No tax
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REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

HER JAN 13

SYMPHONY HALL
TODAY AT 2:30
THE GLORIES OF PARIS
A PICTURED TRAVEL REVUE
PRESENTED BY
BURTON HOLMES
POP. PRICES—50c-$1.00-$1.50
SUN. AFT., JAN. 29, AT 3:30
RACHMANINOFF
REPERTORY THEATRE
TOMORROW NIGHT at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

POST JAN 14

SYMPHONY HALL
WED. EVE., JAN. 18, at 8.15
DOROTHY **SPEARE** SOPRANO
Auspices: Women's Council, Boston University
Tickets, $3, $2.50, $2, $1.50, $1. Tax Free
THURS. EVE., JAN. 19, at 8.15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
NEXT SUN. AFT., JAN. 22, at 3.30
MARIAN TALLEY

TRAV JAN 14

SYMPHONY HALL
TONIGHT at 8:15
WILLIAM
BEEBE
LECTURER TRAVELER SCIENTIST
"Beneath Tropic Seas"
Tickets—$1, $1.50, $2, $2.50, $3.50
THURS. EVE., JAN. 19, at 8:15
PERCY
GRAINGER
Benefits Robert Gould Shaw House
Next Sun. Aft., Jan. 22, at 3:30
MARIAN TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

HER JAN 15

[83]

SYMPHONY HALL
TODAY, AT 3:30
HEIFETZ
NEXT SUN. AFT., JAN. 15 at 3:30
PADEREWSKI
WED. EVE., JAN. 18, at 8:15
Dorothy
SPEARE
SOPRANO
Tickets, $3, $2.50, $2, $1.50, $1, Tax Free
THURS. EVE., JAN. 19, at 8:15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

REPERTORY THEATRE
SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

ADV JAN 4

SYMPHONY HALL
THIS FRIDAY EVE. AT 8.15
SATURDAY MAT. AT 2.30
BURTON HOLMES
NEW TRAVEL REVUE
The GLORIES of PARIS
BRILLIANTLY VISUALIZED
Pop. Prices—$1.50, $1, 50c
TUES. EVE., Jan. 17, at 8.15
WILLIAM
BEEBE
Lecturer
Traveler
Scientist
"Beneath Tropic Seas"
WED. EVE., JAN. 18, at 8.15
Dorothy
SPEARE
SOPRANO
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THURS. EVE., JAN. 19, at 8.15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3.30
TALLEY
SUN. AFT., JAN. 29, at 3.30
RACHMANINOFF

TRANS JAN 4

SYMPHONY HALL
TONIGHT AT 8:15
ALSO TOMORROW (MAT.) AT 2:30
BURTON HOLMES
NEW TRAVEL REVUE
THE GLORIES OF PARIS
BRILLIANTLY VISUALIZED
POP. PRICES — 50c-$1.00-$1.50
TUES. EVE., JAN 17, at 8:15
WILLIAM
BEEBE
LECTURER
TRAVELER
SCIENTIST
"BENEATH TROPIC SEAS"
Tickets: $1, $1.50, $2, $2.50, $3.50
WED. EVE., JAN. 18, at 8:15
Dorothy
SPEARE
SOPRANO
Auspices: Womens Council, Boston University
Tickets, $3, $2.50, $2, $1.50, $1. Tax Free

SYMPHONY HALL
TONIGHT AT 8:15
DEBATE
AL SMITH
is Eminently Qualified for the Presidency
BOSTON COLLEGE
Affirmative
HARVARD
Negative
Tickets at Box Office
THIS FRIDAY EVE. AT 8:15
SATURDAY MAT. AT 2:30
BURTON HOLMES
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THE GLORIES OF PARIS
BRILLIANTLY VISUALIZED
POP. PRICES—50c, $1.00, $1.50
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

GLOBE JAN 11

SYMPHONY HALL
TUES. EVE., JAN 17, at 8:15
WILLIAM
BEEBE
LECTURER
TRAVELER
SCIENTIST
"BENEATH TROPIC SEAS"
Tickets: $1, $1.50, $2, $2.50, $3.50
THURS. EVE., JAN. 19, at 8:15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3:30
TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

REPERTORY THEATRE
THIS SUN. EVE., JAN. 15, at 8:15
SEGOVIA
THE GREAT SPANISH GUITARIST
Tickets at Repertory Box Office

AMER JAN 12.

SYMPHONY HALL
TONIGHT AT 8:15
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Dorothy
SPEARE
SOPRANO
Auspices: Womens Council, Boston University
SUN. AFT., JAN. 29, AT 3:30
RACHMANINOFF

REPERTORY THEATRE
TOMORROW NIGHT AT 8:15
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GLOBE JAN 14

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THE GREAT SPANISH GUITARIST
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HER JAN 13

SYMPHONY HALL
TUESDAY EVENING
JANUARY 17, at 8:15
WILLIAM
Beebe
Lecturer
Traveler
Scientist
"BENEATH TROPIC SEAS"
TICKETS
$1, $1.50, $2, $2.50, $3.50, No Tax
THURS. EVE., Jan. 19, at 8:15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House
SUN. AFT., JAN. 22, at 3:30
Marion **TALLEY**

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MARION
TALLEY
SUN. AFT., Jan. 29, at 3:30
RACHMANINOFF

MONITOR JAN 14

SYMPHONY HALL
TOMORROW 3:30 — **PADEREWSKI**
Wed. Eve. Jan. 18 at 8:15 — **DOROTHY SPEARE**, SOPRANO
Auspices Women's Council, Boston University
Tickets: $3, $2.50, $2, $1.50, $1. Tax Free
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MARION TALLEY

TRAV JAN 14

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DOROTHY
SPEARE
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AUSPICES WOMEN'S COUNCIL
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TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

REPERTORY THEATRE
TOMORROW NIGHT, at 8:15

Tickets at Repertory Box Office

AMER JAN 14

SYMPHONY HALL
TONIGHT at 8:15
LECTURER
TRAVELER
SCIENTIST
WILLIAM
BEEBE
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PERCY
GRAINGER
Benefit: Robert Gould Shaw House
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MARION TALLEY
SUN. AFT., JAN. 29, at 3:30
RACHMANINOFF

AMER JAN 15

[83]

CUT-OUT

SYMPHONY HALL

TOMORROW 3.30 — **PADEREWSKI**

Tues. Eve. Jan. 17 at 8.15 — **WILLIAM BEEBE**
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TOMORROW EVE., JAN. 19, at 8:15
PERCY
GRAINGER

FRI. EVE. AT 8:15 SAT. MAT. AT 2:30
BURTON HOLMES
INTRIGUING TRAVEL REVUE
FRIVOLITIES —OF PARIS
NIGHT LIFE IN PARIS
Tickets 50c, 1.00, 1.50, No Higher

NEXT SUN. AFT., JAN. 22 at 3:30
MTAARLILOENY

THURS. EVE., JAN. 26, at 8:15
THE
KEDROFF QUARTET
"Most Wonderful Quartet of Vocal World Today"
SERGE KOUSSEVITSKY
Tickets: $1, $1.50, $2, $2.50, $3.50. No Tax

GLOBE JAN 13

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DOROTHY
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SOPRANO
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Tickets, $3, $2.50, $2, $1.50, $1, Tax Free

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TRANS JAN 14

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Wed. Eve. Jan. 18 at 8:15 — **DOROTHY SPEARE**
SOPRANO
Auspices Women's Council, Boston University
Tickets: $3, $2.50, $2, $1.50, $1. Tax Free.

Thurs. Eve. Jan. 19 at 8:15 — **PERCY GRAINGER**
Benefit: Robert Gould Shaw House

Next Fri. Eve. Jan. 20 / Next Sat. Aft. Jan. 21 — **BURTON HOLMES THE FRIVOLITIES OF PARIS**
Pop. Prices—50c—$1.00—$1.50

Next Sun. Jan. 22 Aft. at 3:30 — **MARION TALLEY**

Thurs. Eve. Jan. 26 at 8:15 — **THE KEDROFF QUARTET**
"Most wonderful quartet of the vocal world today."
—Serge Koussevitzky
Tickets $1, $1.50, $2, $2.50, $3.50. No tax.

Sun. Aft. Jan. 29 At 3:30 — **RACHMANINOFF**

EXTRA SERIES—FIVE TUESDAY AFTERNOON CONCERTS
Feb. 7, Feb. 28, Mar. 13, April 3, April 24
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Five Programmes from the Masterpieces Past and Present
A Few Season Tickets Available at Subscription Office
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TONIGHT— REPERTORY THEATRE —TONIGHT
SUN. EVE. JAN. 15, at 8:15

"He gave one of the most extraordinary and engrossing recitals of music that has ever taken place in a N. Y. concert hall. We make no bones about saying that Segovia is one of the most consummate MASTERS of any instrument now before the public. He made the guitar a thing to be spoken of in the same breath with the 'cello of Casals, the violin of Heifetz."—*Lawrence Gilman, N. Y. Herald-Tribune, Jan. 9, '28.*

"Plays like Poet and Master that he is. Belongs to the very small group of musicians who by transcendent power of execution, by imagination and intuition, create an art of their own. Wholly exceptional artist, a man of mark among musicians."—*Olin Downes, N. Y. Times, Jan. 9, '28.*

by divine authority, and follow in the path of him whom Moses so describes that his story seems a retrospect of his own career?"

POST JAN 18

SYMPHONY HALL
TONIGHT at 8:15
DOROTHY
SPEARE
SOPRANO
Auspices Women's Council Boston University
TICKETS $3, $2.50, $2, $1.50, $1—No Tax

FRI. EVE. AT 8:15 SAT. MAT. AT 2:30
BURTON HOLMES
INTRIGUING TRAVEL REVUE
FRIVOLITIES —OF PARIS
NIGHT LIFE IN PARIS
Tickets 50c, 1.00, 1.50, No Higher

NEXT SUN. AFT., JAN. 22, at 3:30
MTAARLILOENY

TRAV JAN 18

SYMPHONY HALL
Tonight at 8:15
DOROTHY
SPEARE
SOPRANO
Auspices: Women's Council Boston University
Tickets: $3, $2.50, $2, $1.50, $1. No Tax

Next Sunday Aft., Jan. 22, at 3:30
MTAARLILOENY

AMER JAN 18

SYMPHONY HALL
TONIGHT AT 8:15
SYMPHONY HALL
TONIGHT at 8:15
PERCY
GRAINGER
Next Sun. Aft., Jan. 22, at 3:30
MTAARLILOENY
Thurs. Eve., Jan. 26, at 8:15
Kedroff Quartet
"A Miracle of Vocal Art."—Chaliapin
Tickets $1, $1.50, $2, $2.50, $3.50, No tax
Sun. Aft., Jan. 29, at 3:30
RACHMANINOFF

HER JAN 15

SYMPHONY HALL
TONIGHT AT 8:15
LECTURER
WILLIAM
BEEBE
TRAVELER
SCIENTIST
"BENEATH TROPIC SEAS"
Tickets $1, $1.50, $2, $2.50, $3.50

Tomorrow Eve., Jan. 19, at 8:15
DOROTHY
SPEARE
SOPRANO
Auspices Women's Council, Boston University
Tickets, $3, $2.50, $2, $1.50, $1, Tax Free

Thurs. Eve., Jan. 19, at 8:15
PERCY
GRAINGER
Benefit: Robert Gould Shaw House

Next Sun. Aft., Jan. 22, at 3:30
MTAARLILOENY

Sun. Aft., Jan. 29, at 3:30
RACHMANINOFF

SYMPHONY HALL
TONIGHT at 8:15
PERCY
GRAINGER
NEXT SUN., AFT., JAN. 22 at 3:30
MTAARLILOENY
SUN. AFT. JAN. 29, at 3:30
RACHMANINOFF

GLOBE JAN 19

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TONIGHT at 8:15 PERCY
GRAINGER
Next Sun. Aft., Jan. 22, at 3:30
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Sun. Aft., Jan. 29, at 3:30
RACHMANINOFF

HER JAN 19 [84]

CUT-OUT

SYMPHONY HALL

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Wed. Eve. Jan. 18 at 8:15 — **DOROTHY SPEARE**
SOPRANO
Auspices Women's Council, Boston University
Tickets: $3, $2.50, $2, $1.50, $1, Tax Free

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Benefit: Robert Gould Shaw House

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Feb. 7, Feb. 28, March 13, April 3, April 24
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Five Programmes from the Masterpieces Past and Present
A Few Season Tickets Available at Subscription Office
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

SYMPHONY HALL

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SOPRANO
Auspices Women's Council, Boston University
Tickets: $3, $2.50, $2, $1.50, $1. Tax Free

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FRIVOLITIES OF PARIS
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POST JAN 19

TONIGHT at 8:15
PERCY
GRAINGER
Next Sun. Aft., Jan. 22, at 3:30
MARIAN TALLEY

THURS. EVE., JAN. 26, at 8:15
THE
KEDROFF QUARTET
"A MIRACLE OF VOCAL ART"
CHALIAPIN
Tickets: $1, $1.50, $2, $2.50, $3.50. No Tax

Sun. Aft., Jan. 29, at 3:30
RACHMANINOFF

TRAV JAN 19

SYMPHONY HALL
TOMORROW EVE. at 8:15
ALSO SAT. MAT. AT 2:30
BURTON HOLMES
BRILLIANT TRAVEL REVUE
FRIVOLITIES OF PARIS
INTRIGUINGLY "DEBUNKED"
Pop. Prices 50c, 1.00, 1.50

HER JAN 18

SYMPHONY HALL
TONIGHT at 8:15
PERCY
GRAINGER
Tomorrow EVE. AT 8.15
ALSO SAT. MAT. AT 2.30
BURTON HOLMES
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—CHALIAPIN
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SUNDAY AFT., JAN. 29, AT 3.30
RACHMANINOFF

TRANS JAN 19

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TODAY AT 2:30 ONLY TIME
BURTON HOLMES
BRILLIANT TRAVEL REVUE
FRIVOLITIES OF PARIS
TICKETS 50c, 1.00, 1.50, NO HIGHER
TOMORROW AFT. AT 3:30
MARIAN TALLEY

POST JAN 21

SYMPHONY HALL
TOMORROW at 3.30 — **MARION TALLEY**
ONLY BOSTON APPEARANCE

Thurs. Eve. Jan. 26 at 8.15 — **KEDROFF QUARTET**
"A miracle of vocal art."—Chaliapin.

Next Fri. Eve. Jan. 27 at 8.15 — **BURTON HOLMES**
BEAUTIFULLY PICTURED TRAVEL REVUE
VIENNA and AUSTRIAN ALPS

Next Sat. Mat. Jan. 28 at 2.30
POP. PRICES 50c, $1.00, $1.50, NONE HIGHER

Sun. Aft. Jan. 29 at 3.30 — **RACHMANINOFF**

Wed. Eve. Feb. 1 at 8.15 — REV. S. PARKES **CADMAN** Only Public Appearance in Boston
Tickets $1, $1.50, $2, $2.50, $3. No tax

Sun. Aft. Feb. 12 at 3.30 — **GALLI-CURCI**

OPENS SAT. EVE., FEB. 4, at 8.15—One Week Only
ARTKINO PRESENTS—A WORLD PREMIER
"THE LAST MOMENT" By PAUL FEJOS
ALSO UFA SPECTACLE "THE CABINET OF **Dr. CALIGARI"**

Introducing a genius—
"Paul Fejos is a name that probably you never heard before. But you will hear it again. Fejos is an extraordinary picture genius. He has made a film, "The Last Moment," which in my opinion is one of the outstanding works of cinematic art. And there is not a title in the entire picture. Altho the story is told so plainly that a child could understand it, I FEEL THAT EXHIBITORS WILL STEER SHY OF IT ON ACCOUNT OF ITS SHEER ARTISTRY. But it is a picture that the public should see and that everyone in Hollywood should study."
WELFORD BEATON in the *Film Spectator*.

"Caligari, a genuine and legitimate thriller.' *N. Y. Times*

"Outdoes for sheer audacity anything seen in a motion picture house this season. It defies nature." *N. Y. World*

Del Castillo at organ

ALL SEATS RESERVED $1.65 to 50c

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SERGE KOUSSEVITZKY, Conductor
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A Few Season Tickets Available at Subscription Office
YOUNG PEOPLE'S CONCERTS, JAN. 25 and 26, at 4 P.M.
Adults Admitted Accompanied by Children
Tickets 35c. Now on Sale at Box Office
MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

TONIGHT—REPERTORY THEATRE—TONIGHT
SUN. EVE., JAN. 15, at 8:15

Tickets at Repertory Box Office

"He gave one of the most extraordinary and engrossing recitals of music that has ever taken place in a N. Y. concert hall. We make no bones about saying that Segovia is one of the most consummate MASTERS of any instrument now before the public. He made the guitar a thing to be spoken of in the same breath with the 'cello of Casals, the violin of Heifetz."—Lawrence Gilman, N. Y. Herald-Tribune, Jan. 9, '28.

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ADV JAN 15

SYMPHONY HALL
Tonight AT 8:15
Also Tomorrow (Sat) Mat. at 2:30
BURTON HOLMES
BRILLIANT TRAVEL REVUE
FRIVOLITIES OF PARIS
POP. PRICES 50c, 1.00, 1.50
Next Sun. Aft., Jan. 22, at 3:30
MARIAN TALLEY
SUN. AFT., JAN. 29, AT 3:30
RACHMANINOFF

HER JAN 20

SYMPHONY HALL
TONIGHT At 8:15
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BURTON HOLMES
BRILLIANT TRAVEL REVUE
FRIVOLITIES OF PARIS
POP. PRICES 50c, 1.00, 1.50
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MARIAN TALLEY
Sun. Aft., Jan. 29, at 3:30
RACHMANINOFF

POST JAN 20

SYMPHONY HALL
Next Sun. Aft., Jan. 22, at 3:30
MARIAN TALLEY

TRAV JAN 19

SYMPHONY HALL
TODAY AT 2:30 ONLY TIME
BURTON HOLMES
BRILLIANT TRAVEL REVUE
Frivolities of Paris
TICKETS 50c, 1.00, 1.50, NO HIGHER
TOMORROW AFT. AT 3:30
MARIAN TALLEY

THURS. EVE., JAN. 26, AT 8:15
Kedroff Quartet
"A Miracle of Vocal Art"—Chaliapin

GLOBE JAN 21

SYMPHONY HALL
TONIGHT at 8.15
Also Tomorrow (Sat.) Mat. at 2.30
BURTON HOLMES
BRILLIANT TRAVEL REVUE
FRIVOLITIES
OF PARIS
POP. PRICES 50c, 1.00, 1.50
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—CHALIAPIN
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SUNDAY AFT., JAN. 29, AT 3.30
RACHMANINOFF

TRANS JAN 20

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TOMORROW AFT., AT 3:30
MARIAN TALLEY
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Rachmaninoff

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ONLY BOSTON APPEARANCE

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[85]

CUT-OUT

SYMPHONY HALL

TODAY 3:30 — **PADEREWSKI**

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SOPRANO
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Tickets: $3, $2.50, $2, $1.50, $1, Tax Free

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Benefit: Robert Gould Shaw House

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Sun. Aft., Jan. 29, at 3:30
RACHMANINOFF

POST SAT 19

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ALSO SAT. MAT. AT 2:30
BURTON HOLMES
BRILLIANT TRAVEL REVUE
FRIVOLITIES OF PARIS
INTRIGUINGLY "DEBUNKED"
Pop. Prices 50c, 1.00, 1.50

TRANS SAT 19

TONIGHT—REPERTORY THEATRE—TONIGHT
SUN. EVE., JAN. 15, at 8:15

The Great Spanish Guitarist **Segovia**

Tickets at Repertory Box Office

"He gave one of the most extraordinary and engrossing recitals of music that has ever taken place in a N. Y. concert hall. We make no bones about saying that Segovia is one of the most consummate MASTERS of any instrument now before the public. He made the guitar a thing to be spoken of in the same breath, with 'the 'cello of Casals, the violin of Heifetz.'"—Lawrence Gilman, N. Y. Herald-Tribune, Jan. 9, '28.

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Sun. Aft. Jan. 29 at 3.30 — **RACHMANINOFF**

Wed. Eve. Feb. 1 at 8.15 — REV. S. PARKES **CADMAN** Only Public Appearance in Boston
Tickets $1, $1.50, $2, $2.50, $3. No tax

Sun. Aft. Feb. 12 at 3.30 — **GALLI-CURCI**

OPENS SAT. EVE., FEB. 4, at 8.15—One Week Only
ARTKINO PRESENTS—A WORLD PREMIER
"THE LAST MOMENT" By PAUL FEJOS
ALSO UFA SPECTACLE "THE CABINET OF **Dr. CALIGARI"**

Introducing a genius—
"Paul Fejos is a name that probably you never heard before. But you will hear it again. Fejos is an extraordinary picture genius. He has made a film, "The Last Moment," which in my opinion is one of the outstanding works of cinematic art. And there is not a title in the entire picture. Altho the story is told so plainly that a child could understand it, I FEEL THAT EXHIBITORS WILL STEER SHY OF IT ON ACCOUNT OF ITS SHEER ARTISTRY. But it is a picture that the public should see and that everyone in Hollywood should study."
WELFORD BEATON in the *Film Spectator*.

"Caligari, a genuine and legitimate thriller."
N. Y. Times

"Outdoes for sheer audacity anything seen in a motion picture house this season. It defies nature."
N. Y. World

Del Castillo at organ

ALL SEATS RESERVED $1.65 to 50c

EXTRA SERIES—FIVE TUESDAY AFTERNOON CONCERTS
Feb. 7, Feb. 28, Mar. 13, April 3, April 24
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Five Programmes from the Masterpieces Past and Present
A Few Season Tickets Available at Subscription Office
YOUNG PEOPLE'S CONCERTS, JAN. 25 and 26, at 4 P.M.
Adults Admitted Accompanied by Children
Tickets 35c. Now on Sale at Box Office
MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

SYMPHONY HALL
TOMORROW 8:30 — **MARION TALLEY**
ONLY BOSTON APPEARANCE

Thurs. Eve. Jan. 26 at 8:15 — **KEDROFF QUARTET**
"A miracle of vocal art."—Chaliapin.

Next Sun. Aft. Jan. 29 At 3:30 — **RACHMANINOFF**

Sun. Aft. Feb. 12 at 3:30 — **GALLI-CURCI**

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[85]

CUT-OUT

SYMPHONY HALL

TODAY 8:30 — **MARION TALLEY**

Thurs. Eve. Jan. 26 at 8:15 — **KEDROFF QUARTET**
"A miracle of vocal art."—Chaliapin.

Next Fri. Eve. Jan. 27 at 8:15 — **BURTON HOLMES**
BEAUTIFULLY PICTURED TRAVEL REVUE
VIENNA AND AUSTRIAN ALPS
POP. PRICES 50c, $1.00, $1.50, NONE HIGHER

Next Sat. Mat. Jan. 28 at 2:30

Sun. Aft. Jan. 29 at 3:30 — **RACHMANINOFF**

Wed. Eve. Feb. 1 at 8:15 — REV S. PARKES **CADMAN** Only Public Appearance in Boston
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GLOBE JAN 22

SYMPHONY HALL

TODAY 3:30 — **MARION TALLEY**
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ALSO UFA SPECTACLE
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HER JAN 22

SYMPHONY HALL

BURTON HOLMES Tonight At 8:15
TOMORROW MAT. at 2:30
VIENNA and AUSTRIAN ALPS
BRILLIANTLY VISUALIZED
TICKETS 50c to $1.50 NO HIGHER

POST JAN 27

SYMPHONY HALL

TODAY 3:30 — **MARION TALLEY**
ONLY BOSTON APPEARANCE

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Sun. Aft. Feb. 12 at 3:30 — **GALLI-CURCI**

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Del Castillo at the Organ

ALL SEATS RESERVED $1.65 to 50c

EXTRA SERIES — 5 TUESDAY AFTERNOON CONCERTS
Feb. 7, Feb. 28, March 13, April 3, April 24
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Five Programmes from the Masterpieces Past and Present
A Few Season Tickets Available at Subscription Office

YOUNG PEOPLE'S CONCERTS JAN. 25 and 26 at 4 P. M.
Adults Admitted Accompanied by Children
Tickets 35c Now on Sale at Box Office
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

ADV JAN 22

SYMPHONY HALL

TOMORROW EVE at 8:15 — **KEDROFF QUARTET** A MIRACLE OF VOCAL ART
"A miracle of vocal art."—Chaliapin.

Next Fri. Eve., Jan. 27 at 8:15 — **BURTON HOLMES**
BEAUTIFULLY PICTURED TRAVEL REVUE
VIENNA AND AUSTRIAN ALPS
POP. PRICES 50c, $1.00, $1.50, NONE HIGHER

Next Sat. Mat., Jan. 28 at 2:30

Next Sun. Aft. Jan. 29 at 3:30 — **RACHMANINOFF**

Wed. Eve. Feb. 1 at 8:15 — REV. S. PARKES **CADMAN** Only Public Appearance in Boston
Tickets $1, $1.50, $2, $2.50, $3

Sun. Aft. Feb. 12 at 3:30 — **GALLI-CURCI** Second and Last Time This Season

EXTRA SERIES—FIVE TUESDAY AFTERNOON CONCERTS
Feb. 7, Feb. 28, Mar. 13, April 3, April 24
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Classic Programmes from the Masterpieces Past and Present
LAST DAYS OF SEASON SALE. 5 CONCERTS $4, $6, $9, $12. NO TAX
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER JAN 25

SYMPHONY HALL

BURTON HOLMES Tonight At 8:15
TOMORROW MAT. at 2:30
VIENNA and AUSTRIAN ALPS
BRILLIANTLY VISUALIZED
TICKETS 50c to $1.50 NO HIGHER

POST JAN 27

SYMPHONY HALL
THURS. EVE., JAN. 26 at 8:15
Kedroff Quartet
"A Miracle of Vocal Art." Chaliapin

HER JAN 24

SYMPHONY HALL
THURS. EVE., JAN. 26, at 8:15
KEDROFF QUARTET
"A Miracle of Vocal Art"—Chaliapin

TRANS JAN 24

SYMPHONY HALL
TOMORROW EVE. At 8:15
KEDROFF QUARTET
"A Miracle of Vocal Art"—Chaliapin
FRIDAY EVE. SATURDAY MAT. **JAN. 27-28**
BURTON HOLMES
Beautifully Pictured Travel Revue
VIENNA and AUSTRIAN ALPS
TICKETS 50c to $1.50 NO HIGHER

POST JAN 25

SYMPHONY HALL
TONIGHT AT 8:15
KEDROFF QUARTET
"A Miracle of Vocal Art"—Chaliapin

HER JAN 26

SYMPHONY HALL
TONIGHT AT 8:15
Kedroff Quartet
"A Miracle of Vocal Art"—Chaliapin
NEXT SUN., JAN. 29 at 3:30
RACHMANINOFF

POST JAN 26

SYMPHONY HALL
TONIGHT AT 8.15
Kedroff Quartet
"A Miracle of Vocal Art"—Chaliapin
TOMORROW EVE. at 8.15
ALSO SAT. MAT. AT 2.30
BURTON HOLMES
GLORIOUSLY PICTURED TRAVEL REVUE
VIENNA and AUSTRIAN ALPS
TICKETS 50c to $1.50—None Higher

TRANS JAN 26

SYMPHONY HALL
BURTON HOLMES Tonight At 8:15
TOMORROW MAT. at 2:30
VIENNA and AUSTRIAN ALPS
BRILLIANTLY VISUALIZED
TICKETS 50c to $1.50 NO HIGHER
NEXT SUN., JAN. 29, at 3:30
RACHMANINOFF
WED. EVE., FEB. 1, at 8:15
REV. S. PARKES
CADMAN
Only Public Appearance in Boston
Tickets $1, $1.50, $2, $2.50, $3. No tax

HER JAN 27

SYMPHONY HALL
BURTON HOLMES Tonight At 8:15
TOMORROW MAT. at 2:30
VIENNA and AUSTRIAN ALPS
BRILLIANTLY VISUALIZED
TICKETS 50c to $1.50 NO HIGHER
NEXT SUNDAY, JAN. 29, at 3:30
RACHMANINOFF

GLOBE JAN 21

SYMPHONY HALL
BURTON HOLMES Tonight At 8:15
TOMORROW MAT. at 2:30
VIENNA and AUSTRIAN ALPS
BRILLIANTLY VISUALIZED
TICKETS 50c to $1.50 NO HIGHER

POST JAN 27

HER JAN 25

CUT-OUT

SYMPHONY HALL

TOMORROW EVE. at 8.15 — **KEDROFF QUARTET** — A MIRACLE OF VOCAL ART

Next [redacted] **HOLMES** — ED TRAVEL REVUE — STRIAN ALPS — POP. PRICES 50c, $1.00, $1.50, NONE HIGHER

Next Sun. Aft. Jan. 29 at 3.30 — **RACHMANINOFF**

Wed. Eve. Feb. 1 at 8.15 — REV. S. PARKES **CADMAN** — Only Public Appearance in Boston — Tickets $1, $1.50, $2, $2.50, $3.

Sun. Aft. [redacted] — **RCI** — 2nd and Last Time This Season

RNOON CONCERTS

[redacted] April 3, April 24

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Classic Programmes from the Masterpieces Past and Present

LAST DAYS OF SEASON SALE—5 CONCERTS—$4, $6, $9, $12, NO TAX

MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

TRANS JAN 25

TOMORROW at 3:30 — **RACHMANINOFF**

FRI. EVE. FEB. 3, SAT. MAT. FEB. 4 — **BURTON HOLMES** —LAST TIMES— **THE HEART OF ITALY** — THE FAMOUS HILL TOWNS — Pop. Prices 50c to $1.50. No Higher

OPENS SAT. EVE., FEB. 4, at 8:15—One Week Only

ARTKINO PRESENTS—WORLD PREMIERE

"THE LAST MOMENT" By PAUL FEJOS

ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

Introducing a genius—

"Paul Fejos is a name that probably you never heard before. But you will hear it again. Fejos is an extraordinary picture genius. He has made a film, 'The Last Moment,' which in my opinion is one of the outstanding works of cinematic art. And there is not a title in the entire picture. Altho the story is told so plainly that a child could understand it, I FEEL THAT EXHIBITORS WILL STEER SHY OF IT ON ACCOUNT OF ITS SHEER ARTISTRY. But it is a picture that the public should see and that everyone in Hollywood should study." WELFORD BEATON in the *Film Spectator.*

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"Outdoes for sheer audacity anything seen in a motion picture house this season. It defies nature." *N. Y. World*

Del Castillo at the Organ

ALL SEATS RESERVED $1.65 TO 50c

Sun. Aft. Feb. 12 at 3:30 — **GALLI-CURCI** — 2nd and Last Time This Season

Sun. Eve. Feb. 12 at 8:15 — **SEGOVIA** — RETURN ENGAGEMENT — Phenomenal Spanish Guitarist, $1-$2.50, Plus Tax

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRAY JAN 28

SYMPHONY HALL

TONIGHT AT 8:15

REV. S. PARKES

CADMAN

SYMPHONY HALL

BURTON HOLMES TONIGHT at 8.15

TOMORROW MAT. at 2.30

VIENNA and AUSTRIAN ALPS

BRILLIANTLY VISUALIZED

TICKETS 50c to $1.50 No Higher

NEXT SUN., JAN. 29 at 3.30

RACHMANINOFF

WED. EVE., FEB. 1, at 8.15

REV. S. PARKES

CADMAN

Only Public Appearance in Boston

Tickets $1, $1.50, $2, $2.50, $3. No Tax

TRANS JAN 27

SYMPHONY HALL

BURTON HOLMES TODAY at 2:30

A NEW TRAVEL REVUE

VIENNA and AUSTRIAN ALPS

BRILLIANTLY VISUALIZED

TICKETS 50c to $1.50 NO HIGHER

GLOBE JAN 20

SYMPHONY HALL

BURTON HOLMES TODAY at 2:30

A NEW TRAVEL REVUE

VIENNA and AUSTRIAN ALPS

BRILLIANTLY VISUALIZED

TICKETS 50c to $1.50 NO HIGHER

TOMORROW at 3:30

RACHMANINOFF

POST JAN 28

SYMPHONY HALL

BURTON HOLMES TODAY At 2:30

A NEW TRAVEL REVUE

VIENNA and AUSTRIAN ALPS

BRILLIANTLY VISUALIZED

TICKETS 50c to $1.50 NO HIGHER

TOM'W, at 3:30

RACHMANINOFF

HER JAN 27

SYMPHONY HALL

LAST DAY OF SEASON SALE TUES., JAN. 31 ($6, $9, $12)

UNCLAIMED TICKETS AVAILABLE FEB. 1 FOR OPENING CONCERT

EXTRA SERIES—FIVE TUESDAY AFTERNOON CONCERTS

Feb. 7, Feb. 28, Mar. 13, April 3, April 24 at 3 P. M.

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Classic Programme from the Masterpieces Past and Present

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Sun. Eve. Feb. 12 at 8:15 — **SEGOVIA** — RETURN ENGAGEMENT — Phenomenal Spanish Guitarist, $1, $2.50, Plus Tax

Tues. Eve. Feb. 14 at 8:15 — **DAI BUELL** — Recital of Music for the Pianoforte — Tickets $1, $1.50, $2, $2.50, plus tax

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

GLOBE JAN 24

SYMPHONY HALL

THE **LAST MOMENT**

Unconventional—Daring Film

ALSO UFA SPECTACLE

THE CABINET OF **DR. CALIGARI**

Vivid—Thrilling—Fantastic

Del Castillo at the Organ

SUN. AFT. FEB. 12 AT 3:30

GALLI-CURCI

SUN. EVE. FEB 12 AT 8:15

SEGOVIA

GLOBE FEB 1

SYMPHONY HALL

OPENS SAT. EVE., Feb. 4

Artkino Presents World Premiere

THE **LAST MOMENT**

Unconventional—Daring Film

ALSO UFA SPECTACLE

THE CABINET OF **DR. CALIGARI**

Vivid—Thrilling—Fantastic

Del Castillo at the Organ

HER FEB 3

SYMPHONY HALL

TOMORROW at 3:30

RACHMANINOFF

ARTKINO PRESENTS WORLD PREMIERE

'The LAST MOMENT'

Hollywood's Newest Sensation

Unconventional—Daring

ALSO UFA SPECTACLE

THE CABINET OF **DR. CALIGARI**

Vivid—Thrilling—Fantastic

Del Castillo at the Organ

OPENS SAT. EVE., FEB. 4

ONE WEEK PRICES $1.65 TO 50c

SUN. EVE., FEB. 12, AT 8:15

SEGOVIA

RETURN ENGAGEMENT

Phenomenal Spanish Guitarist

Tickets $1, $1.50, $2, $2.50, Plus Tax

AMER JAN 28

SYMPHONY HALL

WED. EVE., FEB. 1, at 8:15

REV. S. PARKES

CADMAN

Only Public Appearance in Boston

Tickets $1, $1.50, $2, $2.50, $3, No Tax

SUN. AFT., FEB. 12, at 3:30

GALLI-CURCI

Second and Last Time This Season

SUN. EVE., FEB. 12, at 8:15

SEGOVIA

Return Engagement

Phenomenal Spanish Guitarist

Tickets $1-$2.50, Plus Tax

TUES. EVE., FEB. 14, at 8:15

DAI BUELL

Recital of Music for the Pianoforte

Tickets $1, $1.50, $2, $2.50, Plus Tax

MONITOR JAN 28

SYMPHONY HALL

LAST DAY OF SEASON SALE TUES., JAN. 31 ($6, $9, $12)

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Del Castillo at the Organ

ALL SEATS RESERVED $1.65 TO 50c

Sun. Aft. Feb. 12 at 3:30 — **GALLI-CURCI** — 2nd and Last Time This Season

Sun. Eve. Feb. 12 at 8:15 — **SEGOVIA** — RETURN ENGAGEMENT — Phenomenal Spanish Guitarist, $1-$2.50, Plus Tax

Tues. Eve. Feb. 14 at 8:15 — **DAI BUELL** — Recital of Music for the Pianoforte — Tickets $1, $1.50, $2, $2.50, plus tax

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER JAN 29

SYMPHONY HALL

LAST DAY OF SEASON SALE TUES., JAN. 31 ($6, $9, $12)

UNCLAIMED TICKETS AVAILABLE FEB. 1 FOR OPENING CONCERT

EXTRA SERIES—FIVE TUESDAY AFTERNOON CONCERTS

Feb. 7, Feb. 28, Mar. 13, April 3, April 24 at 3 P. M.

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Classic Programmes from the Masterpieces Past and Present

TODAY at 3:30 — **RACHMANINOFF**

Next Wed. Eve. Feb. 1 at 8:15 — REV. S. PARKES **CADMAN** — Only Public Appearance in Boston — Tickets $1, $1.50, $2, $2.50, $3. No Tax.

Fri. Eve. FEB. 3, Sat. Mat. FEB. 4 — **BURTON HOLMES** —LAST TIMES— **THE HEART OF ITALY** — THE FAMOUS HILL TOWNS — Pop. Prices 50c to $1.50. No higher.

OPENS SAT. EVE., FEB. 4, at 8:15—One Week Only

ARTKINO PRESENTS—WORLD PREMIERE

"THE LAST MOMENT" By PAUL FEJOS

ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

Introducing a genius—

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Tues. Eve. Feb. 14 at 8:15 — **DAI BUELL** — RECITAL OF MUSIC FOR THE PIANOFORTE — Tickets $1, $1.50, $2, $2.50 plus tax

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST JAN 29

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CUT-OUT

SYMPHONY HALL

TOMORROW EVE. at 8.15 — **KEDROFF QUARTET** — A MIRACLE OF VOCAL ART

Next [illegible] — **[illegible] HOLMES** — ED TRAVEL REVUE — STRIAN ALPS — POP. PRICES 50c, $1.00, $1.50, NONE HIGHER

Next Sun. Aft. Jan. 29 at 3.30 — **RACHMANINOFF**

Wed. Eve. Feb. 1 at 8.15 — REV. S. PARKES **CADMAN** — Only Public Appearance in Boston — Tickets $1, $1.50, $2, $2.50, $3.

Sun. Aft. [illegible] — **[illegible]RCI** — 2nd and Last Time This Season

[illegible]RNOON CONCERTS [illegible] April 24

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Classic Programmes from the Masterpieces Past and Present

LAST DAYS OF SEASON SALE—5 CONCERTS—$4, $6, $9, $12, NO TAX

MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

TRANS JAN 25

TOMORROW at 3:30 — **RACHMANINOFF**

FRI. EVE. FEB. 3 / SAT. MAT. FEB. 4 — **BURTON HOLMES** —LAST TIMES— **THE HEART OF ITALY** — THE FAMOUS HILL TOWNS — Pop. Prices 50c to $1.50. No Higher

OPENS SAT. EVE., FEB. 4, at 8:15—One Week Only

ARTKINO PRESENTS—WORLD PREMIERE

"THE LAST MOMENT" By PAUL FEJOS

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ALL SEATS RESERVED $1.65 TO 50c

Del Castillo at the Organ

Sun. Aft. Feb. 12 at 3:30 — **GALLI-CURCI** — 2nd and Last Time This Season

Sun. Eve. Feb. 12 at 8:15 — **SEGOVIA** — RETURN ENGAGEMENT — Phenomenal Spanish Guitarist, $1-$2.50, Plus Tax

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRAY JAN 28

SYMPHONY HALL

TONIGHT AT 8:15

REV. S. PARKES

CADMAN

SYMPHONY HALL

BURTON HOLMES TONIGHT at 8.15 / TOMORROW MAT. at 2.30

VIENNA and AUSTRIAN ALPS

BRILLIANTLY VISUALIZED

TICKETS 50c to $1.50 No Higher

NEXT SUN., JAN. 29 at 3.30 — **RACHMANINOFF**

WED. EVE., FEB. 1, at 8.15

REV. S. PARKES **CADMAN**

Only Public Appearance in Boston

Tickets $1, $1.50, $2, $2.50, $3. No Tax

TRANS JAN 27

SYMPHONY HALL

BURTON HOLMES TODAY at 2:30

A NEW TRAVEL REVUE

VIENNA and AUSTRIAN ALPS

BRILLIANTLY VISUALIZED

TICKETS 50c to $1.50 NO HIGHER

GLOBE JAN 20

SYMPHONY HALL

BURTON HOLMES TODAY at 2:30

A NEW TRAVEL REVUE

VIENNA and AUSTRIAN ALPS

BRILLIANTLY VISUALIZED

TICKETS 50c to $1.50 NO HIGHER

TOMORROW at 3:30

RACHMANINOFF

POST JAN 28

SYMPHONY HALL

BURTON HOLMES TODAY At 2:30

A NEW TRAVEL REVUE

VIENNA and AUSTRIAN ALPS

BRILLIANTLY VISUALIZED

TICKETS 50c to $1.50 NO HIGHER

TOM'W, at 3:30

RACHMANINOFF

HER JAN 23

SYMPHONY HALL

LAST DAY OF SEASON SALE TUES., JAN. 31 ($6, $9, $12)

UNCLAIMED TICKETS AVAILABLE FEB. 1 FOR OPENING CONCERT

EXTRA SERIES—FIVE TUESDAY AFTERNOON CONCERTS

Feb. 7, Feb. 28, Mar. 13, April 3, April 24 at 3 P. M.

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Classic Programme from the Masterpieces Past and Present

TODAY at 3:30 — **RACHMANINOFF**

Next Wed. Eve. Feb. 1 at 8:15 — REV. S. PARKES **CADMAN** — Only Public Appearance in Boston — Tickets $1, $1.50, $2, $2.50, $3. No Tax

FRI. EVE. FEB. 3 / Sat. Mat. FEB. 4 — **BURTON HOLMES** —LAST TIMES— **THE HEART OF ITALY** — THE FAMOUS HILL TOWNS — Pop. Prices 50c to $1.50. No Higher

Sun. Aft. Feb. 12 at 3:30 — **GALLI-CURCI** — 2nd and Last Time This Season

Sun. Eve. Feb. 12 at 8:15 — **SEGOVIA** — RETURN ENGAGEMENT — Phenomenal Spanish Guitarist, $1, $2.50, Plus Tax

Tues. Eve. Feb. 14 at 8:15 — **DAI BUELL** — Recital of Music for the Pianoforte — Tickets $1, $1.50, $2, $2.50, plus tax

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

GLOBE JAN 24

SYMPHONY HALL

THE LAST MOMENT

Unconventional—Daring Film

ALSO UFA SPECTACLE

THE CABINET OF **DR. CALIGARI**

Vivid—Thrilling—Fantastic

Del Castillo at the Organ

SUN. AFT. FEB. 12 AT 3:30

GALLI-CURCI

SUN. EVE. FEB 12 AT 8:15

SEGOVIA

GLOBE FE 31

SYMPHONY HALL

OPENS SAT. EVE., Feb. 4

Artkino Presents World Premiere

THE LAST MOMENT

Unconventional—Daring Film

ALSO UFA SPECTACLE

THE CABINET OF **DR. CALIGARI**

Vivid—Thrilling—Fantastic

Del Castillo at the Organ

HER FEB 3

SYMPHONY HALL

TOMORROW at 3:30

RACHMANINOFF

ARTKINO PRESENTS

WORLD PREMIERE

'The LAST MOMENT'

Hollywood's Newest Sensation

Unconventional—Daring

ALSO UFA SPECTACLE

THE CABINET OF **DR. CALIGARI**

Vivid—Thrilling—Fantastic

Del Castillo at the Organ

OPENS SAT. EVE., FEB. 4

ONE WEEK — PRICES $1.65 TO 50c

SUN. EVE., FEB. 12, AT 8:15

SEGOVIA

RETURN ENGAGEMENT

Phenomenal Spanish Guitarist

Tickets $1, $1.50, $2, $2.50, Plus Tax

AMER JAN 26

SYMPHONY HALL

WED. EVE., FEB. 1, at 8:15

REV. S. PARKES

CADMAN

Only Public Appearance in Boston

Tickets $1, $1.50, $2, $2.50, $3, No Tax

SUN. AFT., FEB. 12, at 3:30

GALLI-CURCI

Second and Last Time This Season

SUN. EVE., FEB. 12, at 8:15

SEGOVIA

Return Engagement

Phenomenal Spanish Guitarist

Tickets $1-$2.50, Plus Tax

TUES. EVE., FEB. 14, at 8:15

DAI BUELL

Recital of Music for the Pianoforte

Tickets $1, $1.50, $2, $2.50, Plus Tax

MONITOR JAN 26

SYMPHONY HALL

LAST DAY OF SEASON SALE TUES., JAN. 31 ($6, $9, $12)

UNCLAIMED TICKETS AVAILABLE FEB. 1 FOR OPENING CONCERT

EXTRA SERIES—FIVE TUESDAY AFTERNOON CONCERTS

Feb. 7, Feb. 28, Mar. 13, April 3, April 24 at 3 P. M.

BOSTON SYMPHONY ORCHESTRA

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Classic Programmes from the Masterpieces Past and Present

TODAY at 3:30 — **RACHMANINOFF**

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FRI. EVE. FEB. 3 / SAT. MAT. FEB. 4 — **BURTON HOLMES** —LAST TIMES— **THE HEART OF ITALY** — THE FAMOUS HILL TOWNS — Pop. Prices 50c to $1.50. No Higher

OPENS SAT. EVE., FEB. 4, at 8:15—One Week Only

ARTKINO PRESENTS—WORLD PREMIERE

"THE LAST MOMENT" By PAUL FEJOS

ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

Introducing a genius—

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Tues. Eve. Feb. 14 at 8:15 — **DAI BUELL** — Recital of Music for the Pianoforte — Tickets $1, $1.50, $2, $2.50 plus tax

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER JAN 29

SYMPHONY HALL

LAST DAY OF SEASON SALE TUES., JAN. 31 ($6, $9, $12)

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EXTRA SERIES—FIVE TUESDAY AFTERNOON CONCERTS

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Tues. Eve. Feb. 14 at 8:15 — **DAI BUELL** — RECITAL OF MUSIC FOR THE PIANOFORTE — Tickets $1, $1.50, $2, $2.50 plus tax

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST JAN 29

[87]

SYMPHONY HALL

LAST DAY OF SEASON SALE TUES., JAN. 31 ($6, $5, $12)
UNCLAIMED TICKETS AVAILABLE FEB. 1 FOR OPENING CONCERT
EXTRA SERIES — 5 TUESDAY AFTERNOON CONCERTS
Feb. 7, Feb. 28, Mar. 13, April 3, April 24 at 3 P. M.

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Classic Programmes from the Masterpieces Past and Present

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OPENS SAT. EVE., FEB. 4, at 8:15—One Week Only
ARTKINO PRESENTS — WORLD PREMIERE
"THE LAST MOMENT" By PAUL FEJOS
ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

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Del Castillo at the Organ

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Sun. Eve. Feb. 12 at 8:15 — **SEGOVIA** — RETURN ENGAGEMENT
Phenomenal Spanish Guitarist, $1, $2.50, Plus Tax

Tues. Eve. Feb. 14 at 8:15 — **DAI BUELL** — Recital of Music for the Pianoforte
Tickets $1, $1.50, $2, $2.50 plus tax
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

ADV — JAN 24

SYMPHONY HALL
SEASON SALE CLOSES TODAY—SINGLE SALE OPENS TOMORROW
EXTRA SERIES—FIVE TUESDAY AFTERNOON CONCERTS
Feb. 7, Feb. 28, Mar. 13, April 3, April 24, at 3 P. M.

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Classic Programmes from the Masterpieces Past and Present

OPENS SAT. EVE., FEB. 4, at 8:15—One Week Only
TWO OUTSTANDING FILM FEATURES
ARTKINO PRESENTS—WORLD PREMIERE
"THE LAST MOMENT" By PAUL FEJOS
ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

SUN. AFT., FEB. 12 at 3:30 — **GALLI-CURCI**
SUN. EVE., FEB. 12 at 8:15 — **SEGOVIA**
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST — JAN 31

SYMPHONY HALL
SEASON SALE CLOSES TODAY—SINGLE SALE OPENS TOMORROW
EXTRA SERIES—FIVE TUESDAY AFTERNOON CONCERTS
Feb. 7, Feb. 28, Mar. 13, April 3, April 24 at 3 P. M.

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Classic Programmes from the Masterpieces Past and Present

Tomorrow Eve at 8:15 — REV. S. PARKES **CADMAN** — Only Public Appearance in Boston

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TWO OUTSTANDING FILM FEATURES
ARTKINO PRESENTS—WORLD PREMIERE
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SUN. AFT., FEB. 12, at 3:30 — **GALLI-CURCI**
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SERGE KOUSSEVITZKY, Conductor
Classic Programmes from the Masterpieces Past and Present

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ARTKINO PRESENTS—WORLD PREMIERE
"THE LAST MOMENT" By PAUL FEJOS
ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

SUN. AFT., FEB. 12, at 3.30 — **GALLI-CURCI**
SUN. EVE., FEB. 12, at 8.15 — **SEGOVIA**
MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

TRANS — JAN 31

SYMPHONY HALL
OPENING CONCERT—TUESDAY SERIES—FEB. 7 AT 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
BACH, Concerto; HAYDN, Symphony No. 13; BEETHOVEN, Symphony No. 7.

TONIGHT AT 8.15 — REV. S. PARKES **CADMAN** — Only Public Appearance in Boston

FRI. EVE. FEB. 3, SAT. MAT. FEB. 4 — **BURTON HOLMES**
—LAST TIMES—
THE HEART OF ITALY THE FAMOUS HILL TOWNS
Pop. Prices 50c to $1.50. No Higher

OPENS SAT. EVE., FEB. 4, at 8.15—One Week Only
TWO OUTSTANDING FILM FEATURES
ARTKINO PRESENTS—WORLD PREMIERE
"THE LAST MOMENT" By PAUL FEJOS
ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

SUN. AFT., FEB. 12, at 3.30 — **GALLI-CURCI**
SUN. EVE., FEB. 12, at 8.15 — **SEGOVIA**

Tues. Eve. Feb. 14 at 8.15 — **DAI BUELL** — Recital of Music for the Pianoforte
Tickets $1, $1.50, $2, $2.50, plus tax
MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

TRANS — FEB 1

SYMPHONY HALL
OPENING CONCERT—TUESDAY SERIES—FEB. 7 AT 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
BACH, Concerto; HAYDN, Symphony No. 13; BEETHOVEN, Symphony No. 7

TONIGHT AT 8:15 — REV. S. PARKES **CADMAN** — Only Public Appearance in Boston

FRI. EVE. FEB. 3, SAT. MAT. FEB. 4 — **BURTON HOLMES**
LAST TIMES — **THE HEART OF ITALY**
THE FAMOUS HILL TOWNS
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OPENS SAT. EVE., FEB. 4, at 8:15—One Week Only
TWO OUTSTANDING FILM FEATURES
ARTKINO PRESENTS—WORLD PREMIERE
"THE LAST MOMENT" By PAUL FEJOS
ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

Sun. Aft. Feb. 12 at 3:30 — **GALLI-CURCI**
Sun. Eve. Feb. 12 at 8:15 — **SEGOVIA**
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER — FEB 1

SYMPHONY HALL
TONIGHT AT 8:15 Also TOMORROW AT 2:30
BURTON HOLMES LAST TIMES **The HEART of ITALY**
THE FAMOUS HILL TOWNS
TICKETS 50c to $1.50—NO HIGHER

ARTKINO PRESENTS—WORLD PREMIERE
TOMORROW NIGHT 8:15 ONE WEEK ONLY — **"THE LAST MOMENT"**
HOLLYWOOD'S TRIUMPH
ALSO
"THE CABINET OF Dr. CALIGARI"
DEL CASTILLO—ORGANIST

HER — FEB 3

SYMPHONY HALL
TODAY—At 2:30—LAST TIME
BURTON HOLMES The HEART of ITALY
PICTORIALLY EXPLORED
TICKETS 50c to $1.50—NO HIGHER

WORLD PREMIERE TO-NITE 8:15 Every Eve. Except Sun. MAT. WED.-SAT.
HOLLYWOOD'S TRIUMPH
"THE LAST MOMENT"
ALSO **"THE CABINET OF Dr. CALIGARI"**
DEL CASTILLO—ORGANIST
ONE WEEK ONLY

HER — FEB 3 — FEB 4

SYMPHONY HALL
TODAY AT 2:30 LAST TIME
BURTON HOLMES
THE HEART OF ITALY
PICTORIALLY EXPLORED
TICKETS 50c TO $1.50 NO HIGHER

WORLD PREMIERE TO-NITE 8:15 Every Eve. Except Sun. MAT. WED.-SAT.
HOLLYWOOD'S TRIUMPH
"THE LAST MOMENT"
ALSO **"THE CABINET OF Dr. CALIGARI"**
DEL CASTILLO—ORGANIST
ONE WEEK ONLY

POST — FEB 4

SYMPHONY HALL
TOMORROW EVE. at 8.15
ALSO SAT. MAT. at 2.30
LAST TIMES
BURTON HOLMES
The HEART of ITALY
PICTORIALLY EXPLORED
TICKETS 50c to $1.50—No Higher

TRANS — FEB 2

SYMPHONY HALL
OPENS SAT. EVE., Feb. 4
Artkino Presents World Premiere
THE **LAST MOMENT**
Unconventional—Daring Film
ALSO UFA SPECTACLE
THE CABINET OF **DR. CALIGARI**
Vivid—Thrilling—Fantastic
Del Castillo at the Organ

TRAV — FEB 2

SYMPHONY HALL
TONIGHT AT 8:15
ALSO TOMORROW AT 2:30
BURTON HOLMES
LAST TIMES
The HEART of ITALY
THE FAMOUS HILL TOWNS
TICKETS 50c to $1.50 NO HIGHER

GLOBE — FEB 3

TONIGHT AT 8:15 Also Tomorrow at 2:30
BURTON HOLMES
LAST TIMES
THE HEART OF ITALY
THE FAMOUS HILL TOWNS
TICKETS 50c to $1.50—NO HIGHER

ARTKINO PRESENTS—WORLD PREMIERE
TOMORROW NIGHT 8:15 ONE WEEK ONLY — **"THE LAST MOMENT"**
HOLLYWOOD'S TRIUMPH
ALSO
"THE CABINET OF Dr. CALIGARI"
DEL CASTILLO—ORGANIST

POST — FEB 3

SYMPHONY HALL
TONIGHT At 8:15
TOMORROW NIGHT
ARTKINO PRESENTS—WORLD PREMIERE
"THE LAST MOMENT"
HOLLYWOOD'S TRIUMPH
ALSO
"THE CABINET OF Dr. CALIGARI"
DEL CASTILLO—ORGANIST

SYMPHONY HALL
TONIGHT At 8:15 LAST TIME
Artkino Presents—World Premiere
"THE LAST MOMENT"
HOLLYWOOD'S TRIUMPH
ALSO
"THE CABINET OF Dr. CALIGARI"
DEL CASTILLO—ORGANIST

TRAV FEB 3 — GLOBE FEB 4

[88]

SYMPHONY HALL

LAST DAY OF SEASON SALE TUES., JAN. 31 ($6, $9, $12)

UNCLAIMED TICKETS AVAILABLE FEB. 1 FOR OPENING CONCERT

EXTRA SERIES — 5 TUESDAY AFTERNOON CONCERTS

Feb. 7, Feb. 28, Mar. 13, April 3, April 24 at 3 P. M.

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Classic Programmes from the Masterpieces Past and Present

TODAY at 3:30 — **RACHMANINOFF**

Wed. Eve. Feb. 1 at 8:15 — REV. S. PARKES **CADMAN** — Only Public Appearance in Boston

Tickets $1, $1.50, $2, $2.50, $3 No tax

OPENS SAT. EVE., FEB. 4, at 8:15—One Week Only

ARTKINO PRESENTS — WORLD PREMIERE

"THE LAST MOMENT" By PAUL FEJOS

ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

Introducing a genius—"Paul Fejos is a name that probably you never heard before. But you will hear it again. Fejos is an extraordinary picture genius. He has made a film, "The Last Moment," which in my opinion is one of the outstanding works of cinematic art. And there is not a title in the entire picture. Altho the story is told so plainly that a child could understand it, I FEEL THAT EXHIBITORS WILL STEER SHY OF IT ON ACCOUNT OF ITS SHEER ARTISTRY. But it is a picture that the public should see and that everyone in Hollywood should study."—WELFORD BEATON in the Film Spectator.

"Caligari a genuine and [illegible] mate thrill[er]. N. Y. [illegible]

"Outdoes [illegible] sheer au[dacity] anything see[n] in a motion picture house this season. It defies nature." N.Y.World

Del Castillo at the Organ

ALL SEATS RESERVED $1.65 to 50c

Sun. Aft. Feb. 12 at 3:30 — **GALLI-CURCI** 2nd and Last Time This Season

Sun. Eve. Feb. 12 at 8:15 — **SEGOVIA** RETURN ENGAGEMENT

Phenomenal Spanish Guitarist, $1, $2.50, Plus Tax

Tues. Eve. Feb. 14 at 8:15 — **DAI BUELL** Recital of Music for the Pianoforte

Tickets $1, $1.50, $2, $2.50 plus tax

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

ADV [illegible] JAN 29

SYMPHONY HALL

SEASON SALE CLOSES TODAY—SINGLE SALE OPENS TOMORROW

EXTRA SERIES—FIVE TUESDAY AFTERNOON CONCERTS

Feb. 7, Feb. 28, Mar. 13, April 3, April 24, at 3 P. M.

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Classic Programmes from the Masterpieces Past and Present

OPENS SAT. EVE., FEB. 4, at 8:15—One Week Only

TWO OUTSTANDING FILM FEATURES

ARTKINO PRESENTS—WORLD PREMIERE

"THE LAST MOMENT" By PAUL FEJOS

ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

SUN. AFT., FEB. 12 at 3:30 — **GALLI-CURCI**

SUN. EVE., FEB. 12 at 8:15 — **SEGOVIA**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST JAN 31

SYMPHONY HALL

SEASON SALE CLOSES TODAY—SINGLE SALE OPENS TOMORROW

EXTRA SERIES—FIVE TUESDAY AFTERNOON CONCERTS

Feb. 7, Feb. 28, Mar. 13, April 3, April 24 at 3 P. M.

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Classic Programmes from the Masterpieces Past and Present

Tomorrow Eve at 8:15 — REV. S. PARKES **CADMAN** — Only Public Appearance in Boston

OPENS SAT. EVE., FEB. 4, at 8:15—One Week Only

TWO OUTSTANDING FILM FEATURES

ARTKINO PRESENTS—WORLD PREMIERE

"THE LAST MOMENT" By PAUL FEJOS

ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

SUN. AFT., FEB. 12, at 3:30 — **GALLI-CURCI**

SUN. EVE., FEB. 12, at 8:15 — **SEGOVIA**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER JAN 31

SYMPHONY HALL

LAST DAY OF SEASON SALE—SINGLE SALE OPENS TOMORROW

EXTRA SERIES—FIVE TUESDAY AFTERNOON CONCERTS

Feb. 7, Feb. 28, Mar. 13, April 3, April 24, at 3 P.M.

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TWO OUTSTANDING FILM FEATURES

ARTKINO PRESENTS—WORLD PREMIERE

"THE LAST MOMENT" By PAUL FEJOS

ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

SUN. AFT., FEB. 12, at 3.30 — **GALLI-CURCI**

SUN. EVE., FEB. 12, at 8.15 — **SEGOVIA**

MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

TRANS JAN 31

SYMPHONY HALL

OPENING CONCERT—TUESDAY SERIES—FEB. 7 AT 3

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

BACH, Concerto; HAYDN, Symphony No. 13; BEETHOVEN, Symphony No. 7.

TONIGHT AT 8.15 — REV. S. PARKES **CADMAN** — Only Public Appearance in Boston

FRI. EVE. FEB. 3, SAT. MAT. FEB. 4 — **BURTON HOLMES** —LAST TIMES— THE HEART OF ITALY THE FAMOUS HILL TOWNS

Pop. Prices 50c to $1.50. No Higher

OPENS SAT. EVE., FEB. 4, at 8.15—One Week Only

TWO OUTSTANDING FILM FEATURES

ARTKINO PRESENTS—WORLD PREMIERE

"THE LAST MOMENT" By PAUL FEJOS

ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

SUN. AFT., FEB. 12, at 3.30 — **GALLI-CURCI**

SUN. EVE., FEB. 12, at 8.15 — **SEGOVIA**

Tues. Eve. Feb. 14 at 8.15 — **DAI BUELL** Recital of Music for the Pianoforte

Tickets $1, $1.50, $2, $2.50, plus tax

MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

TRANS FEB 1

SYMPHONY HALL

OPENING CONCERT—TUESDAY SERIES—FEB. 7 AT 3

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

BACH, Concerto; HAYDN, Symphony No. 13; BEETHOVEN, Symphony No. 7

TONIGHT AT 8:15 — REV. S. PARKES **CADMAN** — Only Public Appearance in Boston

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Pop. Prices 50c to $1.50. No Higher

OPENS SAT. EVE., FEB. 4, at 8:15—One Week Only

TWO OUTSTANDING FILM FEATURES

ARTKINO PRESENTS—WORLD PREMIERE

"THE LAST MOMENT" By PAUL FEJOS

ALSO UFA SPECTACLE "THE CABINET OF **DR. CALIGARI"**

Sun. Aft. Feb. 12 at 3:30 — **GALLI-CURCI**

Sun. Eve. Feb. 12 at 8:15 — **SEGOVIA**

MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

HER FEB 1

SYMPHONY HALL

TONIGHT AT 8:15 Also TOMORROW AT 2:30

BURTON HOLMES LAST TIMES **The HEART of ITALY**

THE FAMOUS HILL TOWNS

TICKETS 50c to $1.50—NO HIGHER

ARTKINO PRESENTS—WORLD PREMIERE

TOMORROW NIGHT 8:15 ONE WEEK ONLY — **"THE LAST MOMENT"** HOLLYWOOD'S TRIUMPH ALSO **"THE CABINET OF Dr. CALIGARI"** DEL CASTILLO—ORGANIST

HER FEB 3

SYMPHONY HALL

TODAY—At 2:30—LAST TIME

BURTON HOLMES The HEART of ITALY

PICTORIALLY EXPLORED

TICKETS 50c to $1.50—NO HIGHER

WORLD PREMIERE TO-NITE 8:15 Every Eve. Except Sun. MAT. WED.-SAT. — HOLLYWOOD'S TRIUMPH **"THE LAST MOMENT"** ALSO **"THE CABINET OF Dr. CALIGARI"** DEL CASTILLO—ORGANIST ONE WEEK ONLY

HER FEB 3

SYMPHONY HALL

TODAY AT 2:30 LAST TIME — **BURTON HOLMES** THE HEART OF ITALY PICTORIALLY EXPLORED TICKETS 50c TO $1.50 NO HIGHER

WORLD PREMIERE TO-NITE 8:15 Every Eve. Except Sun. MAT. WED.-SAT. — HOLLYWOOD'S TRIUMPH **"THE LAST MOMENT"** ALSO **"THE CABINET OF Dr. CALIGARI"** DEL CASTILLO—ORGANIST ONE WEEK ONLY

POST FEB 4

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[88]

SYMPHONY HALL

TOMORROW EVE. at 8.15

ALSO SAT. MAT. at 2.30

LAST TIMES

BURTON HOLMES

The HEART of ITALY

PICTORIALLY EXPLORED

TICKETS 50c to $1.50—No Higher

TRANS FEB 2

SYMPHONY HALL

OPENS SAT. EVE., Feb. 4

Artkino Presents World Premiere

THE **LAST MOMENT**

Unconventional—Daring Film

ALSO UFA SPECTACLE

THE CABINET OF **DR. CALIGARI**

Vivid—Thrilling—Fantastic

Del Castillo at the Organ

TRAV FEB 2

SYMPHONY HALL

TONIGHT AT 8:15

ALSO TOMORROW AT 2:30

BURTON HOLMES

LAST TIMES

The HEART of ITALY

THE FAMOUS HILL TOWNS

TICKETS 50c to $1.50 NO HIGHER

GLOBE FEB 3

SYMPHONY HALL

TONIGHT AT 8:15 — Also Tomorrow at 2:30 — LAST TIMES — **BURTON HOLMES** — **The HEART of ITALY** — THE FAMOUS HILL TOWNS — TICKETS 50c to $1.50—NO HIGHER

ARTKINO PRESENTS—WORLD PREMIERE

TOMORROW NIGHT 8:15 ONE WEEK ONLY — **"THE LAST MOMENT"** HOLLYWOOD'S TRIUMPH ALSO **"THE CABINET OF Dr. CALIGARI"** DEL CASTILLO—ORGANIST

POST FEB 3

TRAV FEB

SYMPHONY HALL

TOMORROW NIGHT At 8:15 ONE WEEK ONLY — **"THE LAST MOMENT"** HOLLYWOOD'S TRIUMPH ALSO **"THE CABINET OF Dr. CALIGARI"** DEL CASTILLO—ORGANIST

ARTKINO PRESENTS—WORLD PREMIERE

SYMPHONY HALL

TODAY At 2:30 LAST TIME — **BURTON HOLMES** **The HEART of ITALY** PICTORIALLY EXPLORED TICKETS 50c to $1.50 NO HIGHER

Artkino Presents—World Premiere

SYMPHONY HALL

TONIGHT AT 8:15 — **"THE LAST MOMENT"** HOLLYWOOD'S TRIUMPH ALSO **"THE CABINET OF Dr. CALIGARI"** DEL CASTILLO—ORGANIST

1 WEEK ONLY

HER FEB 3

GLOBE FEB 4

SYMPHONY HALL

OPENING CONCERT—TUESDAY SERIES—FEB. 7 AT 3

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

BACH, Concerto; HAYDN, Symphony No. 13; BEETHOVEN, Symphony No. 7.

WORLD PREMIERE

TO-NITE 8.15

Every Eve. Except Sun.

MAT. WED.-SAT.

HOLLYWOOD'S TRIUMPH

"THE LAST MOMENT"

ALSO "THE CABINET OF DR. CALIGARI"

DEL CASTILLO—ORGANIST

ONE WEEK ONLY

TOMORROW AT 3.30 — **KREISLER**

Sun. Aft. Feb. 12 at 3.30 — **GALLI-CURCI** Second & Last Time This Season

Sun. Eve. Feb. 12 at 8.15 — **SEGOVIA** RETURN ENGAGEMENT

Tues. Eve. Feb. 14 at 8.15 — **DAI BUELL** Recital of Music for the Pianoforte

Thurs. Eve. Feb. 16 at 8.15 — **Harvard Glee Club**

DR. ARCHIBALD T. DAVISON, Conductor

Soloist—PABLO CASALS—'Cello

Sun. Aft. Feb. 19 at 3.30 — **JERITZA** World Famous Soprano

SUN. EVE. AT 8.15 FEB. 19 — **LEO REISMAN** AND ORCHESTRA of 40

In a Concert of RHYTHMS

MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

TRANS FEB 4

SYMPHONY HALL

OPENING CONCERT—TUESDAY SERIES—FEB. 7 AT 3

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

BACH, Concerto; HAYDN, Symphony No. 13; BEETHOVEN, Symphony No. 7

WORLD PREMIERE

TO-NITE 8:15

Every Eve. Except Sun.

MAT. WED.-SAT.

HOLLYWOOD'S TRIUMPH

"THE LAST MOMENT"

ALSO "THE CABINET OF Dr. CALIGARI"

DEL CASTILLO—ORGANIST

ONE WEEK ONLY

TRAV FEB 4

SYMPHONY HALL

OPENING CONCERT—TUESDAY SERIES—FEB. 7 AT 3

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

BACH, Concerto; HAYDN, Symphony No. 13; BEETHOVEN, Symphony No. 7

TOMORROW NITE and EVERY NITE THIS WEEK

MAT. WED-SAT.

ALL SEATS RESERVED

READ WHAT ALL BOSTON CRITICS SAY TODAY ABOUT HOLLYWOOD'S TRIUMPH

"TheLastMoment"

and also the UFA FILM

"THE CABINET OF DR. CALIGARI"

And DEL CASTILLO'S ORGAN ACCOMPANIMENT

TODAY AT 3:30 — **KREISLER**

Sun. Aft. Feb. 12 at 3:30 — **GALLI-CURCI** Second & Last Time This Season

Sun. Eve. Feb. 12 at 8:15 — **SEGOVIA** RETURN ENGAGEMENT

Tues. Eve. Feb. 14 at 8:15 — **DAI BUELL** Recital of Music for the Pianoforte

Thurs. Eve. Feb. 16 at 8:15 — **HARVARD GLEE CLUB**

DR. ARCHIBALD T. DAVISON, Conductor

Soloist—PABLO CASALS—'Cello

Sun. Aft. Feb. 19 at 3:30 — **JERITZA** World Famous Soprano

Sun. Eve. Feb. 19 at 8:15 — LEO **REISMAN** AND ORCHESTRA OF 40 IN A CONCERT OF **RHYTHMS**

MAIL ORDERS FILLED PROMPTLY. (Mail Checks to Symphony Hall)

HER FEB 5

SYMPHONY HALL

OPENING CONCERT—TUESDAY SERIES—TOM'W AFT. AT 3

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

BACH, Concerto; HAYDN, Symphony No. 13; BEETHOVEN, Symphony No. 7

BOSTON CRITICS UNANIMOUSLY HAIL

"THE LAST MOMENT" AS HOLLYWOOD'S UNEQUALLED MASTERPIECE

and "THE CABINET OF DR. CALIGARI" AS ORIGINAL—FANTASTIC

EVERY NITE AT 8:15—MATS. WED.—SAT. 2:30 P. M.

Sun. Next Feb. 12 at 3:30 — **GALLI-CURCI** Second & Last Time This Season

MAIL ORDERS FILLED PROMPTLY. (Mail Checks to Symphony Hall)

HER FEB 6

SYMPHONY HALL

OPENING CONCERT—TUESDAY SERIES—TOM'W AFT. at 3

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

BACH, Concerto; HAYDN, Symphony No. 13; BEETHOVEN, Symphony No. 7

BOSTON CRITICS UNANIMOUSLY HAIL

"THE LAST MOMENT" AS HOLLYWOOD'S UNEQUALLED MASTERPIECE

and "THE CABINET OF DR. CALIGARI" AS ORIGINAL—FANTASTIC

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Sun. Next Feb. 12 at 3:30 — **GALLI-CURCI** Second & Last Time This Season

MAIL ORDERS FILLED PROMPTLY. (Mail Checks to Symphony Hall)

TR HW FE.3 6

SYMPHONY HALL

OPENING CONCERT—TUESDAY SERIES—TODAY AT 3

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

BACH, Concerto; HAYDN, Symphony No. 13; BEETHOVEN, Symphony No. 7

CRITICAL OPINIONS OF

EVERY NITE at 8:15

MATINEE TOMORROW 2:30

"THE LAST MOMENT" UNEQUALLED FILM

ALSO "THE CABINET OF DR. CALIGARI"

"Stimulating and unusual D. W. B.. Transcript. "Impressive film." C. M. D., Herald. "Noteworthy American production." Advertiser. "Something different." Post. "Acting superb." Globe. "Daring genius." Traveler.

Next Sun. Aft. Feb. 12 at 3:30 — **GALLI-CURCI**

Next Sun. Eve. Feb. 12 at 8:15 — **SEGOVIA**

Tues. Eve. Feb. 14 at 8:15 — **DAI BUELL** Recital of Music for the Pianoforte

MAIL ORDERS FILLED PROMPTLY. (Mail Checks to Symphony Hall)

POST FEB 7

SYMPHONY HALL

OPENING CONCERT—TUESDAY SERIES—TODAY AT 3

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

BACH, Concerto; HAYDN, Symphony No. 13; BEETHOVEN, Symphony No. 7

CRITICAL OPINIONS OF

EVERY NITE at 8:15

MATINEE TOMORROW 2:30

"THE LAST MOMENT" UNEQUALLED FILM

ALSO "THE CABINET OF DR. CALIGARI"

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MAIL ORDERS FILLED PROMPTLY. (Mail Checks to Symphony Hall)

HER FEB 7

SYMPHONY HALL

MATINEE Today 2:30 Eves. at 8:15

"THE LAST MOMENT" Daring Film

ALSO The CABINET OF DR. CALIGARI

Next Sun. Aft. Feb. 12 at 3:30 — **GALLI-CURCI**

Next Sun. Eve. Feb. 12 at 8:15 — **SEGOVIA**

Tues. Eve. Feb. 14 at 8:15 — **DAI BUELL** Recital of Music for the Pianoforte

SUN. EVE. FEB. 19 AT 8:15 — **LEO REISMAN** AND ORCHESTRA of 40

In a Concert of RHYTHMS

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST FEB 8

SYMPHONY HALL

MATINEE Today 2.30 Eves. at 8:15

"THE LAST MOMENT" Daring Film

also The CABINET OF DR. CALIGARI

Next Sun. Aft., Feb. 12, at 3:30 — **GALLI-CURCI**

Next Sun. Eve., Feb. 12, at 8:15 — **SEGOVIA**

Tues. Eve. Feb. 14 at 8:15 — **DAI BUELL** Recital of Music for the Pianoforte

SUN. EVE. FEB. 19 AT 8:15 — **LEO REISMAN** AND ORCHESTRA of 40

In a Concert of RHYTHMS

MAIL ORDERS FILLED PROMPTLY. (Mail Checks to Symphony Hall)

HER FEB 8

SYMPHONY HALL

TUES. SERIES OPENS TOMORROW at 3

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

Bach Concerto; Beethoven Symphony No. 7; Haydn Symphony No. 13

BOSTON CRITICS UNANIMOUSLY HAIL

THE **LAST MOMENT** AS HOLLYWOOD'S UNEQUALLED MASTERPIECE

AND **THE CABINET OF DR. CALIGARI** as Original-Fantastic

EVERY NITE at 8.15

MATS. WED. & SAT. 2.30 P.M.

NEXT SUN., FEB. 12, at 3.30

GALLI-CURCI

Second and Last Time This Season

TRANS FEB 6

SYMPHONY HALL

TUESDAY SERIES OPENS TODAY at 3

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Bach Concerto; Beethoven Symphony No. 7; Haydn Symphony No. 13

Critics' Opinions of THE **Last Moment** and the Cabinet of DR. CALIGARI

"Stimulating."—Transcript. "Noteworthy."—Advertiser. "Impressive."—Herald. "Different."—Post. "Superb."—Globe. "Daring."—Traveler.

EVERY NITE AT 8.15 MAT. WED. - SAT. 2.30

NEXT SUN., FEB. 12, at 3.30

GALLI-CURCI

NEXT SUN. EVE., FEB. 12, at 8.15

SEGOVIA

TUES. EVE., FEB. 14, at 8.15

DAI BUELL

Recital of Music for the Pianoforte

EXETER

TRANS FEB 1

Critics' Opinions of THE **LAST MOMENT** AND THE CABINET OF **DR. CALIGARI**

'Stimulating'—Transcript

'Noteworthy'—Advertiser

'Impressive'—Herald

'Different'—Post

'Superb'—Globe

'Daring'—Traveler

Every Nite at 8:15

Mat. Wed.-Sat. 2:30

SYMPHONY HALL

HER FEB 1

SYMPHONY HALL

TONIGHT AT 8.15

THE LAST MOMENT

ALSO THE CABINET OF DR. CALIGARI

EVERY EVE. 8.15—MAT. SAT. 2.30

NEXT SUN. AFT., FEB. 12, at 3.30

GALLI-CURCI

NEXT SUN. EVE., FEB. 12, at 8.15

SEGOVIA

TUES. EVE., FEB. 14, at 8.15

DAI BUELL

Recital of Music for the Pianoforte

TRANS FEB 8

SYMPHONY HALL

Every Eve. 8:15 Mat. Sat. 2:30

THE **LAST MOMENT**

ALSO THE CABINET OF DR. CALIGARI

EXETER

TRAV FEB 8

SYMPHONY HALL

THE **LAST** 3 Times **MOMENT**

ALSO THE CABINET OF **DR. CALIGARI**

No Showing SAT. EVE.

Next Sun. Aft., Feb. 12 at 3:30

GALLI-CURCI

Next Sun. Eve., Feb. 12, at 8:15

SEGOVIA

Tues. Eve., Feb. 14, at 8:15

DAI BUELL

Recital of Music for Pianoforte

POST FEB 9

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CUT-OUT

SYMPHONY HALL

OPENING CONCERT—TUESDAY SERIES—TODAY AT 3

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

BACH, Concerto; HAYDN, Symphony No. 13; BEETHOVEN, Symphony No. 7

CRITICAL OPINIONS OF

EVERY NITE at 8:15

MATINEE TOMORROW 2:30

"THE LAST MOMENT" UNEQUALLED FILM

ALSO "THE CABINET OF DR. CALIGARI"

"Stimulating and unusual" D. W. B., Transcript.
"Impressive film." C. M. D., Herald. "Noteworthy American production." Advertiser. "Something different." Post.
"Acting superb." Globe. "Daring genius." Traveler.

Next Sun. Aft. Feb. 12 at 3:30: GALLI-CURCI

Next Sun. Eve. Feb. 12 at 8:15: SEGOVIA

Tues. Eve. Feb. 14 at 8:15: DAI BUELL — Recital of Music for the Pianoforte

MAIL ORDERS FILLED PROMPTLY. (Mail Checks to Symphony Hall)

TRAV FEB 1

SYMPHONY HALL

THE LAST MOMENT 3 TIMES

Also THE CABINET OF DR. CALIGARI

No Showing, Saturday Evening

Next Sunday Afternoon, Feb. 12, at 3:30: GALLI-CURCI

Next Sunday Evening, Feb. 12, at 8:15: SEGOVIA

Tuesday Evening, Feb. 14, at 8:15: DAI BUELL

Recital of Music for Pianoforte

GLOBE FEB 4

SYMPHONY HALL

THE LAST MOMENT 3 TIMES

ALSO THE CABINET OF DR. CALIGARI

NO SHOWING SAT. EVE.

NEXT SUN. AFT., FEB. 12 at 3:30: GALLI-CURCI

NEXT SUN. EVE., FEB. 12 at 8:15: SEGOVIA

TUES. EVE., FEB. 14 at 8:15: DAI BUELL

Recital of Music for Pianoforte

HER FEB 9

SYMPHONY HALL

THE LAST MOMENT 3 TIMES

Also THE CABINET OF DR. CALIGARI

NO SHOWING SAT. EVE.

TRANS FEB 9

SYMPHONY HALL

NO SHOWING SATURDAY EVENING

THE LAST MOMENT 2 TIMES

ALSO THE CABINET OF DR. CALIGARI

NEXT SUN. AFT., FEB. 12 at 3:30: GALLI-CURCI

NEXT SUN. EVE., FEB. 12 at 8:15: SEGOVIA

TUES. EVE., FEB. 14 at 8:15: DAI BUELL

Recital of Music for Pianoforte

HER FEB 16

SYMPHONY HALL

No Showing SAT. EVE.

THE LAST MOMENT 2 Times

ALSO THE CABINET OF DR. CALIGARI

Next Sun. Aft., Feb. 12 at 3:30: GALLI-CURCI

Next Sun. Eve., Feb. 12, at 8:15: SEGOVIA

Tues. Eve., Feb. 14, at 8:15: DAI BUELL

Recital of Music for Pianoforte

POST FEB 10

SYMPHONY HALL

THE LAST MOMENT 2 TIMES

Also The Cabinet of DR. CALIGARI

NO SHOWING SAT. EVE.

TRANS FEB 10

SYMPHONY HALL

THE LAST MOMENT 2 TIMES

ALSO THE CABINET OF DR. CALIGARI

NO SHOWING SAT. EVE.

HER FEB 9

SYMPHONY HALL

LAST TIME—TODAY 2:30

(No Showing Tonight)

THE LAST MOMENT

And Cabinet of DR. CALIGARI

Tomorrow Aft., Feb. 12, at 3:30: GALLI-CURCI

Tomorrow Eve., Feb. 12, at 8:15: SEGOVIA

Tues. Eve., Feb. 14, at 8:15: DAI BUELL

Recital of Music for Pianoforte

GLOBE FEB 11

SYMPHONY HALL

THE LAST MOMENT 3 TIMES

ALSO THE CABINET OF DR. CALIGARI

NO SHOWING SAT. EVE.

TRANS FEB 9

SYMPHONY HALL

THE LAST MOMENT 3 TIMES

ALSO THE CABINET OF DR. CALIGARI

NO SHOWING SAT. EVE.

TRAV FEB 9

SYMPHONY HALL

THE LAST MOMENT 2 TIMES

ALSO THE CABINET OF DR. CALIGARI

NO SHOWING SAT. EVE.

TRAV FEB 10

SYMPHONY HALL

LAST TIME TODAY 2:30

(No Showing Tonight)

THE LAST MOMENT

And CABINET OF DR. CALIGARI

Tomorrow Aft., Feb. 12, at 3:30: GALLI-CURCI

Tomorrow Eve., Feb. 12, at 8:15: SEGOVIA

TUES. EVE., FEB. 14 at 8:15: DAI BUELL

Recital of Music for Pianoforte

POST FEB 11

SYMPHONY HALL

Last Time—Today 2:30

(NO SHOWING TONIGHT)

THE LAST MOMENT

And Cabinet of DR. CALIGARI

Tomorrow Aft., Feb. 12, at 3:30: GALLI-CURCI

Tomorrow Eve., Feb. 12, at 8:15: SEGOVIA

Tues. Eve., Feb. 14, at 8:15: DAI BUELL

Recital of Music for Pianoforte

HER FEB 11

SYMPHONY HALL

TOMORROW at 3:30: GALLI-CURCI

TOMORROW at 8:15: SEGOVIA — GREAT SPANISH GUITARIST

NEXT TUES. EVE. at 8:15: DAI BUELL — Recital of Music for Pianoforte

NEXT THURS. EVE. at 8:15: HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor

Soloist—PABLO CASALS—'Cello

NEXT SUNDAY Afternoon FEB. 19 at 3:30: JERITZA — Prima Donna Soprano MET. OPERA

ONLY BOSTON CONCERT THIS SEASON

NEXT SUNDAY NIGHT, FEB. 19, AT 8.15

LEO REISMAN AND HIS ORCHESTRA OF 40 IN A CONCERT OF RHYTHMS

Important New Scores by C. M. Loeffler, Ferdie Grofe, Rube Bloom (Composer as Pianist) and Others

WED. AFT. FEB. 22 at 3 P.M.: 5th INTERNATIONAL MUSIC FESTIVAL — 6 Competing Choruses — Tickets $2.20, 1.65, 1.10 — COM. RICHARD E. BYRD Will Award Prizes — Chanties and Old Sea Songs by Blue Jackets from U. S. Naval Training Station

FEB. 26 at 3.30: KREISLER

SUN. EVE. FEB. 26 at 8.15: HANDEL and HAYDN Society — Thompson Stone Conductor — ELIJAH — SOLOISTS: ETHEL HAYDEN, NEVADA VAN DER VEER, HENRY CLANCY, HENRI SCOTT — Orchestra of 66 Members of Boston Symphony Orchestra

SUN. AFT. MAR. 4 at 3.30: GIESEKING

MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

TRANS FEB 11

[redacted]

at 8.15: SEGOVIA — GREAT SPANISH GUITARIST

NEXT TUES. EVE. At 8:15: DAI BUELL — Recital of Music for Pianoforte

NEXT THURS. EVE. At 8:15: HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor

Soloist—PABLO CASALS—Cello

NEXT SUNDAY Afternoon At 3:30: JERITZA — Prima Donna Soprano MET. OPERA

ONLY BOSTON CONCERT THIS SEASON

NEXT SUNDAY NIGHT, FEB. 19, AT 8:15

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Important New Scores by C. M. Loeffler, Ferdie Grofe, Rube Bloom (Composer as Pianist) and Others

SUN. EVE. FEB. 26 At 8:15: HANDEL and HAYDN Society — THOMPSON STONE Conductor — ELIJAH — SOLOISTS: ETHEL HAYDEN, NEVADA VAN DER VEER, HENRY CLANCY, HENRI SCOTT — Orchestra of 66 Members of Boston Symphony Orchestra

SUN. AFT. MAR. 4 At 3:30: GIESEKING

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

SYMPHONY HALL

TOMORROW at 3.30: GALLI-CURCI

TOMORROW at 8:15: SEGOVIA — GREAT SPANISH GUITARIST

NEXT TUES. EVE. At 8:15: DAI BUELL — Recital of Music for Pianoforte

NEXT THURS. EVE. At 8:15: HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor

Soloist—PABLO CASALS—Cello

NEXT SUNDAY Afternoon Feb. 19 At 3:30: JERITZA — Prima Donna Soprano MET. OPERA

ONLY BOSTON CONCERT THIS SEASON

NEXT SUNDAY NIGHT, FEB. 19, AT 8:15

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Important New Scores by C. M. Loeffler, Ferdie Grofe, Rube Bloom (Composer as Pianist) and Others

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRAV FEB 11

SYMPHONY HALL

TODAY at 3.30: GALLI-CURCI

TONIGHT at 8:15: SEGOVIA — GREAT SPANISH GUITARIST

NEXT TUES. EVE. At 8:15: DAI BUELL — Recital of Music for Pianoforte

NEXT THURS. EVE. At 8:15: HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor

Soloist—PABLO CASALS—Cello

NEXT SUNDAY Afternoon At 3:30: JERITZA — Prima Donna Soprano MET. OPERA

ONLY BOSTON CONCERT THIS SEASON

NEXT SUNDAY NIGHT, FEB. 19, AT 8:15

LEO REISMAN AND HIS ORCHESTRA OF 40 IN A CONCERT OF RHYTHMS

Important New Scores by C. M. Loeffler, Ferdie Grofe, Rube Bloom (Composer as Pianist) and Others

WED. AFT., FEB. 22, At 3 P. M.: 5th INTERNATIONAL MUSIC FESTIVAL — 6 Competing Choruses — Tickets $2.20, 1.65, 1.10 — COM. RICHARD E. BYRD Will Award Prizes — Chanties and Old Sea Songs by Blue Jackets from U. S. Naval Training Station

FEB. 26 At 3:30: KREISLER

SUN. EVE. FEB. 26 At 8:15: HANDEL and HAYDN Society — THOMPSON STONE Conductor — ELIJAH — SOLOISTS: ETHEL HAYDEN, NEVADA VAN DER VEER, HENRY CLANCY, HENRI SCOTT — Orchestra of 66 Members of Boston Symphony Orchestra

SUN. AFT. MAR. 4 At 3:30: GIESEKING

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER FEB 12

[90]

SYMPHONY HALL

DOMENICA 12 FEBBRAIO alle 3:30 p. m.

GALLI-CURCI

Secondo ed ultimo Concerto

GAZETTA FEB 11

SYMPHONY HALL

TOMORROW AT 3:30: GALLI-CURCI

TOMORROW EVE. AT 8:15: SEGOVIA

TUES. EVE. AT 8:15: DAI BUELL

THURS EVE., FEB. 16, AT 8:15: Harvard Glee Club

DR. ARCHIBALD T. DAVISON Conductor

Soloist: PABLO CASALS, Cello

SUN. AFT., FEB. 19, AT 3:30: JERITZA

SUN. EVE., FEB. 19, AT 8:15: REISMAN AND ORCHESTRA OF 40 in a CONCERT OF RHYTHMS

MONITOR FEB 11

SYMPHONY HALL

TONIGHT AT 8:15

DAI BUELL

RECITAL OF MUSIC FOR PIANOFORTE

HER FEB 14

SYMPHONY HALL

TONIGHT at 8:15

DAI BUELL

Recital of Music for Pianoforte

JERITZA

Sensational Prima Donna Metropolitan Opera Company

SYMPHONY HALL

NEXT Sunday Afternoon Feb. 19 at 3:30

BOST FEB 14

CUT-OUT

SYMPHONY HALL

TODAY at 3.30

GALLI-CURCI

TONIGHT At 8:15 — **SEGOVIA** — GREAT SPANISH GUITARIST

NEXT TUES. EVE. At 8:15 — **DAI BUELL** — RECITAL OF MUSIC FOR THE PIANOFORTE

NEXT THURS. EVE. At 8:15 — **HARVARD GLEE CLUB**
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—PABLO CASALS—Cello

NEXT SUNDAY Afternoon At 3:30 — **JERITZA** — Prima Donna Soprano MET. OPERA
ONLY BOSTON CONCERT THIS SEASON

NEXT SUNDAY NIGHT FEB. 19, at 8:15 — **LEO REISMAN** AND HIS ORCHESTRA OF 40 IN A CONCERT OF **RHYTHMS**
Important New Scores by C. M. Loeffler, Ferdie Grofe, Rube Bloom (Composer as Pianist) and Others

WED. AFT. FEB. 22, At 3 P. M. — **5th INTERNATIONAL MUSIC FESTIVAL**
6 Competing Choruses — Tickets $2.20, 1.65, 1.10
COM. RICHARD E. BYRD Will Award Prizes
Chanties and Old Sea Songs by Blue Jackets from U. S. Naval Training Station

FEB. 26 At 3:30 — **KREISLER**

SUN. EVE. FEB. 26. At 8:15 — **HANDEL and HAYDN Society** — THOMPSON STONE Conductor
ELIJAH — SOLOISTS: ETHEL HAYDEN, NEVADA VAN DER VEER, HENRY CLANCY, HENRY SCOTT
Orchestra of 66 Members of Boston Symphony Orchestra

SUN. AFT. MAR. 4 At 3:30 — **GIESEKING**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Post Feb 12

SYMPHONY HALL
TONIGHT at 8.15
DAI BUELL
Recital of MUSIC FOR PIANOFORTE
THURS. EVE., FEB. 16, at 8.15
HARVARD GLEE CLUB
DR. ARCHIBALD T. DAVISON, Cond.
Soloist—PABLO CASALS—'CELLO

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
SYMPHONY HALL
NEXT
Sunday Afternoon
Feb. 19 at 3:30

Trans Feb 14

SYMPHONY HALL
TONIGHT at 8:15
HARVARD GLEE CLUB
Dr. Archibald T. Davison, Cond.
SOLOIST—PABLO CASALS—CELLO

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
SYMPHONY HALL
NEXT
Sunday Afternoon
Feb. 19 at 3:30

Next Sun. Eve. at 8:15—LEO
REISMAN
Orchestra of 40 in Concert of
RHYTHMS

Globe Feb 16

SYMPHONY HALL
TONIGHT AT 8:15
DAI BUELL
Recital of Music for Pianoforte

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
SYMPHONY HALL
NEXT
Sunday Afternoon
Feb. 19 at 3:30

Next Sun. Eve. at 8:15—LEO
REISMAN
Orchestra of 40 in Concert of
RHYTHMS

Globe Feb 14

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
Dr. Archibald T. Davison, Cond.
SOLOIST—PABLO CASALS—CELLO

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
SYMPHONY HALL
NEXT
Sunday Afternoon
Feb. 19 at 3:30

Next Sun. Eve. at 8:15—LEO
REISMAN
Orchestra of 40 in Concert of
RHYTHMS

Post Feb 16

SYMPHONY HALL
Tomorrow Eve. at 8.15
HARVARD GLEE CLUB
Dr. Archibald T. Davison, Cond.
SOLOIST—PABLO CASALS—CELLO

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
SYMPHONY HALL
NEXT
Sunday Afternoon
Feb. 19 at 3:30

Globe Feb 15

SYMPHONY HALL

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
NEXT
Sunday Afternoon
Feb. 19 at 3:30

Next Sun. Eve. at 8:15—LEO
REISMAN
Orchestra of 40 in Concert of
RHYTHMS

AMER Feb 16

SYMPHONY HALL
Next Sun. Eve. at 8.15—LEO
REISMAN
Orchestra of 40 in concert of
RHYTHMS

After Trans Feb 16

SYMPHONY HALL

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
NEXT
Sunday Afternoon
Feb. 19 at 3:30

Next Sun. Eve. at 8:15—LEO
REISMAN
Orchestra of 40 in Concert of
RHYTHMS

Post Feb 17

SYMPHONY HALL

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
NEXT
Sunday Afternoon
Feb. 19 at 3:30

Next Sun. Eve. at 8:15—LEO
REISMAN
Orchestra of 40 in Concert of
RHYTHMS

SYMPHONY HALL
TONIGHT at 8.15
DAI BUELL
Recital of MUSIC FOR PIANOFORTE
THURS. EVE., FEB. 16, at 8.15
HARVARD GLEE CLUB
DR. ARCHIBALD T. DAVISON, Cond.
Soloist—PABLO CASALS—'CELLO

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
SYMPHONY HALL
NEXT
Sunday Afternoon
Feb. 19 at 3:30

Trans Feb 14

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
Dr. Archibald T. Davison, Cond.
SOLOIST—PABLO CASALS—CELLO

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
SYMPHONY HALL
NEXT
Sunday Afternoon
Feb. 19 at 3:30

Next Sun. Eve. at 8:15—LEO
REISMAN
Orchestra of 40 in Concert of
RHYTHMS

Globe Feb 16

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
Dr. Archibald T. Davison, Cond.
SOLOIST—PABLO CASALS—CELLO

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
SYMPHONY HALL
NEXT
Sunday Afternoon
Feb. 19 at 3:30

Next Sun. Eve. at 8:15—LEO
REISMAN
Orchestra of 40 in Concert of
RHYTHMS

Post Feb 16

SYMPHONY HALL

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
NEXT
Sunday Afternoon
Feb. 19 at 3.30

NEXT SUNDAY EVENING at 8.15 — LEO
REISMAN
Orchestra of 40 in concert of
RHYTHMS

SYMPHONY HALL

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
NEXT
Sunday Afternoon
Feb. 19 at 3:30

NEXT SUN. EVE. AT 8:15—LEO
REISMAN
ORCHESTRA OF 40 IN CONCERT OF
RHYTHMS

Trav Feb 19

SYMPHONY HALL

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
NEXT
Sunday Afternoon
Feb. 19 at 3:30

Next Sun. Eve. at 8:15—LEO
REISMAN
Orchestra of 40 in Concert of
RHYTHMS

HOT Feb 17

SYMPHONY HALL

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
TOMORROW AFTERNOON AT 3:30

TOMORROW EVE. AT 8:15—LEO
REISMAN
ORCHESTRA OF 40 IN CONCERT OF
RHYTHMS

Post Feb 17

SYMPHONY HALL

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
TOMORROW AFT. at 3:30

TOMORROW EVE. at 8:15—LEO
REISMAN
ORCHESTRA OF 40 IN CONCERT OF
RHYTHMS

HER Feb 17

SYMPHONY HALL

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
Tomorrow Aft. At 3:30

Tomorrow Eve. at 8:15—LEO
REISMAN
Orchestra of 40 in Concert of
RHYTHMS

Globe Feb 18

SYMPHONY HALL

TOMORROW At 3.30	**JERITZA** — Prima Donna Soprano MET. OPERA — ONLY BOSTON CONCERT THIS SEASON
TOMORROW EVE. LEO	**REISMAN** — CONCERT OF RHYTHMS
WED. AFT. FEB. 22 at 3 P.M.	**5th INTERNATIONAL MUSIC FESTIVAL** — 8 Competing Choruses — Tickets $2.20, 1.65, 1.10 — COM. RICHARD E. BYRD Will Award Prizes — Chanties and Old Sea Songs by Blue Jackets from U. S. Naval Training Station
NEXT SUN. EVE. FEB. 26 at 8.15	**HANDEL and HAYDN Society** — Thompson Stone Conductor — **ELIJAH** — SOLOISTS: ETHEL HAYDEN, NEVADA VAN DER VEER, HENRY CLANCY, HENRI SCOTT — Orchestra of 66 Members of Boston Symphony Orchestra
SUN. AFT. MAR. 4 at 3.30	**GIESEKING**
SUN. AFT. MAR. 11 at 3.30	**CHALIAPIN**

MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

Trans Feb 18

SYMPHONY HALL

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
TODAY AT 3:30

TONIGHT AT 8:15 — LEO
REISMAN
Orchestra of 40 in Concert of
RHYTHMS

Adv Feb 18

SYMPHONY HALL

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
TOMORROW AFTERNOON AT 3:30

TOMORROW EVE. AT 8:15—LEO
REISMAN

SYMPHONY HALL

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
TOMORROW at 3:30

TOMORROW EVE. at 8:15—LEO
REISMAN
ORCHESTRA OF 40 IN CONCERT OF
RHYTHMS

Trav Feb 18

SYMPHONY HALL

JERITZA
Sensational Prima Donna
Metropolitan Opera Company
TOMORROW AFT. AT 3:30

SYMPHONY HALL
Next Sun. Eve., Feb. 26, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, CONDUCTOR
ELIJAH
CHORUS—ORCHESTRA—SOLOISTS

Globe Feb 21

SYMPHONY HALL
Next Sun. Aft., Feb. 26, at 3:30
KREISLER
Next Sun. Eve., Feb. 26, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
ELIJAH
CHORUS—ORCHESTRA—SOLOISTS

Her Feb 24

SYMPHONY HALL
TOMORROW, at 3:30
KREISLER
TOMORROW, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
ELIJAH
CHORUS—ORCHESTRA—SOLOISTS

Her Feb 25

SYMPHONY HALL
NEXT SUN., FEB. 26, at 3.30
KREISLER
NEXT SUN., FEB. 26, at 8.15
Handel and Haydn Society
THOMPSON STONE, Conductor
ELIJAH
CHORUS—ORCHESTRA—SOLOISTS

Trans Feb 23

TONIGHT
Intercollegiate Glee Club Contest
13 College Glee Clubs
Including the National Champions
Tickets $2.00, $1.50, $1.00, 75c
SYMPHONY HALL
This contest will not be broadcasted

Globe Feb 24

TONIGHT
Intercollegiate Glee Club Contest
13 College Glee Clubs
Including the National Champions
Tickets $2.00, $1.50, $1.00, 75c
SYMPHONY HALL
This contest will not be broadcasted

Post Feb 24

SYMPHONY HALL
Next Sun., Feb. 26, at 3:30
KREISLER

Post Feb 23

SYMPHONY HALL
2nd TUES. AFT. CONCERT, FEB. 28, at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—HANDEL, Concerto Grosso D Major—MOZART, Symphony E Flat Major—TCHAIKOVSKY, "PATHETIC," SYMPHONY

MORROW t 3.30	**KREISLER**
MORROW EVE. t 8.15	**HANDEL and HAYDN Society** — Thompson Stone Conductor — **ELIJAH** — SOLOISTS: ETHEL HAYDEN, NEVADA VAN DER VEER, HENRY CLANCY, HENRI SCOTT — Orchestra of 66 Members of Boston Symphony Orchestra
N. AFT. IAR. 4 at 3.30	**GIESEKING**
N. EVE. IAR. 4 at 8.15	LUCRETIA GODDARD **BUSH** — MARIO **BASIOLA** — America's Youngest Operatic Soprano — Baritone Met. Opera Co.
N. AFT. AR. 11 t. 3.30	**CHALIAPIN**
N. AFT. IAR. 18 t. 3.30	**HEIFETZ**

MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

[91]

CUT-OUT

SYMPHONY HALL
2nd TUES. AFT. CONCERT, FEB. 28, at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—HANDEL, Concerto Grosso D Major—MOZART, Symphony E Flat Major—TCHAIKOVSKY, "PATHETIC" SYMPHONY

TOMORROW at 3:30 — **KREISLER**

TOMORROW EVE. at 8:15 — HANDEL and HAYDN Society, THOMPSON STONE Conductor
ELIJAH SOLOISTS: ETHEL HAYDEN, NEVADA VAN DER VEER, HENRY CLANCY, HENRI SCOTT
Orchestra of 66 Members of Boston Symphony Orchestra

SUN. AFT. MAR. 4 At 3:30 — **GIESEKING**

SUN. EVE., MAR. 4 AT 8:15 — LUCRETIA GODDARD **BUSH**, America's Youngest Operatic Soprano; MARIO **BASIOLA**, Baritone Met. Opera Co.

SUN. AFT. MAR. 11 AT 3:30 — **CHALIAPIN**

SUN. AFT. MAR. 18 AT 3:30 — **HEIFETZ**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRAV FEB 25

SYMPHONY HALL—5 DAYS
Artkino's Third Presentation
'IVAN THE TERRIBLE'
FULL CAST **MOSCOW** Art Theatre
"Surpasses Even 'Potemkin'"
MAX REINHARDT
Feodor Chaliapin Wilton Barrett
Opens Mon. Eve., 8:15
MAT. WED. SAT. | No Showing Saturday Eve. March 3
All Seats Reserved. 50c to $1.50

AMER FEB 25

SYMPHONY HALL
TOMORROW AT 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—HANDEL'S Concerto Grosso In D Minor. MOZART, Symphony, E Flat Major. TCHAIKOVSKY, "Pathetic" Symphony.

POST FEB 21

SYMPHONY HALL
TOMORROW at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—HANDEL, Concerto Grosso D Minor—MOZART, Symphony In E Flat Major—TCHAIKOVSKY, "Pathetic," Symphony
SUN. AFT., MARCH 4, at 3:30
GIESEKING

HER FEB 21

SYMPHONY HALL
2nd TUES. AFT. CONCERT, FEB. 28, at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—HANDEL, Concerto Grosso D Major—MOZART, Symphony E Flat Major—TCHAIKOVSKY, "PATHETIC," SYMPHONY

TODAY at 3:30 — **KREISLER**

TONIGHT at 8:15 — HANDEL and HAYDN Society, THOMPSON STONE Conductor
ELIJAH SOLOISTS: ETHEL HAYDEN, NEVADA VAN DER VEER, HENRY CLANCY, HENRI SCOTT
Orchestra of 66 Members of Boston Symphony Orchestra

SUN. AFT. MAR. 4 AT 3:30 — **GIESEKING**

SUN. EVE. MAR. 4 AT 8:15 — LUCRETIA GODDARD **BUSH**, America's Youngest Operatic Soprano; MARIO **BASIO**, Baritone Met. Oper

SUN. AFT. MAR. 11 AT 3:30 — **CHALIAPI**

SUN. AFT. MAR. 18 AT 3:30 — **HEIFETZ**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANS MAR 2

SYMPHONY HALL
2nd TUES. AFT. CONCERT, FEB. 28, at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—HANDEL, Concerto Grosso D Major—MOZART, Symphony E Flat Major—TCHAIKOVSKY, "PATHETIC" SYMPHONY

TODAY at 3:30 — **KREISLER**

TOMORROW EVE. at 8:15 — HANDEL and HAYDN Society, THOMPSON STONE Conductor
ELIJAH SOLOISTS: ETHEL HAYDEN, NEVADA VAN DER VEER, HENRY CLANCY, HENRI SCOTT
Orchestra of 66 Members of Boston Symphony Orchestra

SUN. AFT. MAR. 4 At 3:30 — **GIESEKING**

SUN. EVE., MAR. 4 AT 8:15 — LUCRETIA GODDARD **BUSH**; MARIO **BASIOLA**, Baritone Met. Opera Co.

SUN. AFT. MAR. 11 AT 3:30 — **CHALIAPIN**

SUN. AFT. MAR. 18 AT 3:30 — **HEIFETZ**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER FEB 26

SYMPHONY HALL—5 DAYS
Artkino's Third Presentation
"IVAN THE TERRIBLE"
FULL CAST **MOSCOW** Art Theatre
"Surpasses Even 'Potemkin'"
MAX REINHARDT
Feodor Chaliapin Wilton Barrett
Opens Tonight, 8:15
MAT. WED. SAT. | No Showing Saturday Eve. March 3
All Seats Reserved. 50c to $1.50

GLOBE FEB 21.

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
SUN. AFT., MARCH 11, at 3:30
CHALIAPIN

HER FEB 29

SYMPHONY HALL
TODAY at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—HANDEL, Concerto Grosso D Minor—MOZART, Symphony In E Flat Major—TCHAIKOVSKY "Pathetic," Symphony
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
NEXT SUN. EVE., MARCH 4, at 8:15
LUCRETIA GODDARD
BUSH
SOPRANO
MARIO
BASIOLA
BARITONE MET. OPERA CO.

GLOBE FEB 29

SYMPHONY HALL
TODAY at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—HANDEL'S Concerto Grosso In D Minor. MOZART, Symphony, E Flat Major. TCHAIKOVSKY, "Pathetic" Symphony.
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
NEXT SUN. EVE., MAR. 4, AT 8:15
LUCRETIA GODDARD
BUSH
SOPRANO
MARIO
BASIOLA
Baritone, Met. Opera Co.

POST FEB 28

SYMPHONY HALL
TODAY AT 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—HANDEL'S Concerto Grosso In D Minor. MOZART, Symphony, E Flat Major. TCHAIKOVSKY, "Pathetic" Symphony.
NEXT SUN. EVE., MAR. 4, at 8:15
LUCRETIA GODDARD
BUSH
Soprano
MARIO
BASIOLA
Baritone Met. Opera Co.

HER FEB 28

SYMPHONY HALL
2nd TUESDAY AFT. CONCERT Feb. 28 at 3
BOSTON SYMPHONY ORCHESTRA
Programme—HANDEL Concerto Grosso D Minor—MOZART Symphony In E Flat Major—TCHAIKOVSKY "PATHETIC," Symphony
TODAY AT 3:30
KREISLER
TONIGHT AT 8:15
HANDEL and HAYDN SOCIETY
THOMPSON STONE, Conductor
ELIJAH
CHORUS—ORCHESTRA—SOLOISTS
SUN. AFT. MAR., 4, at 3:30
GIESEKING
SUN. AFT., MAR. 11, at 3:30
CHALIAPIN
SUN. AFT., MAR. 18, at 3:30
HEIFETZ

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

POST MAR 1.

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
SUN. AFT., MARCH 11, at 3:30
CHALIAPIN

TRANS MAR 1

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
SUN. AFT., MARCH 11, at 3:30
CHALIAPIN

TRAV MAR 1

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

HER MARCH 2

SYMPHONY HALL
TOMORROW AT 3:30
GIESEKING
Tickets $1—$2.50
TOMORROW EVE. AT 8:15
LUCRETIA
GODDARD BUSH
Soprano
MARIO
BASIOLA
Baritone, Met. Opera Co.
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

AMERICAN MAR 3

SYMPHONY HALL
TOMORROW AT 3:30
GIESEKING
Tickets $1—$2.50
TOMORROW EVE. at 8:15
LUCRETIA
GODDARD BUSH
Soprano
MARIO
BASIOLA
Baritone, Metropolitan Opera Co.
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
3rd TUES. CONCERT MAR. 18 AT 3
Boston Symphony ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
Rachmaninoff

TRANS MAR 3

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
SUN. AFT., MAR. 11, at 3:30
CHALIAPIN

TRAV MAR

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

HER MARCH 2

SYMPHONY HALL
TODAY AT 3:30
GIESEKING
Tickets $1—$2.50
TOMORROW EVE. at 8:15
LUCRETIA
GODDARD BUSH
Soprano
MARIO
BASIOLA
Baritone, Met. Opera Co.
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
SUN. AFT., MARCH 11, at 3:30
CHALIAPIN

GLOBE FEB 26

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CUT-OUT

SYMPHONY HALL
2nd TUES. AFT. CONCERT, FEB. 28, at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—HANDEL, Concerto Grosso D Major—MOZART, Symphony E Flat Major—TCHAIKOVSKY, "PATHETIC" SYMPHONY

TOMORROW at 3:30 — **KREISLER**

TOMORROW EVE. at 8:15 — **HANDEL and HAYDN Society** THOMPSON STONE Conductor
ELIJAH SOLOISTS ETHEL HAYDEN NEVADA VAN DER VEER HENRY CLANCY HENRI SCOTT
Orchestra of 66 Members of Boston Symphony Orchestra

SUN. AFT. MAR. 4 At 3:30 — **GIESEKING**

SUN. EVE., MAR. 4 AT 8:15 — LUCRETIA GODDARD **BUSH** America's Youngest Operatic Soprano; MARIO **BASIOLA** Baritone Met. Opera Co.

SUN. AFT. MAR. 11 AT 3:30 — **CHALIAPIN**

SUN. AFT. MAR. 18 AT 3:30 — **HEIFETZ**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRAV FEB 25

SYMPHONY HALL—5 DAYS
Artkino's Third Presentation
'IVAN THE TERRIBLE'
FULL CAST **MOSCOW** Art Theatre
"Surpasses Even 'Potemkin'"
MAX REINHARDT
Feodor Chaliapin Wilton Barrett
Opens Mon. Eve., 8:15
MAT. WED. SAT. | No Showing Saturday Eve. March 3
All Seats Reserved. 50c to $1.50

AMER FEB 25

SYMPHONY HALL
TOMORROW AT 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—HANDEL'S Concerto Grosso in D Minor. MOZART, Symphony, E Flat Major. TCHAIKOVSKY, "Pathetic" Symphony.

POST FEB 21

SYMPHONY HALL
TOMORROW at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—HANDEL, Concerto Grosso D Minor—MOZART, Symphony Ine-flat Major—TCHAIKOVSKY, "Pathetic," Symphony

SUN. AFT., MARCH 4, at 3:30
GIESEKING

HER FEB 21

SYMPHONY HALL
2nd TUES. AFT. CONCERT, FEB. 28, at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—HANDEL, Concerto Grosso D Major—MOZART, Symphony E Flat Major—TCHAIKOVSKY, "PATHETIC," SYMPHONY

TODAY at 3:30 — **KREISLER**

TONIGHT at 8:15 — **HANDEL and HAYDN Society** THOMPSON STONE Conductor
ELIJAH SOLOISTS ETHEL HAYDEN NEVADA VAN DER VEER HENRY CLANCY HENRI SCOTT
Orchestra of 66 Members of Boston Symphony Orchestra

SUN. AFT. MAR. 4 At 3:30 — **GIESEKING**

SUN. EVE., MAR. 4 At 8:15 — LUCRETIA GODDARD **BUSH** America's Youngest Operatic Soprano; MARIO **BASIOLA** Baritone Met. Opera Co.

SUN. AFT. MAR. 11 AT 3:30 — **CHALIAPIN**

SUN. AFT. MAR. 18 AT 3:30 — **HEIFETZ**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER FEB 26

SYMPHONY HALL—5 DAYS
Artkino's Third Presentation
"IVAN THE TERRIBLE"
FULL CAST **MOSCOW** Art Theatre
"Surpasses Even 'Potemkin'"
MAX REINHARDT
Feodor Chaliapin Wilton Barrett
Opens Tonight, 8:15
MAT. WED. SAT. | No Showing Saturday Eve. March 3
All Seats Reserved. 50c to $1.50

GLOBE FEB 21

SYMPHONY HALL
2nd TUES. AFT. CONCERT, FEB. 28, at 3
BOSTON SYMPHONY ORCHES
SERGE KOUSSEVITZKY, Conductor
Programme—HANDEL, Concerto Grosso D Major—MOZART, E Flat Major—TCHAIKOVSKY, "PATHETIC," SYMPH

TODAY At 3:30 — **KREISLER**

TONIGHT AT 8:15 — **HANDEL and HAYDN Society** THOMPSON STONE Conductor
ELIJAH SOLOISTS ETHEL HAYDEN NEVADA VAN DER VEER HENRY CLANCY HENRI SCOTT
Orchestra of 66 Members of Boston Symphony Orchestra

SUN. AFT., MAR. 4 At 3:30 — **GIESEKING**

SUN. EVE. MAR. 4 At 8:15 — LUCRETIA GODDARD **BUSH** America's Youngest Operatic Soprano; MARIO **BASIO** Baritone Met. Oper

SUN. AFT. MAR. 11 AT 3:30 — **CHALIAPI**

SUN. AFT. MAR. 18 AT 3:30 — **HEIFETZ**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST FEB 26

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
SUN. AFT., MARCH 11, at 3:30
CHALIAPIN

HER FEB 29

SYMPHONY HALL
TODAY at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—HANDEL, Concerto Grosso D Minor—MOZART, Symphony In E Flat Major—TCHAIKOVSKY "Pathetic," Symphony

NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
NEXT SUN. EVE., MARCH 4, at 8:15
LUCRETIA GODDARD
BUSH
SOPRANO
MARIO
BASIOLA
BARITONE MET. OPERA CO.

GLOBE FEB 29

SYMPHONY HALL
TODAY at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—HANDEL'S Concerto Grosso in D Minor. MOZART, Symphony, E Flat Major. TCHAIKOVSKY, "Pathetic" Symphony.

NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
NEXT SUN. EVE., MAR. 4, at 8:15
LUCRETIA GODDARD
BUSH
Soprano
MARIO
BASIOLA
Baritone Met. Opera Co.

HER FEB 28

SYMPHONY HALL
2nd TUESDAY AFT. CONCERT Feb. 28 at 3
BOSTON SYMPHONY ORCHESTRA
Programme—HANDEL Concerto Grosso D Minor—MOZART Symphony In E Flat Major—TCHAIKOVSKY "PATHETIC," Symphony

TODAY AT 3:30 — **KREISLER**

TONIGHT AT 8:15 — **HANDEL and HAYDN SOCIETY** THOMPSON STONE, Conductor
ELIJAH
CHORUS—ORCHESTRA—SOLOISTS

SUN. AFT. MAR., 4, at 3:30 — **GIESEKING**

SUN. AFT., MAR. 11, at 3:30 — **CHALIAPIN**

SUN. AFT., MAR. 18, at 3:30 — **HEIFETZ**

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3.30
GIESEKING
NEXT SUN. EVE., MARCH 4, at 8.15
LUCRETIA GODDARD
BUSH
SOPRANO
MARIO
BASIOLA
BARITONE MET. OPERA CO.
SUN. AFT., MAR. 11, at 3.30
CHALIAPIN
SUN. AFT., MAR. 18, at 3.30
HEIFETZ

TRANS FEB 29

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

POST MAR 1.

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3.30
GIESEKING
SUN. AFT., MAR. 11, at 3.30
CHALIAPIN

TRANS MAR 1

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
SUN. AFT., MARCH 11, at 3:30
CHALIAPIN

TRAV MAR 1

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

GLOBE FEB 26

SYMPHONY HALL
NEXT SUN. AFT., MARCH 4, at 3:30
GIESEKING
SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

HER MARCH 2

SYMPHONY HALL
TOMORROW AT 3:30
GIESEKING
Tickets $1—$2.50
TOMORROW EVE. AT 8:15
LUCRETIA
GODDARD BUSH
Soprano
MARIO
BASIOLA
Baritone, Met. Opera Co.
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

AMERICAN MAR 3

SYMPHONY HALL
TOMORROW AT 3:30
GIESEKING
Tickets $1—$2.50
TOMORROW EVE. at 8.15
LUCRETIA
GODDARD BUSH
Soprano
MARIO
BASIOLA
Baritone, Metropolitan Opera Co.
NEXT SUN. AFT., MARCH 11, at 3.30
CHALIAPIN
3rd TUES. CONCERT MAR. 18 AT 3
Boston Symphony ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
SUN. AFT., MARCH 18, at 3.30
HEIFETZ
SUN. AFT., MARCH 25, at 3.30
Rachmaninoff

TRANS MAR 3

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CUT-OUT

SYMPHONY HALL
TODAY AT 3:30
GIESEKING
Tickets $1—$2.50
TONIGHT AT 8:15
LUCRETIA
GODDARD BUSH
Soprano
MARIO
BASIOLA
Baritone, Met. Opera Co.
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN

SYMPHONY HALL
TODAY at 3:30
GIESEKING
Tickets $1—$2.50
TONIGHT AT 8:15
LUCRETIA
GODDARD BUSH
Soprano
MARIO
BASIOLA
Baritone, Met. Opera Co.
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN

SYMPHONY HALL
3rd TUESDAY AFT., CONCERT, MARCH 13 at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
RIMSKY-KORSAKOV—"SCHEHERAZADE"; WAGNER
"Lohengrin," Prelude; "Ride of the Valkyries,," "Forest Murmurs," "Tannhauser" Overture

NEXT SUN. AFT. MAR. 11 AT 3:30	**CHALIAPIN**
SUN. AFT. MAR. 18 AT 3:30	**HEIFETZ**
SUN. AFT. MAR. 25 AT 3:30	**RACHMANINOFF**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER FEB 7

SYMPHONY HALL
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
3rd TUES. CONCERT Mar. 13 At 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—Scheherazade; Wagner Excerpts, Lohengrin, Valkyrie, Seigfried, Tannhauser
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

POST MAR 8

GLOBE MAR 4

SYMPHONY HALL
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

ADV MAR 4

SYMPHONY HALL
Next Sun. Aft., March 11, at 3:30
CHALIAPIN
3rd TUES. CONCERT Mar. 13 at 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—Scheherazade; Wagner Excerpts, Lohengrin, Valkyrie, Siegfried, Tannhauser
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
3rd TUESDAY AFT., CONCERT, MAR. 13 at 3
RIMSKY-KORSAKOV—"Scheherazade"; WAGNER
"Lohengrin," Prelude; "Ride of the Valkyries," "Forest Murmurs," "Tannhauser" Overture
SUNDAY AFTERNOON, APRIL 1, at 3.30
PENSION FUND "King David"
CONCERT—HONEGGER'S
HARVARD GLEE CLUB — RADCLIFFE CHORAL SOCIETY — SOLOISTS

NEXT SUN. AFT. MAR. 11 at 3.30	**CHALIAPIN**
SUN. AFT. MAR. 18 at 3.30	**HEIFETZ**
SUN. AFT. MAR. 25 AT 3.30	**RACHMANINOFF**

MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

SYMPHONY HALL
NEXT SUN. AFT., MARCH 11, at 3.30
CHALIAPIN
3rd TUES. CONCERT Mar. 13 at 3
Boston Symphony
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—Scheherazade; Wagner Excerpts, Lohengrin, Valkyrie, Siegfried, Tannhauser
SUN. AFT., MARCH 18, at 3.30
HEIFETZ

TRANS MAR 8

HER MAR 6

SYMPHONY HALL
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

ADV MAR 9

TRANS MAR 7

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
3rd TUESDAY AFT. CONCERT, MARCH 13 at 3
RIMSKY-KORSAKOV—"Scheherazade"; WAGNER—
"Lohengrin," Prelude; "Ride of the Valkyries," "Forest Murmurs," "Tannhauser" Overture
SUNDAY AFTERNOON, APRIL 1, AT 3:30
PENSION FUND "King David"
CONCERT—HONEGGER'S
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS

TOMORROW AT 3:30	**CHALIAPIN**
NEXT SUN. AFT. MAR. 18 AT 3:30	**HEIFETZ**
SUN. AFT. MAR. 25 AT 3:30	**RACHMANINOFF**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

SYMPHONY HALL
TOMORROW at 3:30
CHALIAPIN

HER MAR 10

SYMPHONY HALL
TOMORROW AT 3:30
CHALIAPIN

GLOBE MAR 10

SYMPHONY HALL
TOMORROW
CHALIAPIN

POST MAR 10

POST MAR 6

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
3rd TUESDAY AFT. CONCERT, MARCH 13, at 3
RIMSKY-KORSAKOV—"Scheherazade"; WAGNER
"Lohengrin," Prelude; "Ride of the Valkyries," "Forest Murmurs," "Tannhauser" Overture
SUNDAY AFTERNOON, APRIL 1, AT 3:30
PENSION FUND "King David"
CONCERT—HONEGGER'S
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS

TODAY AT 3:30	**CHALIAPIN**
NEXT SUN. AFT. MAR. 18 AT 3:30	**HEIFETZ**
SUN. AFT. MAR. 25 AT 3:30	**RACHMANINOFF**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

SYMPHONY HALL
TOMORROW AT 3:30
CHALIAPIN
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

AMER MAR 16

AMER MAR 11

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
3rd TUESDAY AFT. CONCERT, MARCH 13 at 3
RIMSKY-KORSAKOV—"Scheherazade"; WAGNER—
"Lohengrin," Prelude; "Ride of the Valkyries," "Forest Murmurs," "Tannhauser" Overture
SUNDAY AFTERNOON, APRIL 1, AT 3:30
PENSION FUND "King David"
CONCERT—HONEGGER'S
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS

TODAY AT 3:30	**CHALIAPIN**
NEXT SUN. AFT. MAR. 18 AT 3:30	**HEIFETZ**
SUN. AFT. MAR. 25 AT 3:30	**RACHMANINOFF**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST MAR 11

Amusements

SYMPHONY HALL
TOMORROW AT 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program: Scheherazade; Wagner—Excerpts Lohengrin, Valkyrie, Siegfried, Tannhauser.
NEXT SUN. AFT., MARCH 18, at 3.30
HEIFETZ
SUN. AFT., MARCH 25, at 3.30
RACHMANINOFF

TRAV MAR 10

SYMPHONY HALL
TODAY AT 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program — Scheherazade; Wagner Excerpts, Lohengrin, Valkyrie, Siegfried, Tannhauser.
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

POST MAR 13

SYMPHONY HALL
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

AMER MAR 1[illegible]

HOLLIS STREET THEATRE
TRANS MAR 12

SYMPHONY HALL
TOMORROW AT 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program: Scheherazade; Wagner—Excerpts Lohengrin, Valkyrie, Siegfried, Tannhauser.
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

POST MAR 12

SYMPHONY HALL
NEXT SUN. AT 3:30
HEIFETZ

SUN. AFT. MAR. 25 AT 3:30	**RACHMANINOFF**

SUNDAY AFTERNOON, APRIL 1st AT 3:30
PENSION FUND "King David"
CONCERT—HONEGGER'S
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—Soloists
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST MAR 14

SYMPHONY HALL
TODAY AT 3:30
CHALIAPIN
3rd TUES. CONCERT Mar. 13 At 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—Scheherazade; Wagner Excerpts, Lohengrin, Valkyrie, Siegfried, Tannhauser
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

GLOBE MAR 11

SYMPHONY HALL
TOMORROW AT 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—Scheherazade; Wagner Excerpts, Lohengrin, Valkyrie, Siegfried, Tannhauser
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

HER MAR 12

SYMPHONY HALL
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

TRAV MAR 15

[93]

SYMPHONY HALL
NEXT SUNDAY at 3:30
HEIFETZ

SUN. AFT. MAR. 25 AT 3:30	**RACHMANINOFF**

SUNDAY AFTERNOON, APRIL 1, AT 3:30
PENSION FUND "King David"
CONCERT—HONEGGER'S
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS

HER MAR 14

CUT-OUT

SYMPHONY HALL
TODAY AT 3:30
GIESEKING
Tickets $1—$2.50
TONIGHT AT 8:15
LUCRETIA
GODDARD BUSH
Soprano
MARIO
BASIOLA
Baritone, Met. Opera Co.
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN

SYMPHONY HALL
TODAY at 3:30
GIESEKING
Tickets $1—$2.50
TONIGHT AT 8:15
LUCRETIA
GODDARD BUSH
Soprano
MARIO
BASIOLA
Baritone, Met. Opera Co.
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN

SYMPHONY HALL
3rd TUESDAY AFT., CONCERT, MARCH 13 at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
RIMSKY-KORSAKOV—"SCHEHERAZADE"; WAGNER
"Lohengrin," Prelude; "Ride of the Valkyries,," "Forest Murmurs," "Tannhauser" Overture

NEXT SUN. AFT. MAR. 11 AT 3:30	**CHALIAPIN**
SUN. AFT. MAR. 18 AT 3:30	**HEIFETZ**
SUN. AFT. MAR. 25 AT 3:30	**RACHMANINOFF**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER FEB 7

SYMPHONY HALL
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
3rd TUES. CONCERT Mar. 13 At 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—Scheherazade; Wagner Excerpts, Lohengrin, Valkyrie, Siegfried, Tannhauser
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

POST MAR 8

GLOBE MAR 4

SYMPHONY HALL
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

ADV MAR 4

SYMPHONY HALL
Next Sun. Aft., March 11, at 3:30
CHALIAPIN
3rd TUES. CONCERT Mar. 13 at 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—Scheherazade; Wagner Excerpts, Lohengrin, Valkyrie, Siegfried, Tannhauser
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
3rd TUESDAY AFT., CONCERT, MAR. 13 at 3
RIMSKY-KORSAKOV—"Scheherazade"; WAGNER
"Lohengrin," Prelude; "Ride of the Valkyries," "Forest Murmurs," "Tannhauser" Overture
SUNDAY AFTERNOON, APRIL 1, at 3.30
PENSION FUND "King David"
CONCERT—HONEGGER'S
HARVARD GLEE CLUB — RADCLIFFE CHORAL SOCIETY — SOLOISTS

NEXT SUN. AFT. MAR. 11 at 3.30	**CHALIAPIN**
SUN. AFT. MAR. 18 at 3.30	**HEIFETZ**
SUN. AFT. MAR. 25 AT 3.30	**RACHMANINOFF**

MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

SYMPHONY HALL
NEXT SUN. AFT., MARCH 11, at 3.30
CHALIAPIN
3rd TUES. CONCERT Mar. 13 at 3
Boston Symphony
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—Scheherazade; Wagner Excerpts, Lohengrin, Valkyrie, Siegfried, Tannhauser
SUN. AFT., MARCH 18, at 3.30
HEIFETZ

TRANS MAR 8

HER MAR 6

SYMPHONY HALL
NEXT SUN. AFT., MARCH 11, at 3:30
CHALIAPIN
SUN. AFT., MARCH 18, at 3:30
HEIFETZ

POST MAR 6

SYMPHONY HALL
TOMORROW at 3:30
CHALIAPIN

HER MAR 10

SYMPHONY HALL
TOMORROW AT 3:30
CHALIAPIN

GLOBE MAR 10

SYMPHONY HALL
TOMORROW
CHALIAPIN

POST MAR 10

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
3rd TUESDAY AFT. CONCERT, MARCH 13, at 3
RIMSKY-KORSAKOV—"Scheherazade"; WAGNER
"Lohengrin," Prelude; "Ride of the Valkyries," "Forest Murmurs," "Tannhauser" Overture
SUNDAY AFTERNOON, APRIL 1, at 3:30
PENSION FUND "King David"
CONCERT—HONEGGER'S
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS

TODAY AT 3:30	**CHALIAPIN**
NEXT SUN. AFT. MAR. 18 AT 3:30	**HEIFETZ**
SUN. AFT. MAR. 25 AT 3:30	**RACHMANINOFF**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

AMER MAR 11

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
3rd TUESDAY AFT. CONCERT, MARCH 13 at 3
RIMSKY-KORSAKOV—"Scheherazade"; WAGNER—
"Lohengrin," Prelude; "Ride of the Valkyries," "Forest Murmurs," "Tannhauser" Overture
SUNDAY AFTERNOON, APRIL 1, AT 3:30
PENSION FUND "King David"
CONCERT—HONEGGER'S
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS

TOMORROW AT 3:30	**CHALIAPIN**
NEXT SUN. AFT. MAR. 18 AT 3:30	**HEIFETZ**
SUN. AFT. MAR. 25 AT 3:30	**RACHMANINOFF**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRAV MAR 10

Amusements

SYMPHONY HALL
TOMORROW AT 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program: Scheherazade; Wagner—Excerpts Lohengrin, Valkyrie, Siegfried, Tannhauser.
NEXT SUN. AFT., MARCH 18, at 3.30
HEIFETZ
SUN. AFT., MARCH 25, at 3.30
RACHMANINOFF

SYMPHONY HALL
TODAY AT 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program — Scheherazade; Wagner Excerpts, Lohengrin, Valkyrie, Siegfried, Tannhauser.
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

POST MAR 13

SYMPHONY HALL
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

AMER MAR

HOLLIS STREET THEATRE

TRAV MAR 12

SYMPHONY HALL
TOMORROW AT 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program: Scheherazade; Wagner—Excerpts Lohengrin, Valkyrie, Siegfried, Tannhauser.
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

POST MAR 12

SYMPHONY HALL
NEXT SUN. AT 3:30
HEIFETZ

SUN. AFT. MAR. 25 AT 3:30	**RACHMANINOFF**

SUNDAY AFTERNOON, APRIL 1st AT 3:30
PENSION FUND "King David"
CONCERT—HONEGGER'S
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—Soloists
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST MAR 14

SYMPHONY HALL
TODAY AT 3:30
CHALIAPIN
3rd TUES. CONCERT Mar. 13 At 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—Scheherazade; Wagner Excerpts, Lohengrin, Valkyrie, Siegfried, Tannhauser
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

GLOBE MAR 11

SYMPHONY HALL
TOMORROW AT 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program—Scheherazade; Wagner Excerpts, Lohengrin, Valkyrie, Siegfried, Tannhauser
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

HER MAR 12

SYMPHONY HALL
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

TRAV MAR 15

SYMPHONY HALL
NEXT SUNDAY at 3:30
HEIFETZ

SUN. AFT. MAR. 25 AT 3:30	**RACHMANINOFF**

SUNDAY AFTERNOON, APRIL 1, AT 3:30
PENSION FUND "King David"
CONCERT—HONEGGER'S
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS

HER MAR 14

[93]

CUT-OUT

SYMPHONY HALL
TODAY AT 3:30 — HEIFETZ
SUN. AFT. MAR. 25 AT 3:30 — RACHMANINOFF
SUNDAY AFTERNOON, APRIL 1, AT 3:30
PENSION FUND CONCERT—HONEGGER'S "King David"
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS
YOUNG PEOPLE'S CONCERTS MAR. 21 and 22 at 4 P. M.
Adults Admitted Accompanied by Children—Tickets 35c
MON. EVE. APRIL 2 AT 8:15 — RAVEL — In a Recital of His Own Music
With ESTHER DALE—SOPRANO
HART HOUSE QUARTET—G. LAURENT
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HER MAR 18

SYMPHONY HALL
TODAY AT 3:30
HEIFETZ
NEXT SUN. AFT., MARCH 25, AT 3:30
RACHMANINOFF
SUN. AFT., APRIL 1, AT 3:30
PENSION FUND
CONCERT — HONEGGER'S
"King David"
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
CHORUSES AND SOLOISTS
Young People's Concerts March 21 and 22, at 4 P. M. Adults admitted accompanied by children. Tickets 35c.
MON. EVE., APRIL 2, AT 8:15
RAVEL — IN A RECITAL OF HIS OWN MUSIC

GLOBE MAR 18

SYMPHONY HALL
TOMORROW AT 3:30
HEIFETZ
NEXT SUN. AFT., MARCH 25, AT 3:30
RACHMANINOFF
SUN. AFT., APRIL 1, AT 3.30
PENSION FUND
CONCERT — HONEGGER'S
"King David"
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
CHORUSES AND SOLOISTS
Young People's Concerts Mar. 21 and 22 at 4 P.M. Adults Admitted Accompanied by Children. Tickets 35c
MON. EVE., APRIL 2, AT 8.15
RAVEL — In a Recital of His Own Music

TRANS MAR 17

SYMPHONY HALL
NEXT SUN., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

TRAV MAR 15

SYMPHONY HALL
TODAY at 3:30 — HEIFETZ
SUN. AFT. MAR. 25 AT 3:30 — RACHMANINOFF
SUNDAY AFTERNOON, APRIL 1, AT 3:30
PENSION FUND CONCERT—HONEGGER'S "King David"
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS
YOUNG PEOPLE'S CONCERTS MAR. 21 and 22 at 4 P. M.
Adults Admitted Accompanied by Children—Tickets 35c
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall

POST MAR 18

SYMPHONY HALL
NEXT SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

HER MAR 19

SYMPHONY HALL
NEXT SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

POST MAR 19

SYMPHONY HALL
NEXT SUN. AFT., MAR. 25, AT 3:30
RACHMANINOFF

GLOBE MAR 19

SYMPHONY HALL
NEXT SUN. AFT., MARCH 25, AT 3.30
RACHMANINOFF

TRANS MAR 19

SYMPHONY HALL
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

GLOBE MAR 16

SYMPHONY HALL
NEXT SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

HER MAR 20

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERTS
Tomorrow and Thurs., March 21-22 at 4 p. m.
TICKETS 35c
Next Sun. Aft., March 25, at 3:30
RACHMANINOFF

HER MAR 20

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERTS
Tomorrow & Thur., Mar. 21-22, at 4 P. M.
Tickets 35c
NEXT SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

GLOBE MAR 20

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERTS
Tomorrow & Thurs., MAR. 21-22 at 4 p. m.
Tickets 35c
NEXT SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

POST MAR 20

SYMPHONY HALL
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

POST MAR 16

SYMPHONY HALL
NEXT SUN. AFT., MAR. 18, AT 3:30
HEIFETZ
SUN. AFT., MARCH 25, AT 3:30
RACHMANINOFF

HER MAR 16

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERTS
Tom'w and Thurs., Mar. 21, 22 at 4 P.M.
TICKETS 35c
NEXT SUN. AFT., MARCH 25, AT 3.30
RACHMANINOFF

TRANS MAR 20

SYMPHONY HALL
TODAY AND TOMORROW AT 4 P. M.
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERTS
TICKETS 35c
Next Sun. Aft., March 25, at 3:30
RACHMANINOFF
SUN. AFT., APRIL 1, AT 3:30
PENSION FUND
CONCERT — HONEGGER'S
"King David"
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
CHORUSES AND SOLOISTS
FAREWELL—Mon., April 2 at 8:15
RAVEL — In a Recital of His Own Music
FIRST BOSTON RECITAL
WED., APRIL 4, AT 8:15
HOROWITZ
MAIL ORDERS NOW
TICKETS ON SALE TOMORROW

HER MAR 21

SYMPHONY HALL
NEXT SUN. AFT., MARCH 25, AT 3.30
RACHMANINOFF
SUN. AFT., APRIL 1, AT 3.30
PENSION FUND
CONCERT — HONEGGER'S
"King David"
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
CHORUSES AND SOLOISTS
FAREWELL—MON., APR. 2, at 8.15
RAVEL — In a Recital of His Own Music
FIRST BOSTON RECITAL
WED., APRIL 4, at 8.15
HOROWITZ
Mail Orders Now
TICKETS ON SALE TOMORROW

TRANS MAR 21

SYMPHONY HALL
TODAY AT 4 P. M.
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERTS
TICKETS 35c
NEXT SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF
FIRST BOSTON RECITAL
WED., APRIL 4TH, AT 8:15
HOROWITZ
Mail Orders Now
Tickets On Sale Tomorrow

POST MAR 21

SYMPHONY HALL
TODAY AND TOMORROW AT 4 P. M.
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERTS
TICKETS 35c
NEXT SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF
SUN. AFT., APRIL 1, AT 3:30
PENSION FUND
CONCERT — HONEGGER'S
"King David"
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
CHORUSES AND SOLOISTS
FIRST BOSTON RECITAL
WED., APRIL 4TH, AT 8:15
HOROWITZ
MAIL ORDERS NOW
TICKETS ON SALE TOMORROW

GLOBE MAR 21

SYMPHONY HALL
TODAY AT 4 P. M.
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERTS
TICKETS 35c
NEXT SUN. AFT., MARCH 25, AT 3:30
RACHMANINOFF

GLOBE MAR 22

SYMPHONY HALL
NEXT SUN. AFT., MARCH 18, at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

POST MAR 17

SYMPHONY HALL
TOMORROW at 3:30
HEIFETZ

HER MAR 17

SYMPHONY HALL
TOMORROW at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

TRAV MAR 17

SYMPHONY HALL
TOMORROW at 3:30
HEIFETZ
SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

AMER MAR 17

SYMPHONY HALL
NEXT SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

HER MAR 23

SYMPHONY HALL
NEXT SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF

POST MAR 23

SYMPHONY HALL
NEXT SUN. AFT., MARCH 25, AT 3.30
RACHMANINOFF

TRANS MAR 23

SYMPHONY HALL
TOMORROW
RACHMANINOFF

GLOBE MAR 24

SYMPHONY HALL
TOMORROW AT 3:30
RACHMANINOFF

HER MAR 24

SYMPHONY HALL
TOMORROW AT 3:30
RACHMANINOFF

POST MAR 24

[redacted]

SYMPHONY HALL
TODAY AT 4 P. M.
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERTS
TICKETS 35c
NEXT SUN. AFT., MARCH 25, AT 3:30
RACHMANINOFF

POST MAR 22

SYMPHONY HALL
Next Sun. Aft., March 25, at 3:30
RACHMANINOFF
SUN. AFT., APRIL 1, AT 3:30
PENSION FUND
CONCERT — HONEGGER'S
"King David"
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
CHORUSES AND SOLOISTS

PRAV MAR 22

SYMPHONY HALL
NEXT SUN. AFT., MARCH 25, at 3:30
RACHMANINOFF
SUN. AFT., APRIL 1, AT 3:30
PENSION FUND
CONCERT — HONEGGER'S
"King David"
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
CHORUSES AND SOLOISTS

AMER MAR 22

SYMPHONY HALL
TODAY AT 4 P. M.
BOSTON SYMPHONY ORCHESTRA
YOUNG PEOPLE'S CONCERTS
TICKETS 35c
NEXT SUN. AFT., MARCH 25, AT 3:30
RACHMANINOFF

GLOBE MAR 22

CUT-OUT

SYMPHONY HALL

TOM'W at 3:30 | **RACHMANINOFF**

SUNDAY AFTERNOON, APRIL 1, AT 3:30

PENSION FUND CONCERT—HONEGGER'S **"King David"**

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS

4TH TUESDAY AFT. CONCERT, APRIL 3, AT 3 P. M.

Program: SCHUBERT'S Unfinished Symphony; DEBUSSY'S "Afternoon of a Faun"; STRAVINSKY'S "Petrouchka"

EASTER SUNDAY, APRIL 8TH, AT 3:30

HANDEL AND HAYDN SOCIETY Wolf-Ferrari's "THE NEW LIFE" Hadley's "A NEW EARTH"

Thompson Stone, Conductor — CHORUS — ORCHESTRA — SOLOISTS

TRAV MAR 24

SYMPHONY HALL

TOMORROW AT 3.30 | **RACHMANINOFF**

SUNDAY AFTERNOON, APRIL 1, AT 3.30

PENSION FUND CONCERT—HONEGGER'S **"King David"**

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS

FOURTH TUESDAY AFT. CONCERT, APRIL 3, AT 3 P.M.

Program: SCHUBERT'S Unfinished Symphony; DEBUSSY'S "Afternoon of a Faun"; STRAVINSKY'S "Petrouchka"

MON. EVE. APRIL 2 AT 8.15 | **RAVEL** *In a Recital of His Own Music* With ESTHER DALE—SOPRANO, ALFREDO SAN MALO, Violinist—G. LAURENT

EASTER SUNDAY, APRIL 8, AT 3.30

HANDEL and HAYDN SOCIETY Wolf-Ferrari's "THE NEW LIFE" Hadley's "A NEW EARTH"

THOMPSON STONE, Conductor

CHORUS — ORCHESTRA — SOLOISTS

MAIL ORDERS Filled Promptly (Mail Checks to Symphony Hall)

TRANS MAR 24

SYMPHONY HALL

TOMORROW AT 3:30

Rachmaninoff

NEXT SUN. AFT., APRIL 1, AT 3:30

PENSION FUND CONCERT—HONEGGER'S

"King David"

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor CHORUSES AND SOLOISTS

4th TUES. CONCERT APR. 3 3 P. M.

PROGRAM—Schubert's Unfinished Symphony, Debussey's "Afternoon of a Faun," Stravinsky's "Petrouchka."

FAREWELL—Mon., April 2, at 8:15

RAVEL In a Recital of His Own Music.

MONITOR MAR 24

SYMPHONY HALL

TODAY AT 3:30

RACHMANINOFF

NEXT SUN. AFT., APRIL 1, AT 3:30

PENSION FUND CONCERT — HONEGGER'S

"King David"

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

CHORUSES AND SOLOISTS

4th TUES. CONCERT April 3 at 3 P. M.

Program: Schubert's Unfinished Symphony; Debussy's "Afternoon of a Faun"; Stravinsky's "Petrouchka."

MON. EVE., APRIL 2, AT 8:15

RAVEL In a Farewell Recital of His Own Music

SYMPHONY HALL

NEXT SUN. AFT., APRIL 1, at 3.30

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor CHORUSES AND SOLOISTS

First Boston Performance—HONEGGER'S **KING DAVID**

FAREWELL—MON., APRIL 2

RAVEL

World Renowned Composer In a Recital of His Own Music

RAVEL, DALE, SAN MALO, LAURENT

TRANS MAR 25

SYMPHONY HALL

NEXT SUNDAY AFTERNOON, APRIL 1, AT 3:30

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS

First Boston Performance Honegger's "KING DAVID"

4TH TUESDAY AFT. CONCERT, APRIL 3, AT 3 P. M.

BERLIOZ'S "Benvenuto Cellini" Overture; SCHUBERT'S Unfinished Symphony; STRAUSS' "Don Juan"; DEBUSSY'S "Afternoon of a Faun"; STRAVINSKY'S "Petrouchka"

MON. EVE. APRIL 2 AT 8:15 | **RAVEL** Farewell Recital of His Own Music (Incl. New Violin Sonata) Assisted by Esther Dale, San Malo, Laurent

EASTER SUNDAY, APRIL 8TH, AT 3:30

HANDEL AND HAYDN SOCIETY Wolf-Ferrari's "THE NEW LIFE" Hadley's "A NEW EARTH"

THOMPSON STONE, CONDUCTOR — CHORUS — ORCHESTRA — SOLOISTS

SUN. AFT. APRIL 15 AT 3:30 | **HOFMANN** ONLY RECITAL THIS SEASON

HER MAR 28

SYMPHONY HALL

NEXT SUN. AFT., APRIL 1, at 3:30

PENSION FUND

CONCERT

BOSTON SYMPHONY

ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

CHORUSES AND SOLOISTS

First Boston Performance—HONEGGER'S

KING DAVID

4th Tues. Aft. Concert APRIL 3 at 3 P. M.

BERLIOZ'S "Benvenuto Cellini" Overture; SCHUBERT'S Unfinished Symphony; STRAUSS' "Don Juan"; DEBUSSY'S "Afternoon of a Faun"; STRAVINSKY'S "Petrouchka".

FAREWELL—MON., APRIL 2

RAVEL

World Renowned Composer In a Recital of His Own Music

RAVEL, DALE, SAN MALO, LAURENT

POST MAR 29

SYMPHONY HALL

NEXT SUN. AFT., APRIL 1, at 3:30

PENSION FUND

CONCERT

BOSTON SYMPHONY

ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

CHORUSES AND SOLOISTS

First Boston Performance—HONEGGER'S

KING DAVID

4th TUES. AFT. CONCERT APRIL 3 AT 2 P. M.

BERLIOZ'S "Benvenuto Cellini" overture; SCHUBERT'S unfinished symphony; STRAUSS' "Don Juan"; DEBUSSY'S "Afternoon of a Faun"; STRAVINSKY'S "Petrouchka".

FAREWELL—MON., APRIL 2

RAVEL

World Renowned Composer In a Recital of His Own Music

RAVEL, DALE, SAN MALO, LAURENT

GLOBE MAR 29

SYMPHONY HALL

NEXT SUNDAY AFTERNOON, APRIL 1, AT 3:30

Pension Fund Concert

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITSKY, Conductor

With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS

First Boston Performance Honeggers "KING DAVID"

4TH TUESDAY AFT. CONCERT, APRIL 3, AT 3 P. M.

BERLIOZ'S "Benvenuto Cellini" Overture; SCHUBERT'S Unfinished Symphony; STRAUSS' "Don Juan"; DEBUSSY'S "Afternoon of a Faun"; STRAVINSKY'S "Petrouchka"

MON. EVE. APRIL 2 AT 8.15 | **RAVEL** Farewell Recital of His Own Music (Inc. New Violin Sonata) Assisted by Esther Dale, San Malo, Laurent

EASTER SUNDAY, APRIL 8TH, AT 3.30

HANDEL AND HAYDN SOCIETY Wolf-Ferrari's "THE NEW LIFE" Hadley's "A NEW EARTH"

THOMPSON STONE, CONDUCTOR — CHORUS — ORCHESTRA — SOLOISTS

SUN. AFT. APRIL 15 AT 3.30 | **HOFMANN** ONLY RECITAL THIS SEASON

TRANS MAR 25

SYMPHONY HALL

NEXT SUN. AFT., APRIL 1, at 3:30

PENSION FUND

CONCERT

BOSTON SYMPHONY

ORCHESTRA

SERGE KOUSSEVITZKY, Conductor CHORUSES AND SOLOISTS

First Boston Performance—HONEGGER'S

KING DAVID

FAREWELL—MON., APRIL 2

RAVEL

World Renowned Composer In a Recital of His Own Music

RAVEL, DALE, SAN MALO, LAURENT

POST MAR 29

SYMPHONY HALL

TOMORROW AT 3:30

PENSION FUND

CONCERT

BOSTON SYMPHONY

ORCHESTRA

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RAVEL, DALE, SAN MALO, LAURENT

HER MAR 31

SYMPHONY HALL

NEXT SUN. AFT., APRIL 1, at 3.30

PENSION FUND

CONCERT

BOSTON SYMPHONY

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SERGE KOUSSEVITZKY, Conductor CHORUSES AND SOLOISTS

First Boston Performance—HONEGGER'S

KING DAVID

FAREWELL—MON., APRIL 2

RAVEL

World Renowned Composer In a Recital of His Own Music

RAVEL, DALE, SAN MALO, LAURENT

TRANS MAR 30

SYMPHONY HALL

NEXT SUN. AFT., APRIL 1, at 3:30

PENSION FUND

CONCERT

BOSTON SYMPHONY

ORCHESTRA

SERGE KOUSSEVITZKY, Conductor CHORUSES AND SOLOISTS

First Boston Performance—HONEGGER'S

KING DAVID

FAREWELL—MON., APRIL 2

RAVEL

World Renowned Composer In a Recital of His Own Music

RAVEL, DALE, SAN MALO, LAURENT

TRANS MAR 24

SYMPHONY HALL

NEXT SUN. AFT., APRIL 1, at 3:30

PENSION FUND

CONCERT

Boston Symphony

ORCHESTRA

SERGE KOUSSEVITZKY, Conductor CHORUSES AND SOLOISTS

First Boston Performance—HONEGGER'S

KING DAVID

FAREWELL—MON., APRIL 2

RAVEL

World Renowned Composer In a Recital of His Own Music

RAVEL, DALE, SAN MALO, LAURENT

SUN. AFT., APRIL 15, AT 3:30

HOFMANN

MONITOR MAR 31

SYMPHONY HALL

TOMORROW at 3:30

PENSION FUND

CONCERT

BOSTON SYMPHONY

ORCHESTRA

SERGE KOUSSEVITZKY, Conductor CHORUSES AND SOLOISTS

First Boston Performance — HONEGGER'S

KING DAVID

AMER MAR 31

SYMPHONY HALL

TOMORROW AT 3:30

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS

First Boston Performance Honegger's "KING DAVID"

4TH TUESDAY AFT. CONCERT, APRIL 3, AT 3 P. M.

BERLIOZ'S "Benvenuto Cellini" Overture; SCHUBERT'S Unfinished Symphony; STRAUSS' "Don Juan"; DEBUSSY'S "Afternoon of a Faun"; STRAVINSKY'S "Petrouchka"

MON. EVE. APRIL 2 AT 8:15 | **RAVEL** Farewell Recital of His Own Music (Incl. New Violin Sonata) Assisted by Esther Dale, San Malo, Laurent

EASTER SUNDAY, APRIL 8TH, AT 3:30

HANDEL AND HAYDN SOCIETY Wolf-Ferrari's "THE NEW LIFE" Hadley's "A NEW EARTH"

THOMPSON STONE, CONDUCTOR — 68 SYMPHONY PLAYERS

Emily Roosevelt, Soprano — Marie Murray, Contralto — Arthur Hacket, Tenor — Earl Spicer, Bass

COUNTRY DAY BOYS' SCHOOL CHORUS OF 40

SUN. AFT., APRIL 15 AT 3:30 | **HOFMANN** ONLY RECITAL THIS SEASON

SYMPHONY HALL

SUN. AFT., Apr. 1, at 3:30

PENSION FUND

CONCERT

BOSTON SYMPHONY

ORCHESTRA

SERGE KOUSSEVITZKY, Conductor CHORUSES AND SOLOISTS

First Boston Performance—Honegger's

KING DAVID

IDV MAR 31

SYMPHONY HALL

FAREWELL—TONIGHT AT 8:15

RAVEL

World Renowned Composer In a Recital of His Own Music

RAVEL, DALE, SAN MALO, LAURENT

TOMORROW AFT. AT 3

BERLIOZ'S "Benvenuto Cellini" Overture

SCHUBERT'S Unfinished Symphony

STRAUSS' "Don Juan"

DEBUSSY'S "Afternoon of a Faun"

STRAVINSKY'S "Petrouchka"

[95] POST APRIL 2

CUT-OUT

SYMPHONY HALL
TOMORROW AT 3.30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY

ETHYL HAYDEN (Soprano) VIOLA SILVA (Contralto) TUDOR DAVIES (Tenor) PAUL LEYSSAC (Narrator)

First Boston Performance Honegger's "KING DAVID"

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COUNTRY DAY BOYS' SCHOOL CHORUS OF 40

SUN. AFT. APRIL 15 AT 3.30 — **HOFMANN** — ONLY RECITAL THIS SEASON

TRANS MAR 31

SYMPHONY HALL
TODAY AT 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS
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TODAY at 3:30

PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
CHORUSES AND SOLOISTS
First Boston Performance—HONEGGER'S
KING DAVID

4th Tues. Aft. Concert APRIL 3 at 3 P. M.
BERLIOZ'S "Benvenuto Cellini" Overture; SCHUBERT'S Unfinished Symphony; STRAUSS' "Don Juan"; DEBUSSY'S "Afternoon of a Faun"; STRAVINSKY'S "Petrouchka."

FAREWELL — TOM'W EVE., APRIL 2
RAVEL
World Renowned Composer In a Recital of His Own Music
RAVEL, DALE, SAN MALO, LAURENT

SUN. AFT., APRIL 15, AT 3:30
HOFMANN

GLOBE APRIL 1.

4TH TUESDAY AFT. CONCERT, APRIL 3, AT 3 P. M.
BERLIOZ'S "Benvenuto Cellini" Overture; SCHUBERT'S Unfinished Symphony; STRAUSS' "Don Juan"; DEBUSSY'S "Afternoon of a Faun"; STRAVINSKY'S "Petrouchka"

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THOMPSON STONE, CONDUCTOR — 68 SYMPHONY PLAYERS
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COUNTRY DAY BOYS' SCHOOL CHORUS OF 40

SUN. AFT. APRIL 15 AT 3:30 — **HOFMANN** — ONLY RECITAL THIS SEASON

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TODAY AT 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS
First Boston Performance Honegger's "KING DAVID"

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FAREWELL — TONIGHT AT 8.15
RAVEL
World Renowned Composer In a Recital of His Own Music
RAVEL, DALE, SAN MALO, LAURENT

TOMORROW AFT. AT 3 P.M.
BERLIOZ'S "Benvenuto Cellini" overture; SCHUBERT'S unfinished symphony; STRAUSS' "Don Juan"; DEBUSSY'S "Afternoon of a Faun"; STRAVINSKY'S "Petrouchka".

TRANS APRIL 2

SYMPHONY HALL
4th Tues. Concert Today at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
BERLIOZ'S "Benvenuto Cellini" Overture
SCHUBERT'S Unfinished Symphony
STRAUSS' "Don Juan"
DEBUSSY'S "Afternoon of a Faun"
STRAVINSKY'S "Petrouchka"

POST APRIL 3

HER - APRIL 1

SYMPHONY HALL TONIGHT AT 8:15
HOROWITZ
EASTER SUNDAY, APRIL 8, at 3:30
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"
CHORUS—ORCHESTRA—SOLOISTS
COUNTRY DAY BOYS CHOIR OF 40

SYMPHONY HALL, TONIGHT AT 8:15
HOROWITZ
Easter Sunday, April 8, at 3:30
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
Wolf Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"
CHORUS—ORCHESTRA—SOLOISTS
Country Day Boys' Choir of 40

POST APRIL 1

SYMPHONY HALL TONIGHT AT 8:15
[illegible] given a tryout on the pitching staff of the Chicago White Sox. Hurlbert is a native of Colchester
EASTER SUNDAY, APRIL 8, AT 3:30
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrari's "THE NEW LIFE"
Hadley's . . "A NEW EARTH"
CHORUS—ORCHESTRA—SOLOISTS
COUNTRY DAY BOYS' CHOIR OF 40

SYMPHONY HALL
4th Tuesday Concert Today at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
BERLIOZ'S "Benvenuto Cellini" Overture; SCHUBERT'S "Unfinished Symphony; STRAUSS' "Don Juan"; DEBUSSY'S "Afternoon of a Faun"; STRAVINSKY'S "Petrouchka."

SYMPHONY HALL
4th Tues. Concert Today at 3
Boston Symphony ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
BERLIOZ'S "Benvenuto Cellini" Overture; SCHUBERT'S Unfinished Symphony; STRAUSS' "Don Juan"; DEBUSSY'S "Afternoon of a Faun"; STRAVINSKY'S "Petrouchka."

SYMPHONY HALL
EASTER SUNDAY, APRIL 8, at 3.30
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrarri's "THE NEW LIFE"
Hadley's "A NEW EARTH"
CHORUS—ORCHESTRA—SOLOISTS
COUNTRY DAY BOYS' CHOIR OF 40

TRANS APR 4

SYMPHONY HALL
EASTER SUNDAY, APRIL 8 AT 3:30
HANDEL and HAYDN SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"
Chorus—Orchestra—Soloists
Country Day Boys' Choir of 40

AMER APR 4

SYMPHONY HALL
EASTER SUNDAY, APRIL 8, at 3:30
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"
CHORUS—ORCHESTRA—SOLOISTS
COUNTRY DAY BOYS CHOIR OF 40

TRAV APR 4

SYMPHONY HALL
EASTER SUNDAY, APRIL 8, at 3:30
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"
CHORUS—ORCHESTRA—SOLOISTS
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THOMPSON STONE, Conductor
Wolf-Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"
CHORUS—ORCHESTRA—SOLOISTS
COUNTRY DAY BOYS' CHOIR OF 40
SUN. AFT., APRIL 15, at 3:30
HOFMANN

POST APR 5

SYMPHONY HALL
EASTER SUNDAY, APRIL 8, at 3.30
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"
CHORUS—ORCHESTRA—SOLOISTS
COUNTRY DAY BOYS' CHOIR OF 40
THURS., APRIL 12, at 8.15
SENATOR WALSH
OF MONTANA WILL SPEAK ON
SOME ASPECTS OF THE OIL INVESTIGATIONS
Reserved Tickets $1.10, including tax
SALE OPENS TOMORROW
Symphony Hall—Harvard Co-op.
SUN. AFT., APRIL 15, at 3.30
HOFMANN

TRANS APR 5

SYMPHONY HALL
EASTER SUNDAY, APRIL 8, AT 3:30
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"
CHORUS—ORCHESTRA—SOLOISTS
COUNTRY DAY BOYS' CHOIR OF 40
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TRANSCRIPT APR 5

SYMPHONY HALL
EASTER SUNDAY, APRIL 8 at 3:30
HANDEL and HAYDN SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrari's "The New Life"
Hadley's "A New Earth"
Chorus—Orchestra—Soloists
Country Day Boys' Choir of 40

ADV APR 5

SYMPHONY HALL
EASTER SUNDAY, APRIL 8, AT 3:30
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"
CHORUS—ORCHESTRA—SOLOISTS
COUNTRY DAY BOYS' CHOIR OF 40
SUN. AFT., APRIL 15, at 3:30,
HOFMANN

HER APR 6

SYMPHONY HALL
EASTER SUNDAY, APRIL 8, at 3:30
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrari's "THE NEW LIFE"
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CHORUS—ORCHESTRA—SOLOISTS
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THOMPSON STONE, Conductor
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CHORUS—ORCHESTRA—SOLOISTS
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Chorus—Orchestra—Soloists
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CHORUS—ORCHESTRA—SOLOISTS
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SUN. AFT., APRIL 15, at 3:30
HOFMANN

GLOBE APR 6

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HOFMANN

GLOBE APR 6

CUT-OUT

SYMPHONY HALL
TOMORROW AT 3.30

Pension Fund Concert

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY

ETHYL HAYDEN (Soprano) VIOLA SILVA (Contralto) TUDOR DAVIES (Tenor) PAUL LEYSSAC (Narrator)

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THOMPSON STONE, CONDUCTOR — 68 SYMPHONY PLAYERS

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FAREWELL — TOM'W EVE., APRIL 2

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World Renowned Composer In a Recital of His Own Music

RAVEL, DALE, SAN MALO, LAURENT

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GLOBE APRIL 1.

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STRAUSS' "Don Juan"
DEBUSSY'S "Afternoon of a Faun"
STRAVINSKY'S "Petrouchka"

SYMPHONY HALL TONIGHT AT 8:15

HOROWITZ

EASTER SUNDAY, APRIL 8, at 3:30

HANDEL AND HAYDN SOCIETY

THOMPSON STONE, Conductor

Wolf-Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"

CHORUS—ORCHESTRA—SOLOISTS
COUNTRY DAY BOYS CHOIR OF 40

SYMPHONY HALL, TONIGHT AT 8:15

HOROWITZ

Easter Sunday, April 8, at 3:30

HANDEL AND HAYDN SOCIETY

THOMPSON STONE, Conductor

Wolf Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"

CHORUS—ORCHESTRA—SOLOISTS
Country Day Boys' Choir of 40

SYMPHONY HALL TONIGHT AT 8:15

[redacted] will be given a tryout on the pitching staff of the Chicago White Sox. Hurlbert is a native of Colchester.

EASTER SUNDAY, APRIL 8, AT 3:30

HANDEL AND HAYDN SOCIETY

THOMPSON STONE, Conductor

Wolf-Ferrari's "THE NEW LIFE"
Hadley's . . "A NEW EARTH"

CHORUS—ORCHESTRA—SOLOISTS
COUNTRY DAY BOYS' CHOIR OF 40

SYMPHONY HALL
4th Tuesday Concert Today at 3

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
BERLIOZ'S "Benvenuto Cellini" Overture; SCHUBERT'S "Unfinished Symphony; STRAUSS' "Don Juan"; DEBUSSY'S "Afternoon of a Faun"; SRAVINSKY'S "Petrouchka."

SYMPHONY HALL
4th Tues. Concert Today at 3

Boston Symphony ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
BERLIOZ'S "Benvenuto Cellini" Overture; SCHUBERT'S Unfinished Symphony; STRAUSS' "Don Juan"; DEBUSSY'S "Afternoon of a Faun"; STRAVINSKY'S "Petrouchka."

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HANDEL and HAYDN

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THOMPSON STONE, Conductor
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AMER APR 4

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EASTER SUNDAY, APRIL 8, at 3:30

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SOCIETY

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Wolf-Ferrari's "THE NEW LIFE"
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TRAV APR 4

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EASTER SUNDAY, APRIL 8, at 3:30

HANDEL AND HAYDN

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COUNTRY DAY BOYS' CHOIR OF 40

SUN. AFT., APRIL 15, at 3:30

HOFMANN

HER APR 5

SYMPHONY HALL
EASTER SUNDAY, APRIL 8, at 3.30

HANDEL AND HAYDN

SOCIETY

THOMPSON STONE, Conductor

Wolf-Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"

CHORUS—ORCHESTRA—SOLOISTS
COUNTRY DAY BOYS' CHOIR OF 40

THURS., APRIL 12, at 8.15

SENATOR WALSH

OF MONTANA WILL SPEAK ON
SOME ASPECTS OF THE OIL INVESTIGATIONS

Reserved Tickets $1.10, including tax
SALE OPENS TOMORROW
Symphony Hall—Harvard Co-op.

SUN. AFT., APRIL 15, at 3.30

HOFMANN

TRANS APR 5

SYMPHONY HALL
EASTER SUNDAY, APRIL 8, AT 3:30

HANDEL AND HAYDN

SOCIETY

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CHORUS—ORCHESTRA—SOLOISTS
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SUN. AFT., APRIL 15, at 3:30

HOFMANN

GLOBE APR 6

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[96]

CUT-OUT

SYMPHONY HALL
EASTER SUNDAY, APRIL 8, AT 3:30
HANDEL AND HAYDN
SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"
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SUN. AFT., APRIL 15, at 3:30
HOFMANN

POST APR 6

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EASTER SUNDAY, APRIL 8, AT 3:30
HANDEL AND HAYDN
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AMER APR 6

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ADV APRIL 6

SYMPHONY HALL
EASTER SUNDAY, APRIL 8, at 3.30
HANDEL AND HAYDN
SOCIETY
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SUN. AFT., APRIL 15, at 3.30
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TRANS APRIL 6

SYMPHONY HALL
EASTER SUNDAY, APRIL 8, AT 3:30
HANDEL AND HAYDN
SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrari's "THE NEW LIFE"
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TRAV APR 6

SYMPHONY HALL
TOMORROW AT 3:30
HANDEL AND HAYDN
SOCIETY
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CHORUS—ORCHESTRA—SOLOISTS
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SUN. AFT., APRIL 15, at 3:30
HOFMANN

GLOBE APR 7

SYMPHONY HALL
TOMORROW AT 3:30
HANDEL AND HAYDN
SOCIETY
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HOFMANN

POST APRIL 7

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Wolf-Ferrari's "THE NEW LIFE"
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NEXT SUN. AFT., APRIL 15, at 3:30
HOFMANN

HER APRIL 7

SYMPHONY HALL
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HANDEL AND HAYDN
SOCIETY
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CHORUS—ORCHESTRA—SOLOISTS
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HOFMANN
SUN. AFT., APRIL 22, at 3:30
SIBIRIAKOFF
DISTINGUISHED RUSSIAN SINGER
THURS. EVE., APRIL 26 at 8:15
HARVARD-YALE
GLEE CLUBS
Dr. A. T. Davison-M. M. Bartholomew
CONDUCTORS

HER APR 8

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CONDUCTORS

GLOBE APR 8

SYMPHONY HALL—TONIGHT
500 Free Seats, Doors Open 7:30
Senator T. J. Walsh
TRUTH ABOUT OIL SCANDAL

GLOBE APR 12

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Senator T. J. WALSH
Truth About OIL SCANDAL

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SUN. AFT., APRIL 22, at 3:30
SIBIRIAKOFF
DISTINGUISHED RUSSIAN SINGER
Closing Sun. Concert Apr. 29
RETURNING FROM EUROPE
ROLAND HAYES
Will Give His Only American Recital
MAIL ORDERS NOW
Public Sale Opens Sat., Apr. 14, at 9 A.M.
Tickets $1.10, 1.65, 2.20, 2.75, Inc. Tax

TRAV APRIL 11

SYMPHONY HALL
TOMORROW EVE. at 8:15
Senator T. J. WALSH
OF MONTANA
The Whole Story of the
OIL SCANDALS
Reserve Tickets $1.10, Now on Sale at Box Office, Filene's, Harvard Co-Op. Store
SUNDAY AFTERNOON CONCERTS
NEXT SUN. AFT., APRIL 15, at 3:30
HOFMANN
SUN. AFT., APRIL 22, at 3:30
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HER APR 13

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GLOBE APR 14

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POST APRIL 14

[redacted]

SYMPHONY HALL
EASTER SUNDAY, APRIL 8, AT 3:30
HANDEL AND HAYDN
SOCIETY
THOMPSON STONE, Conductor
Wolf-Ferrari's "THE NEW LIFE"
Hadley's "A NEW EARTH"
CHORUS—ORCHESTRA—SOLOISTS
COUNTRY DAY BOYS' CHOIR OF 40

TRAV APR 6

SUNDAY AFTERNOON CONCERTS
NEXT SUN. AFT., APRIL 15, at 3:30
HOFMANN
SUN. AFT., APRIL 22, at 3:30
SIBIRIAKOFF
DISTINGUISHED RUSSIAN SINGER
CLOSING SUN. CONCERT APR. 29
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NEXT SUN. AFT., APRIL 15, at 3:30
HOFMANN
SUN. AFT., APRIL 22, at 3:30
SIBIRIAKOFF
DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 at 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor.
Program: Mendelssohn's "A Midsummer Night's Dream"; Bach, "Two Choral Preludes"; Ravel, Excerpts, "Daphnis et Chloe Ballet"; Brahms, Symphony C Minor.
THURS. EVE., April 26 at 8.15
HARVARD-YALE
GLEE CLUBS
Dr. A. T. Davison—M. M. Bartholomew
CONDUCTORS
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TRANS APR 14

[97]

CUT-OUT

SYMPHONY HALL
TOMORROW AT 3:30
HOFMANN
NEXT SUN. AFT., APRIL 22, at 3:30
SIBIRIAKOFF
DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 at 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Cond.
Program: MENDELSSOHN'S "A Midsummer Night's Dream"; BACH, "Two Choral Preludes"; RAVEL, Excerpt—"Daphnis et Chloe" Ballet; BRAHM'S Symphony No. 1 C Minor.
THURS. EVE., APRIL 26 at 8:15
HARVARD-YALE
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TRAV APR 14

HER APR 15

SYMPHONY HALL
TODAY at 3:30
HOFMANN
NEXT SUN. AFT., APRIL 22, at 3:30
SIBIRIAKOFF
DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT April 24 at 3
BOSTON SYMPHONY
ORCHESTRA
Serge Koussevitzky, Conductor
Program: Mendelssohn's "A Midsummer Night's Dream." Bach, "Two Choral Preludes." Ravel, Excerpts, "Daphnis et Chloe Ballet." Brahm's, Symphony No. 1 C Minor.
THURS. EVE., APRIL 26 at 8:15
HARVARD-YALE
GLEE CLUBS
Dr. A. T. Davison-M. M. Bartholomew
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CLOSING SUN. CONCERT APR. 29
Returning From Europe
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POST APR 15

SYMPHONY HALL
TODAY
HOFMANN
NEXT SUN. AFT., APRIL 22, at 3:30
SIBIRIAKOFF
DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 AT 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, CONDUCTOR
Program—Mendelssohn's "A Midsummer Night's Dream"; Bach, "Two Choral Preludes"; Ravel, Excerpts "Daphnis et Chloe Ballet"; Brahms, Symphony No. 1 C Minor.

CONCERT APRIL 29
RETURNING FROM EUROPE
ROLAND HAYES
Will Give His Only American Recital
MAIL ORDERS NOW
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GLOBE APR 15

SYMPHONY HALL
TODAY AT 3:30
HOFMANN
NEXT SUN. AFT., APRIL 22, at 3:30
SIBIRIAKOFF

ADV APR 15

SYMPHONY HALL
CLOSING CONCERT SUN., APRIL 29
ROLAND HAYES

POST APR 18

SYMPHONY HALL
CLOSING CONCERT, SUN., APRIL 29
ROLAND HAYES

GLOBE APR 18

SYMPHONY HALL
NEXT SUNDAY AFT., April 22, at 3:30
SIBIRIAKOFF
DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 at 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Mendelssohn's "Midsummer Night's Dream"; Bach, "Choral Preludes"; Ravel, "Daphnis et Chloe Suite"; Brahms, Symphony No. 1.
THURS. EVE., April 26, at 8.15
HARVARD-YALE
GLEE CLUBS
Dr. A. T. Davison—M. M. Bartholomew
CONDUCTORS
CLOSING SUN. CONCERT, APR. 29
ROLAND HAYES

TRANS APR 18

SYMPHONY HALL
NEXT SUN., APRIL 22 AT 3:30
SIBIRIAKOFF DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
MENDELSSOHN, "Midsummer Night's Dream"; BACH, Choral Preludes; RAVEL, "Daphnis et Chloe Suite"; BRAHMS, Symphony No. 1
THURS. EVE. APRIL 26 AT 8:15
HARVARD-YALE GLEE CLUBS
DR. A. T. DAVISON—M. M. BARTHOLOMEW, Conductors
SUNDAY AFTERNOON, APRIL 29, AT 3:30
ROLAND HAYES

HER APR 19

SYMPHONY HALL—TOMORROW AT 3:30
SIBIRIAKOFF DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
MENDELSSOHN, "Midsummer Night's Dream"; BACH, Choral Preludes; RAVEL, "Daphnis et Chloe Suite"; BRAHMS, Symphony No. 1
Thurs. Eve., April 26, at 8:15 — **HARVARD-YALE** GLEE CLUBS
DR. A. T. DAVISON—M. M. BARTHOLOMEW, Conductors
Next Sun., April 29, at 3:30 — **ROLAND HAYES**
OPENING NIGHT 43rd Season MON., APRIL 30 — **POPS** Orchestra of 80 Symphony Players ALFREDO CASELLA, Cond. TICKETS NOW

TRAV APR 21

SYMPHONY HALL
NEXT SUN., APRIL 22, AT 3:30
SIBIRIAKOFF DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
MENDELSSOHN, "Midsummer Night's Dream"; BACH, Choral Preludes; RAVEL, "Daphnis et Chloe Suite"; BRAHMS, Symphony No. 1
THURS. EVE. APRIL 26 AT 8:15
HARVARD-YALE GLEE CLUBS
DR. A. T. DAVISON—M. M. BARTHOLOMEW, Conductors
SUNDAY AFTERNOON, APRIL 29, AT 3:30
ROLAND HAYES

GLOBE APR 19

SYMPHONY HALL
TOMORROW AT 3:30
SIBIRIAKOFF
Distinguished Russian Singer
Last Tues. Concert, April 24, at 3
BOSTON SYMPHONY
ORCHESTRA
Serge Koussevitzky, Conductor
Mendelssohn, "Midsummer Night's Dream"; Bach, Choral Preludes; Ravel, "Daphnis et Chloe" Suite; Brahms, Symphony No. 1.
Next Sun., April 29, at 3:30
ROLAND HAYES
Opening Night, Mon., April 30
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

ADV APR 21

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TICKETS NOW

AMER APR 21

SYMPHONY HALL
NEXT SUN. AFT., APRIL 22, at 3:30
SIBIRIAKOFF
DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 at 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Cond.
MENDELSSOHN, "Mid-summer Night's Dream"; BACH, Choral Preludes; RAVEL, Daphnis et Chloe Suite; BRAHMS' Symphony No. 1.
CLOSING SUN. CONCERT APR. 29
ROLAND HAYES

TRAV APR 18

SYMPHONY HALL—TODAY AT 3:30
SIBIRIAKOFF DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
MENDELSSOHN, "Midsummer Night's Dream"; BACH, Choral Preludes; RAVEL, "Daphnis et Chloe" Suite; BRAHMS, Symphony No. 1
Thurs. Eve., April 26, at 8:15 — **HARVARD-YALE** GLEE CLUBS
DR. A. T. DAVISON — M. M. BARTHOLOMEW, Conductors
Next Sun., April 29, at 3:30 — **ROLAND HAYES**
OPENING NIGHT 43rd Season MON., APRIL 30 — **POPS** Orchestra of 80 Symphony Players ALFREDO CASELLA, Cond. TICKETS NOW

ADV APR 22

SYMPHONY HALL—TODAY AT 3:30
SIBIRIAKOFF DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
MENDELSSOHN, "Midsummer Night's Dream"; BACH, Choral Preludes; RAVEL, "Daphnis et Chloe Suite"; BRAHMS, Symphony No. 1
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HER APR 22

SYMPHONY HALL
TOMORROW AFTERNOON AT 3
LAST TUES. AFT. CONCERT
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Cond.
MENDELSSOHN, "Midsummer Night's Dream"; BACH, Choral Preludes; RAVEL, "Daphnis et Chloe" Suite; BRAHMS' Symphony No. 1.
THURS. EVE., APRIL 26, at 8.15
HARVARD-YALE
GLEE CLUBS
Dr. A. T. Davison—M. M. Bartholomew
CONDUCTORS
NEXT SUN. AFT., APRIL 29, at 3.30
ROLAND HAYES

TRANS APR 23

SYMPHONY HALL—TODAY AT 3:30
SIBIRIAKOFF DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 at 3
BOSTON SYMPHONY ORCHESTRA
[illegible]TZKY, Conductor
[illegible]t's Dream"; BACH, Choral Pre-
[illegible] Suite; BRAHMS, Symphony No. 1
[illegible]RD-YALE GLEE CLUBS
[illegible]M. M. BARTHOLOMEW, Conductors
[illegible]ND HAYES
[illegible]chestra of 80 Symphony Players
[illegible]LFREDO CASELLA, Cond.
TICKETS NOW

[illegible] 22

SYMPHONY HALL
TOMORROW AT 8:15
Dr[illegible]
[illegible]
Orch[illegible]

SYMPHONY HALL
TOMORROW AT 8.15
HARVARD-YALE
GLEE CLUBS
Dr. A. T. Davison—M. M. Bartholomew
CONDUCTORS
NEXT SUN., APRIL 29, at 3.30
ROLAND HAYES
Opening Night, Mon., April 30
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

TRANS APR 25

SYMPHONY HALL
TODAY AT 3
BOSTON SYMPHONY
ORCHESTRA
Serge Koussevitzky, Conductor
Mendelssohn, "Midsummer Night's Dream"; Bach, Choral Preludes; Ravel, "Daphnis et Chloe" Suite; Brahms, Symphony No. 1.
Next Sun., April 29, at 3:30
ROLAND HAYES

POST APR 24

SYMPHONY HALL
TODAY AT 3
BOSTON SYMPHONY
ORCHESTRA
Serge Koussevitzky, Conductor
Mendelssohn, "Midsummer Night's Dream"; Bach, Choral Preludes; Ravel, "Daphnis et Chloe" Suite; Brahms, Symphony No. 1.
Next Sun., April 29, at 3:30
ROLAND HAYES

GLOBE APR 24

[98]

CUT-OUT

SYMPHONY HALL
TOMORROW AT 3:30
HOFMANN
NEXT SUN. AFT., APRIL 22, at 3:30
SIBIRIAKOFF
DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 at 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Cond.
Program: MENDELSSOHN'S "A Midsummer Night's Dream"; BACH, "Two Choral Preludes"; RAVEL, Excerpt—"Daphnis et Chloe" Ballet; BRAHM'S Symphony No. 1 C Minor.
THURS. EVE., APRIL 26 at 8:15
HARVARD-YALE
GLEE CLUBS
Dr. A. T. Davison-M. M. Bartholomew
CONDUCTORS
CLOSING SUN. CONCERT APR. 29
RETURNING FROM EUROPE
ROLAND HAYES
Will Give His Only American Recital
Tickets $1.10, 1.65, 2.20, 2.75, Inc. Tax

STAR APR 14

SYMPHONY HALL
TODAY at 3:30
HOFMANN
NEXT SUN. AFT., APRIL 22, at 3:30
SIBIRIAKOFF
DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT April 24 at 3
BOSTON SYMPHONY
ORCHESTRA
Serge Koussevitzky, Conductor
Program: Mendelssohn's "A Midsummer Night's Dream." Bach, "Two Choral Preludes." Ravel, Excerpts, "Daphnis et Chloe Ballet." Brahm's, Symphony No. 1 C Minor.
THURS. EVE., APRIL 26 at 8:15
HARVARD-YALE
GLEE CLUBS
Dr. A. T. Davison-M. M. Bartholomew
CONDUCTORS
CLOSING SUN. CONCERT APR. 29
Returning From Europe
ROLAND HAYES
Will Give His Only American Recital
Tickets $1.10, 1.65, 2.20, 2.75, Inc. Tax

HER APR 15

SYMPHONY HALL
TODAY
HOFMANN
NEXT SUN. AFT., APRIL 22, at 3:30
SIBIRIAKOFF
DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 AT 3
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, CONDUCTOR
Program—Mendelssohn's "A Midsummer Night's Dream"; Bach, "Two Choral Preludes"; Ravel, Excerpts "Daphnis et Chloe Ballet"; Brahms, Symphony No. 1 C Minor.
CONCERT APRIL 29
RETURNING FROM EUROPE
ROLAND HAYES
Will Give His Only American Recital
MAIL ORDERS NOW
Tickets $1.10, $1.65, $2.20, $2.75, Inc. Tax

GLOBE APR 15

SYMPHONY HALL
TODAY AT 3:30
HOFMANN
NEXT SUN. AFT., APRIL 22, at 3:30
SIBIRIAKOFF

ADV APR 15

SYMPHONY HALL
CLOSING CONCERT SUN., APRIL 29
ROLAND HAYES

POST APR 18

SYMPHONY HALL
NEXT SUN., APRIL 22 AT 3:30
SIBIRIAKOFF DISTINGUISHED RUSSIAN SINGER
LAST TUES. CONCERT APRIL 24 at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
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HARVARD-YALE GLEE CLUBS
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SUNDAY AFTERNOON, APRIL 29, AT 3:30
ROLAND HAYES

HER APR 19

SYMPHONY HALL—TOMORROW AT 3:30
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BOSTON SYMPHONY ORCHESTRA
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Thurs. Eve., April 26, at 8:15 **HARVARD-YALE** GLEE CLUBS
DR. A. T. DAVISON—M. M. BARTHOLOMEW, Conductors
Next Sun., April 29, at 3:30 **ROLAND HAYES**
OPENING NIGHT 43rd Season MON., APRIL 30 **POPS** Orchestra of 80 Symphony Players ALFREDO CASELLA, Cond.
TICKETS NOW

TRAV APR 21

SYMPHONY HALL
CLOSING CONCERT, SUN., APRIL 29
ROLAND HAYES

GLOBE APR 18

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TOMORROW AT 3:30
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Opening Night, Mon., April 30
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Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

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TODAY AT 3
BOSTON SYMPHONY
ORCHESTRA
Serge Koussevitzky, Conductor
Mendelssohn, "Midsummer Night's Dream"; Bach, Choral Preludes; Ravel, "Daphnis et Chloe" Suite; Brahms, Symphony No. 1.
Next Sun., April 29, at 3:30
ROLAND HAYES

GLOBE APR 24

[98]

CUT-OUT

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GLOBE APRIL 26

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TICKETS NOW

POST APRIL 26

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GLEE CLUBS
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CONDUCTORS
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TOMORROW AT 3:30
ROLAND HAYES
Opening Night, Mon., April 30
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

HER APR 28

Tomorrow at 3:30—SYMPHONY HALL
ROLAND HAYES
OPENING WEEK
POPS
ORCHESTRA 80 SYMPHONY PLAYERS
ALFREDO CASELLA—CONDUCTOR
43rd Season Opens Monday 8:15
1st Sunday Pops Concert
May 6—Symphonic Program
Reserved Seats $1—75c
Admission 2nd Balcony 50c

TRAV APR 28

SYMPHONY HALL
NEXT SUN., APRIL 29, at 3:30
ROLAND HAYES
Opening Night, Mon., April 30
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

TRANS APR 27

SYMPHONY HALL
TOMORROW at 3:30
ROLAND HAYES
Opening Night, Mon., April 30
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

GLOBE APR 28

SYMPHONY HALL
TOMORROW at 3:30
ROLAND HAYES
Opening Night, Mon., April 30
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Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

POST APRIL 28

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ROLAND HAYES
OPENING WEEK
POPS
Orchestra 80 Symphony Players
ALFREDO CASELLA—CONDUCTOR
43rd Season Opens Monday at 8.15
1ST SUNDAY POPS CONCERT MAY 6—
SYMPHONIC PROGRAM
Reserved Seats $1 — 75c
Admission 2nd Balcony 50c

TRANS APR 30

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POPS
ORCHESTRA 80 SYMPHONY PLAYERS
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HER APR 29

SYMPHONY HALL
TONIGHT, 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1; 1st Bal. $1, 75c; 2nd Bal. 50c

POST MAY 2

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1; 1st Bal. $1, 75c; 2nd Bal. 50c

HER MAY 2

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1; 1st Bal. $1, 75c; 2nd Bal. 50c

TRAV MAY 2

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1; 1st Bal. $1, 75c; 2nd Bal. 50c

ADV MAY 2

SYMPHONY HALL
OPENS TONIGHT, 8:15
POPS
ALFREDO CASELLA, Cond.
Orchestra of 80 Symphony Players
1ST SUNDAY, MAY 6—SYMPHONIC PROGRAM

TRAV APR 30

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
FRI. MAY 4—MAINE NIGHT
SUN. MAY 6—SYMPHONIC PROGRAM
MON. MAY 7—HARVARD NIGHT
WED. MAY 9—WAGNER PROGRAM
Table Seats $1, 1st Bal. $1, 75c; 2nd Bal. 50c

GLOBE MAY 3

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Fri. May 4—Maine Night
Sun. May 6—Symphonic Program
Mon. May 7—Harvard Night
Wed. May 9—Wagner Program
Table Seats $1, 1st Bal. $1, 75c; 2nd Bal. 50c

TRAV MAY 3

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
FRI. May 4—Maine Night
SUN. May 6—Symphonic Program
MON. May 7—Harvard Night
WED. May 9—Wagner Program

POST MAY 3

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POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Fri. May 4—Maine Night
Sun. May 6—Symphonic Program
Mon. May 7—Harvard Night
Wed. May 9—Wagner Program
Table Seats $1, 1st Bal. $1, 75c; 2nd Bal. 50c

HER MAY

SYMPHONY HALL—TONIGHT 8.15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
FRI., MAY 4—MAINE NIGHT
SUN., MAY 6—SYMPHONIC PROGRAM
MON., MAY 7—HARVARD NIGHT
WED., MAY 9—WAGNER PROGRAM
Table Seats $1; 1st Bal. $1, 75c; 2d Bal. 50c

PANS

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Fri., May 4—Maine Night
Sun., May 6—Symphonic Program
Mon., May 7—Harvard Night
Wed., May 9—Wagner Program
Table Seats $1; 1st Bal. $1, 75c; 2nd Bal. 50c

AMER MAY

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1, 1st Bal. $1, 75c; 2d Bal. 50c

PANS

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 8 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1, 1st Bal. $1, 75c; 2nd Bal. 50c

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1, 1st Bal. $1, 75c; 2nd Bal. 50c

SYMPHONY HALL—TONIGHT 8:
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—Symphonic Program
Table Seats $1, 1st Bal. $2, 75c; 2nd Bal. 50c

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1, 1st Bal. $1, 75c; 2nd Bal. 50c

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Fri., May 4—Maine Night
Sun., May 6—Symphonic Program
Mon., May 7—Harvard Night
Wed., May 9—Wagner Program
Table Seats $1; 1st Bal. $1, 75c; 2nd Bal. 50c

ADV MAY 2

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Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Fri., May 4—Maine Night
Sun., May 6—Symphonic Program
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Wed., May 9—Wagner Program
Table Seats $1; 1st Bal. $1, 75c; 2nd Bal. 50c

4MER

SYMPHONY HALL
OPENS TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM

GLOBE APR 30

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TONIGHT, 8:15
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Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1; 1st Bal. $1.75; 2nd Bal. 50c

HER MAY 1

SYMPHONY HALL
TONIGHT, 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1—1st Bal. $1.-75c—2nd Bal. 50c

POST MAY 1

SYMPHONY HALL
TONIGHT, 8.15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sun., May 6—SYMPHONIC PROGRAM
Table Seats $1; 1st Bal. $1, 75c; 2nd Bal. 50c

GLOBE MAY 1

SYMPHONY HALL
OPENS TONIGHT, 8:15
POPS
ALFREDO CASELLA, Cond.
Orchestra of 80 Symphony Players
1ST SUNDAY, MAY 6—SYMPHONIC PROGRAM

TRAV APR 30

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Fri., May 4—Maine Night
Sun., May 6—Symphonic Program
Mon., May 7—Harvard Night
Wed., May 9—Wagner Program
Table Seats $1; 1st Bal. $1, 75c; 2nd Bal. 50c

ADV MAY 2

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Fri., May 4—Maine Night
Sun., May 6—Symphonic Program
Mon., May 7—Harvard Night
Wed., May 9—Wagner Program
Table Seats $1; 1st Bal. $1, 75c; 2nd Bal. 50c

HER MAY

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1, 1st Bal. $1, 75c; 2nd Bal. 50c

MAY 1

SYMPHONY HALL
OPENS TONIGHT 8.15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sun., May 6—SYMPHONIC PROGRAM

TRANS APR 30

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Fri., May 4—Maine Night
Sun., May 6—Symphonic Program
Mon., May 7—Harvard Night
Wed., May 9—Wagner Program
Table Seats $1; 1st Bal. $1, 75c; 2nd Bal. 50c

ADV MAY

[redacted]

[99]

CUT-OUT

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD-YALE
GLEE CLUBS
Dr. A. T. Davison-M. M. Bartholomew
CONDUCTORS
Next Sun., April 29, at 3:30
ROLAND HAYES
Opening Night, Mon., April 30
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

GLOBE APR 26

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD-YALE
GLEE CLUBS
Dr. A. T. Davison-M. M. Bartholomew
CONDUCTORS
Next Sun., April 29, at 3:30
ROLAND HAYES
Opening Night, Mon., April 30
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

POST APR 26

SYMPHONY HALL
TONIGHT At 8:15
HARVARD-YALE
GLEE CLUBS
Dr. A. T. Davison-M. M. Bartholomew
CONDUCTORS
Next Sun., April 29, at 3:30
ROLAND HAYES
Opening Night, Mon., April 30
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

HER APR 26

SYMPHONY HALL
TOMORROW AT 3:30
ROLAND HAYES
Opening Night, Mon., April 30
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

HER APR 26

Tomorrow at 3:30—SYMPHONY HALL
ROLAND HAYES
OPENING WEEK
POPS
ORCHESTRA 80 SYMPHONY PLAYERS
ALFREDO CASELLA—CONDUCTOR
43rd Season Opens Monday 8:15
1st Sunday Pops Concert
May 6—Symphonic Program
Reserved Seats $1—75c
Admission 2nd Balcony 50c

TRAV APR 26

SYMPHONY HALL
NEXT SUN., APRIL 29, at 3.30
ROLAND HAYES
Opening Night, Mon., April 30
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

TRANS APR 27

SYMPHONY HALL
TOMORROW at 3:30
ROLAND HAYES
Opening Night, Mon., April 30
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

GLOBE APR 28

SYMPHONY HALL
TOMORROW at 3:30
ROLAND HAYES
Opening Night, Mon., April 30
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Cond.
TICKETS NOW

POST APRIL 28

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1, 1st Bal. $1, 75c; 2nd Bal. 50c

AMER MAY --

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
FRI. MAY 4—MAINE NIGHT
SUN. MAY 6—SYMPHONIC PROGRAM
MON. MAY 7—HARVARD NIGHT
WED. MAY 9—WAGNER PROGRAM
Table Seats $1, 1st Bal. $1, 75c; 2nd Bal. 50c

GLOBE MAY

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Fri. May 4—Maine Night
Sun. May 6—Symphonic Program
Mon. May 7—Harvard Night
Wed. May 9—Wagner Program
Table Seats $1, 1st Bal. $1, 75c; 2nd Bal. 50c

TRAV MAY --

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
FRI. MAY 4—MAINE NIGHT
SUN. MAY 6—SYMPHONIC PROGRAM
MON. MAY 7—HARVARD NIGHT
WED. MAY 9—WAGNER PROGRAM
Table Seats $1, 1st Bal. $1, 75c; 2nd Bal. 50c

TRAV MAY --

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1; 1st Bal. $1, 75c; 2nd Bal. 50c

TRAV MAY --

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
1st Sunday, May 6—SYMPHONIC PROGRAM
Table Seats $1; 1st Bal. $1, 75c; 2nd Bal. 50c

TRAV MAY --

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
FRI. MAY 4—MAINE NIGHT
SUN. MAY 6—SYMPHONIC PROGRAM
MON. MAY 7—HARVARD NIGHT
WED. MAY 9—WAGNER

CUT-OUT

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Tomorrow Eve., Symphonic Program
Table Seats $1, 1st Bal. $1, 75c; 2nd Bal. 50c

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
TOMORROW EVE.—SYMPHONIC PROGRAM

CUT-OUT

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
NEXT SUN.—CASELLA, Piano Soloist
PINES OF ROME—"Pathetic" Symphony

TRANS MAY 16

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun.—Casella, Piano Soloist
Pines of Rome—"Pathetic" Symphony

GLOBE MAY 16

SYMPHONY HALL — TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun.—Casella Piano Soloist
Pines of Rome—"Pathetic" Symphony

ADV

SYMPHONY HALL—TONIGHT 8:15
"AL SMITH NIGHT"—OPEN TO PUBLIC
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun., Casella, Piano Soloist
Pines of Rome—"Pathetic" Symphony

ADV MAY 17

SYMPHONY HALL—TONIGHT 8:15
"AL SMITH NIGHT"—OPEN TO PUBLIC
POPS
Orchestra of 80 Symphony Players
ALFREDA CASELLA, Conductor
NEXT SUN.—Casella—Piano Soloist
Pines of Rome—"Pathetic" Symphony

TRANS MAY 17

SYMPHONY HALL—TONIGHT 8:15
"AL SMITH NIGHT"—OPEN TO PUBLIC
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun., Casella—Piano Soloist
Pines of Rome—"Pathetic" Symphony

TRANS MAY 17

SYMPHONY HALL—TONIGHT 8:15
"AL SMITH NIGHT"—OPEN TO PUBLIC
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
NEXT SUN.—CASELLA, Piano Soloist
PINES OF ROME—"Pathetic" Symphony

TRANS MAY 17

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun.—CASELLA, Piano Soloist
Pines of Rome—"Pathetic" Symphony

GLOBE MAY 15

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun.—CASELLA, Piano Soloist
Pines of Rome—"Pathetic" Symphony

TRANS MAY 16

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun.—CASELLA, Piano Soloist
Pines of Rome—"Pathetic" Symphony

POST MAY 16

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Tom'w Eve—CASELLA, Piano Soloist
Pines of Rome "Pathetic" Symphony

POST MAY 17

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
TOMORROW EVE—CASELLA, PIANO SOLOIST—
PINES OF ROME—"PATHETIC" SYMPHONY

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Tomorrow Eve.—CASELLA, Piano Soloist
PINES OF ROME—"Pathetic" Symphony

TRANS MAY 17

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Tomorrow Eve.—CASELLA, PIANO
SOLOIST — PINES OF ROME —
"PATHETIC" SYMPHONY

SYMPHONY HALL—TONIGHT 8:15
CASELLA—PIANO SOLOIST
PINES OF ROME
"PATHETIC"
SYMPHONY
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

ADV MAY 20

SYMPHONY HALL—TONIGHT 8:15
CASELLA—PIANO SOLOIST
PINES OF ROME
"PATHETIC"
SYMPHONY
POPS
Orchestra of 80 Symphony Players
ALFRED CASELLA, Conductor

GLOBE MAY 20

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

HER MAY 21

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

GLOBE MAY 21

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

HER MAY 21

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRAV MAY 21

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

ADV MAY 21

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRANS. MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

POST MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

GLOBE MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

ADV MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRAV MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

POST MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

HER MAY 23

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

GLOBE MAY 23

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRANS MAY 23

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

AMER MAY 23

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

GLOBE MAY 24

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

HER MAY 24

SYMPHONY HALL — TONIGHT 8.15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphonic Players
ALFREDO CASELLA, Conductor

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

SYMPHONY HALL—TONIGHT 8:15
(No Concert Tomorrow Eve.)
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
MEM. DAY, May 30, Program of Music
of HEROES (Inc. Eroica Symphony)
Friday, June 1, Annual M. I. T. Night
Sunday, June 3, Mozart, Symphony;
Bach, Double Concerto; 5 Wagner
Excerpts.—Tickets 50c, 75c, $1, no tax

SYMPHONY HALL—TONIGHT. 8.15
(No Concert Tomorrow Eve.)
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
MEM. DAY, May 30, Program of Music
of Heroes (Inc. Eroica Symphony)
Friday, June 1, Annual M. I. T. Night
Sunday, June 3, Mozart, Symphony, Bach,
Double Concerto; 5 Wagner Excerpts.
Tickets 50c, 75c, $1—No tax.

SYMPHONY HALL—EVENINGS 8:15
(No Concert Tonight)
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
MEM. DAY, May 30, Program of Music
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Sunday, June 3, Mozart, Symphony,
Bach, Double Concerto; 5 Wagner
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Orchestra of 80 Symphony Players
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Sunday, June 3, Mozart, Symphony;
Bach, Double Concerto; 5 Wagner
Excerpts.—Tickets 50c, 75c, $1, no tax

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFRED CASELLA, Conductor
Mem. Day, May 30, Music of Heroes
Sun., June 3, Mozart Symphony, Bach
Double Concerto, 5 Wagner Excerpts

[101]

CUT-OUT

SYMPHONY HALL—TONIGHT 8.15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
NEXT SUN.—CASELLA, Piano Soloist
PINES OF ROME—"Pathetic" Symphony

TRANS MAY 10

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun.—Casella, Piano Soloist
Pines of Rome—"Pathetic" Symphony

CTOSE MAY

SYMPHONY HALL — TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun.—Casella Piano Soloist
Pines of Rome—"Pathetic" Symphony

CLV

SYMPHONY HALL—TONIGHT 8:15
"AL SMITH NIGHT"—OPEN TO PUBLIC
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun., Casella, Piano Soloist
Pines of Rome—"Pathetic" Symphony

SYMPHONY HALL—TONIGHT 8:15
"AL SMITH NIGHT"—OPEN TO PUBLIC
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun., Casella—Piano Soloist
Pines of Rome—"Pathetic" Symphony

SYMPHONY HALL—TONIGHT 8:15
"AL SMITH NIGHT"—OPEN TO PUBLIC
POPS
Orchestra of 80 Symphony Players
ALFREDA CASELLA, Conductor
NEXT SUN.—Casella—Piano Soloist
Pines of Rome—"Pathetic" Symphony

SYMPHONY HALL—TONIGHT 8.15
"AL SMITH NIGHT"—OPEN TO PUBLIC
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
NEXT SUN.—CASELLA, Piano Soloist
PINES OF ROME—"Pathetic" Symphony

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun., Casella, Piano Soloist
Pines of Rome—"Pathetic" Symphony

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Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
NEXT SUN.—CASELLA, Piano Soloist
PINES OF ROME—"Pathetic" Symphony

SYMPHONY HALL—TONIGHT 8:15
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Orchestra of 80 Symphony Players
ALFRED CASELLA, Conductor

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Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun.—CASELLA, Piano Soloist
Pines of Rome—"Pathetic" Symphony

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POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun.—CASELLA, Piano Soloist
Pines of Rome—"Pathetic" Symphony

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POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun.—CASELLA, Piano Soloist
Pines of Rome—"Pathetic" Symphony

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Next Sun.—CASELLA, Piano Soloist
Pines of Rome—"Pathetic" Symphony

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRAV MAY 2

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

ADV MAY 9

SYMPHONY HALL — TONIGHT 8.15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRANS MAY 21.

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

HER MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

HER MAY 22

SYMPHONY HALL — TONIGHT 8.15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRANS. MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

POST MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

GLOBE MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

ADV MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRAV MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

POST MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

HER MAY 23

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

GLOBE MAY 27

SYMPHONY HALL — TONIGHT 8.15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRANS MAY 23

SYMPHONY HALL — TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRAV MAY 23

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

AMER MAY 23

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

GLOBE MAY 24

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

HER MAY 24

SYMPHONY HALL — TONIGHT 8.15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphonic Players
ALFREDO CASELLA, Conductor

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

SYMPHONY HALL—TONIGHT 8:15
(No Concert Tomorrow Eve.)
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
MEM. DAY, May 30, Program of Music of HEROES (Inc. Eroica Symphony)
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Sunday, June 3, Mozart, Symphony; Bach, Double Concerto; 5 Wagner Excerpts.—Tickets 50c, 75c, $1, no tax

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(No Concert Tonight)
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Orchestra of 80 Symphony Players
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SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFRED CASELLA, Conductor
Mem. Day, May 30, Music of Heroes
Sun., June 3, Mozart Symphony, Bach
Double Concerto, 5 Wagner Excerpts

CASELLA—PIANO SOLOIST
PINES OF ROME
"PATHETIC"
SYMPHONY
POPS
Orchestra of 80 Symphony Players
ALFRED CASELLA, Conductor

CASELLA—PIANO SOLOIST
PINES OF ROME
"PATHETIC"
SYMPHONY
POPS
Orchestra of 80 Symphony Players
ALFRED CASELLA, Conductor

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Tomorrow Eve.—CASELLA, Piano Soloist
PINES OF ROME—"Pathetic" Symphony

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Tomorrow Eve.—CASELLA, PIANO SOLOIST — PINES OF ROME — "PATHETIC" SYMPHONY

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

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POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

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Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

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POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

SYMPHONY HALL—TONIGHT 8:15
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[101]

SYMPHONY HALL—EVENINGS 8:15

POPS

(No Concert Tonight)

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

MEM. DAY, May 30, Program of Music of Heroes (Inc. Eroica Symphony), Friday, June 1, Annual M. I. T. Night, Sunday, June 3, Mozart, Symphony, Bach, Double Concerto; 5 Wagner Excerpts. Tickets 50c, 75c, $1. No Tax.

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Double Concerto;

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TRAV JUN 8

SYMPHONY HALL—TONIGHT 8:15
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Orchestra of 80 Symphony Players
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TRAV JUN 8

SYMPHONY HALL—TONIGHT 8:15
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POPS
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ALFREDO CASELLA, Conductor
WED., JUNE 13—Italian Program
THURS., JUNE 14—Tufts Night
SUN., JUNE 17—Francks Symphony
Rossiniana, Stravinsky Suite, Espana
THURS., JUNE 21—Request Night

TRAV JUN 9

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TRANS JUN 9

SYMPHONY HALL—TONIGHT 8:15
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Orchestra of 80 Symphony Players
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AMER JUN 9

SYMPHONY HALL—TONIGHT 8:15
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ADV JUN 9

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GLOBE JUNE 10

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POST JUNE 10

SYMPHONY HALL—EVENINGS 8:15
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HER JUN 10

SYMPHONY HALL—TONIGHT 8:15
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Orchestra of 80 Symphony Players
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WED., JUNE 13—ITALIAN PROGRAM

ADV JUN 11

SYMPHONY HALL—(Evenings) 8:15
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THURS., JUNE 21—Request Night

ADV SUN 10

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
WED., JUNE 13, ITALIAN PROGRAM

GLOBE SUN 11

SYMPHONY HALL—TONIGHT 8.15
POPS
Orchestra of 80 Symphony Players
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WED., June 13—ITALIAN PROGRAM

TRANS JUN 11

SYMPHONY HALL—TONIGHT 8:15
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Wed., June 13—Italian Program

TRAV JUN 11

SYMPHONY HALL—TONIGHT 8:15
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Wed., June 13—ITALIAN PROGRAM

AMER JUN 11

SYMPHONY HALL—TONIGHT 8:15
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WED., JUNE 13—ITALIAN PROGRAM

HER SUN 12

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
WED., JUNE 13, ITALIAN PROGRAM

GLOBE JUN 12

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
WED., JUNE 13—ITALIAN PROGRAM

ADV SUN 12

SYMPHONY HALL—TONIGHT. 8.15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
WED., June 13—ITALIAN PROGRAM

TRANS JUN 12

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
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WED., JUNE 13—ITALIAN PROGRAM

AMER JUN 12

SYMPHONY HALL—TONIGHT 8:15
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WED., JUNE 13—ITALIAN PROGRAM

TRAV JUN 12

SYMPHONY HALL—TONIGHT 8:15
POPS
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TONIGHT—ITALIAN PROGRAM

POST JUN 13

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Tonight—Italian Program

HER JUN 13

SYMPHONY HALL—TONIGHT 8:15
POPS
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TONIGHT—ITALIAN PROGRAM

ADV JUN 13

SYMPHONY HALL—TONIGHT 8:15
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TONIGHT—ITALIAN PROGRAM

GLOBE SUN 13

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TONIGHT—ITALIAN PROGRAM

TRANS JUN 13

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TONIGHT — ITALIAN PROGRAM

TRAV JUN 13

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TONIGHT—ITALIAN PROGRAM

AMER JUN 13

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HER JUN 14

SYMPHONY HALL—TONIGHT 8:15
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ALFREDO CASELLA, Conductor

POST JUN 14

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TRAV JUN 14

SYMPHONY HALL—TONIGHT 8.15
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TRANS JUN 14

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GLOBE JUN 14

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HER JUN 14

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ADV JUN 14

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POST JUN 15

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TRAV JUN 15

SYMPHONY HALL—TONIGHT 8:15

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TRAV JUN 8

SYMPHONY HALL—TONIGHT 8:15

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TRAV JUN 8

SYMPHONY HALL—TONIGHT 8:15

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POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
WED., JUNE 13, ITALIAN PROGRAM

GLOBE SUN 11

SYMPHONY HALL—TONIGHT 8.15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
WED., June 13—ITALIAN PROGRAM

TRANS JUN 11

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Wed., June 13—Italian Program

TRAV JUN 11

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Wed., June 13—ITALIAN PROGRAM

AMER JUN 11

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
WED., JUNE 13—ITALIAN PROGRAM

HER JUN 12

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
WED., JUNE 13, ITALIAN PROGRAM

GLOBE JUN 12

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
WED., JUNE 13—ITALIAN PROGRAM

ADV JUN 12

SYMPHONY HALL—TONIGHT 8.15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
WED., June 13—ITALIAN PROGRAM

TRANS JUN 12

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
WED., JUNE 13—ITALIAN PROGRAM

AMER JUN 12

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
WED., JUNE 13—ITALIAN PROGRAM

TRAV JUN 12

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
TONIGHT—ITALIAN PROGRAM

POST SUN 13

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
Tonight—Italian Program

HER SUN 13.

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
TONIGHT—ITALIAN PROGRAM

ADV SUN 13

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
TONIGHT—ITALIAN PROGRAM

GLOBE SUN 13

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
TONIGHT—ITALIAN PROGRAM

TRANS JUN 13

SYMPHONY HALL—TONIGHT 8.15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
TONIGHT — ITALIAN PROGRAM

TRAV JUN 13

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor
TONIGHT—ITALIAN PROGRAM

AMER JUN 13

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

AMER JUN 14

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

POST JUN 14

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRAV JUN 14

SYMPHONY HALL—TONIGHT 8.15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRANS JUN 14

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

GLOBE JUN 14

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

HER JUN 14

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

ADV JUN 14

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

POST JUN 15.

SYMPHONY HALL—TONIGHT 8.15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRANS JUN 15

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

ADV JUN 15

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

TRAV JUN 15

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

HER SUN 15

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players
ALFREDO CASELLA, Conductor

AMER SUN 15

SYMPHONY HALL—TONIGHT 8:15

POPS

Orchestra of 80 Symphony Players.
ALFREDO CASELLA, Conductor
MON., JUNE 18—ANNUAL B. U. NIGHT
THURS., JUNE 21—REQUEST NIGHT

GLOBE SUN 16

CUT-OUT

TRANSCRIPT SE64 12

SYMPHONY HALL
OPENING CONCERTS 48TH SEASON, 1928-1929, OCT. 5 & 6
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
For the Five Monday Eve. and Five Tuesday Aft. Concerts, a Few Seats Available

SUN. AFT., OCT. 7, at 3.30	Only Boston Appearance **THEREMIN** DRAWS MUSIC FROM THE AIR	Program: Schubert, Saint-Saens, Handel, Rachmaninoff. Seats Now $1—$2.50 No Tax (Steinway Piano)
SUN. AFT., OCT. 14, 3.30	**KREISLER**	Tickets $1 to $2.50 No Tax
MON. EVE., OCT. 15, 8.30	**KOUSSEVITZKY** DOUBLE BASS RECITAL	Tickets $1 to $3. No tax
SUN. AFT., OCT. 21, 3.30	**FARRAR**	Tickets $1 to $2.50 No Tax
SUN. EVE., OCT. 21, 8.15	**HOROWITZ**	Tickets $1 to $2.50 No Tax
SUN. AFT., OCT. 28, 3.30	**ENGLISH SINGERS**	

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
OPENING CONCERTS 48TH SEASON, 1928-1929, OCT. 5 & 6
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
For the Five Monday Eve. and Five Tuesday Aft. Concerts, a Few Seats Available

SUN. AFT. OCT. 7 3:30	Only Boston Appearance **THEREMIN** DRAWS MUSIC FROM THE AIR	Program: Schubert, Saint-Saens. Handel, Rachmaninoff $1—$2.50. No tax. Steinway Piano
SUN. AFT. OCT. 14 3:30	**KREISLER**	Tickets $1 to $2.50 No Tax
MON. EVE. OCT. 15 8:30	DOUBLE-BASS RECITAL **KOUSSEVITZKY** Assisted by HENRI CASADESUS Viola d'Amore Tickets $1 to $3. No Tax.	
TUES. EVE. OCT. 16 8:30	**Count von LUCKNER** "The Sea Devil" "THE GREATEST ADVENTURE STORY OF THE AGE" Tickets $1 to $5. Benefit, The Boston Dispensary.	
SUN. AFT. OCT. 21 3:30	**FARRAR**	Tickets $1 to $2.50 No Tax
SUN. EVE. OCT. 21 8:15	**HOROWITZ**	Tickets $1 to $2.50 No Tax

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
Sun. Aft., Oct. 7, at 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Tickets $1, $2.50—No Tax

ADV OCT 1

SYMPHONY HALL
SUN. AFT. OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Tickets $1 to $2.50. No Tax

HER OCT 1

SYMPHONY HALL
Sun. Aft., Oct. 7 at 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
TICKETS $1 TO $2.50. NO TAX

GLOBE OCT 1

SYMPHONY HALL
OPENING CONCERTS 48TH SEASON, 1928-1929, OCT. 5 & 6
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
For the Five Monday Eve. and Five Tuesday Aft. Concerts, a Few Seats Available

SUN. AFT. OCT. 7. 3:30	Only Boston Appearance **THEREMIN** DRAWS MUSIC FROM THE AIR	Program: Schubert, Saint-Saens, Handel, Rachmaninoff. Tickets $1—$2.50 No tax Steinway Piano
SUN. AFT. OCT. 14 3:30	**KREISLER**	Tickets $1 to $2.50 No Tax
MON. EVE. OCT. 15 8:30	DOUBLE-BASS RECITAL **KOUSSEVITZKY** Assisted by HENRI CASADESUS Viola d'Amore Tickets $1 to $3. No Tax	
TUES. EVE. OCT. 16 8:30	**Count von LUCKNER** "The Sea Devil" "THE GREATEST ADVENTURE STORY OF THE AGE" Tickets $1 to $5. Benefit, The Boston Dispensary	
SUN. AFT. OCT. 21 3:30	**FARRAR**	Tickets $1 to $2.50 No Tax
SUN. EVE. OCT. 21 8:15	**HOROWITZ**	Tickets $1 to $2.50 No Tax

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HERALD Sept 23

SYMPHONY HALL
48th Season Opens Oct. 5 and 6
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the 5 Mon. Eve. and 5 Tues. Aft. Concerts.
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens Schubert, Scriabin
SEATS NOW $1.00—$2.50
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
DOUBLE-BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS $1 to $3. NO TAX
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

POST

SYMPHONY HALL
OPENING CONCERTS 48TH SEASON, 1928-1929, OCT. 5 & 6
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
For the Five Monday Eve. and Five Tuesday Aft. Concerts, a Few Seats Available

SUN. AFT. OCT. 7. 3:30	Only Boston Appearance **THEREMIN** DRAWS MUSIC FROM THE AIR	Program: Schubert, Saint-Saens, Handel, Rachmaninoff. Tickets $1—$2.50 No tax Steinway Piano
SUN. AFT. OCT. 14 3:30	**KREISLER**	Tickets $1 to $2.50 No Tax
MON. EVE. OCT. 15 8:30	DOUBLE-BASS RECITAL **KOUSSEVITZKY** Assisted by HENRI CASADESUS Viola d'Amore Tickets $1 to $3. No Tax	
TUES. EVE. OCT. 16 8:30	**Count von LUCKNER** "The Sea Devil" "THE GREATEST ADVENTURE STORY OF THE AGE" Tickets $1 to $5. Benefit, The Boston Dispensary	
SUN. AFT. OCT. 21 3:30	**FARRAR**	Tickets $1 to $2.50 No Tax
SUN. EVE. OCT. 21 8:15	**HOROWITZ**	Tickets $1 to $2.50 No Tax

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SEPT 30.

HER SEPT 30

SYMPHONY HALL
48th SEASON OPENS OCT. 5 AND 6
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the 5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens, Schubert, Scriabin (Steinway)
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
KOUSSEVITZKY
DOUBLE BASS RECITAL
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

AMER Sept 22

SYMPHONY HALL
48th SEASON OPENS OCT. 5 AND 6
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the 5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens, Schubert, Scriabin
(Steinway)
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
KOUSSEVITZKY
DOUBLE BASS RECITAL
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

Post Sept 23

SYMPHONY HALL
48th SEASON OPENS OCT. 5 AND 6
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the 5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens, Schubert, Scriabin
(Steinway)
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
KOUSSEVITZKY
DOUBLE BASS RECITAL
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

Traveler Sept 22

SYMPHONY HALL
48th SEASON OPENS OCT. 5 AND 6
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the 5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens, Schubert, Scriabin
SEATS NOW $1.00—$2.50
MON. EVE., OCT. 15, at 8:30 P. M.
DOUBLE-BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS $1 to $3. NO TAX
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

GLOBE SEPT 30

SYMPHONY HALL
48th SEASON OPENS OCT. 5 AND 6
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the 5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens Schubert, Scriabin
SEATS NOW $1.00—$2.50
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
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KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
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COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
SUN. AFT., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
Mail Orders Promptly Filled

TRANS

SYMPHONY HALL
OPENING CONCERTS 48TH SEASON, 1928-1929, OCT. 5 & 6
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
For the Five Monday Eve. and Five Tuesday Aft. Concerts, a Few Seats Available

SUN. AFT., OCT. 7, 3.30	Only Boston Appearance **THEREMIN** Draws Music from the Air	Program: Schubert, Saint-Saens, Handel, Rachmaninoff. Tickets $1 to $2.50. No tax Steinway Piano
SUN. AFT., OCT. 14, 3.30	**KREISLER**	Tickets $1 to $2.50 No Tax
MON. EVE., OCT. 15, 8.30	DOUBLE-BASS RECITAL **KOUSSEVITZKY** Assisted by HENRI CASADESUS Viola d'Amore Tickets $1 to $3. No Tax	
TUES. EVE. OCT. 16 8.30	**Count von LUCKNER** "The Sea Devil" "THE GREATEST ADVENTURE STORY OF THE AGE" Tickets $1 to $5. Benefit, The Boston Dispensary	
SUN. AFT., OCT. 21, 3.30	**FARRAR**	Tickets $1 to $2.50 No Tax
SUN. EVE., OCT. 21, 8.15	**HOROWITZ**	Tickets $1 to $2.50 No Tax
SUN. AFT., OCT. 28, 3.30	**ENGLISH SINGERS**	

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SEPT 29

SYMPHONY HALL
SUNDAY AFT., OCT. 7, AT 3.30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
TICKETS $1 to $2.50. No Tax.

POST OCT 1

SYMPHONY HALL
Sun. Aft., Oct. 7, at 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Tickets $1, $2.50—No Tax

TRANS Oct 1

SYMPHONY HALL
SUN. AFT., OCT. 7 at 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Tickets $1 to $2.50—No Tax

AMER OCT 1

SYMPHONY HALL
NEXT SUN., OCT. 14, at 3:30 P. M.
KREISLER
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

Post Oct 7

SYMPHONY HALL
NEXT SUN., OCT. 14, at 3.30 P.M.
KREISLER
SUN. AFT., OCT. 21, at 3.30 P.M.
FARRAR
Mail Orders Promptly Filled

TRANS OCT 8

(20)

SYMPHONY HALL
48th SEASON OPENS OCT. 5 AND 6
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the 5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens, Schubert, Scriabin
(Steinway)
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
KOUSSEVITZKY
DOUBLE BASS RECITAL
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

Globe Sept 23

SYMPHONY HALL
48th SEASON OPENS OCT. 5 AND 6
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
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SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens, Schubert, Scriabin
(Steinway)
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
KOUSSEVITZKY
DOUBLE BASS RECITAL
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

[104]

CUT-OUT

TRANSCRIPT SEPT 22

SYMPHONY HALL

OPENING CONCERTS 48TH SEASON, 1928-1929, OCT. 5 & 6

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

For the Five Monday Eve. and Five Tuesday Aft. Concerts, a Few Seats Available

SUN. AFT., OCT. 7, at 3.30	Only Boston Appearance **THEREMIN** DRAWS MUSIC FROM THE AIR	Program: Schubert, Saint-Saens, Handel, Rachmaninoff. Seats Now $1—$2.50 No Tax (Steinway Piano)
SUN. AFT., OCT. 14, 3.30	**KREISLER**	Tickets $1 to $2.50 No Tax
MON. EVE., OCT. 15, 8.30	**KOUSSEVITZKY** DOUBLE BASS RECITAL	Tickets $1 to $3. No tax
SUN. AFT., OCT. 21, 3.30	**FARRAR**	Tickets $1 to $2.50 No Tax
SUN. EVE., OCT. 21, 8.15	**HOROWITZ**	Tickets $1 to $2.50 No Tax
SUN. AFT., OCT. 28, 3.30	**ENGLISH SINGERS**	

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

OPENING CONCERTS 48TH SEASON, 1928-1929, OCT. 5 & 6

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

For the Five Monday Eve. and Five Tuesday Aft. Concerts, a Few Seats Available

SUN. AFT. OCT. 7 3:30	Only Boston Appearance **THEREMIN** DRAWS MUSIC FROM THE AIR	Program: Schubert, Saint-Saens. Handel, Rachmaninoff $1—$2.50. No tax. Steinway Piano
SUN. AFT. OCT. 14 3:30	**KREISLER**	Tickets $1 to $2.50 No Tax
MON. EVE. OCT. 15 8:30	DOUBLE-BASS RECITAL **KOUSSEVITZKY** Assisted by HENRI CASADESUS Viola d'Amore Tickets $1 to $3. No Tax.	
TUES. EVE. OCT. 16 8:30	**Count von LUCKNER** "The Sea Devil" "THE GREATEST ADVENTURE STORY OF THE AGE" Tickets $1 to $5. Benefit, The Boston Dispensary.	
SUN. AFT. OCT. 21 3:30	**FARRAR**	Tickets $1 to $2.50 No Tax
SUN. EVE. OCT. 21 8:15	**HOROWITZ**	Tickets $1 to $2.50 No Tax

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

Sun. Aft., Oct. 7, at 3:30

ONLY BOSTON APPEARANCE **THEREMIN** DRAWS MUSIC FROM THE AIR

Tickets $1, $2.50—No Tax

ADV OCT 1

SYMPHONY HALL

SUN. AFT. OCT. 7, AT 3:30

ONLY BOSTON APPEARANCE **THEREMIN** DRAWS MUSIC FROM THE AIR

Tickets $1 to $2.50. No Tax

HER OCT 1

SYMPHONY HALL

Sun. Aft., Oct. 7 at 3:30

ONLY BOSTON APPEARANCE **THEREMIN** DRAWS MUSIC FROM THE AIR

TICKETS $1 TO $2.50. NO TAX

GLOBE OCT 1

SYMPHONY HALL

OPENING CONCERTS 48TH SEASON, 1928-1929, OCT. 5 & 6

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

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SUN. AFT., OCT. 7, at 3:30	Only Boston Appearance **THEREMIN** DRAWS MUSIC FROM THE AIR	Program: Schubert, Saint-Saens, Handel, Rachmaninoff. Seats Now $1—$2.50 No Tax (Steinway Piano)
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MON. EVE. OCT. 15 8:30	**KOUSSEVITZKY** DOUBLE BASS RECITAL	Tickets $1 to $3. No Tax
SUN. AFT. OCT. 21 3:30	**FARRAR**	Tickets $1 to $2.50 No Tax
SUN. EVE. OCT. 21 8:15	**HOROWITZ**	Tickets $1 to $2.50 No Tax
SUN. AFT. OCT. 28 3:30	**ENGLISH SINGERS**	

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HERALD Sept 23

POST

SYMPHONY HALL

48th Season Opens Oct. 5 and 6

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
A few tickets available for the 5 Mon. Eve. and 5 Tues. Aft. Concerts

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DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens Schubert, Scriabin
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SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER

MON. EVE., OCT. 15, at 8:30 P. M.
DOUBLE-BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS $1 to $3. NO TAX

TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary

SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

SEPT 30

SYMPHONY HALL

OPENING CONCERTS 48TH SEASON, 1928-1929, OCT. 5 & 6

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

For the Five Monday Eve. and Five Tuesday Aft. Concerts, a Few Seats Available

SUN. AFT. OCT. 7 3:30	Only Boston Appearance **THEREMIN** DRAWS MUSIC FROM THE AIR	Program: Schubert, Saint-Saens, Handel, Rachmaninoff. Tickets $1—$2.50 No tax Steinway Piano
SUN. AFT. OCT. 14 3:30	**KREISLER**	Tickets $1 to $2.50 No Tax
MON. EVE. OCT. 15 8:30	DOUBLE-BASS RECITAL **KOUSSEVITZKY** Assisted by HENRI CASADESUS Viola d'Amore Tickets $1 to $3. No Tax	
TUES. EVE. OCT. 16 8:30	**Count von LUCKNER** "The Sea Devil" "THE GREATEST ADVENTURE STORY OF THE AGE" Tickets $1 to $5. Benefit, The Boston Dispensary	
SUN. AFT. OCT. 21 3:30	**FARRAR**	Tickets $1 to $2.50 No Tax
SUN. EVE. OCT. 21 8:15	**HOROWITZ**	Tickets $1 to $2.50 No Tax

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER SEPT 30

SYMPHONY HALL

48th SEASON OPENS OCT. 5 AND 6

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
A few tickets available for the 5 Mon. Eve. and 5 Tues. Aft. Concerts

SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens, Schubert, Scriabin (Steinway)

SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER

MON. EVE., OCT. 15, at 8:30 P. M.
KOUSSEVITZKY
DOUBLE BASS RECITAL

SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

AMER Sept 22

SYMPHONY HALL

48th SEASON OPENS OCT. 5 AND 6

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
A few tickets available for the 5 Mon. Eve. and 5 Tues. Aft. Concerts

SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens, Schubert, Scriabin
(Steinway)

SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER

MON. EVE., OCT. 15, at 8:30 P. M.
KOUSSEVITZKY
DOUBLE BASS RECITAL

SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

Post Sept 23

SYMPHONY HALL

48th SEASON OPENS OCT. 5 AND 6

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
A few tickets available for the 5 Mon. Eve. and 5 Tues. Aft. Concerts

SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens, Schubert, Scriabin
SEATS NOW $1.00—$2.50

SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER

MON. EVE., OCT. 15, at 8:30 P. M.
DOUBLE-BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS $1 to $3. NO TAX

TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary

SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

ADV SEPT 30

SYMPHONY HALL

OPENING CONCERTS 48TH SEASON, 1928-1929, OCT. 5 & 6

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

For the Five Monday Eve. and Five Tuesday Aft. Concerts, a Few Seats Available

SUN. AFT., OCT. 7, 3.30	Only Boston Appearance **THEREMIN** Draws Music from the Air	Program: Schubert, Saint-Saens, Handel, Rachmaninoff. Tickets $1 to $2.50. No tax Steinway Piano
SUN. AFT., OCT. 14, 3.30	**KREISLER**	Tickets $1 to $2.50 No Tax
MON. EVE., OCT. 15, 8.30	DOUBLE-BASS RECITAL **KOUSSEVITZKY** Assisted by HENRI CASADESUS Viola d'Amore Tickets $1 to $3. No Tax	
TUES EVE. OCT. 16 8.30	**Count von LUCKNER** "The Sea Devil" "THE GREATEST ADVENTURE STORY OF THE AGE" Tickets $1 to $5. Benefit, The Boston Dispensary	
SUN. AFT., OCT. 21, 3.30	**FARRAR**	Tickets $1 to $2.50 No Tax
SUN. EVE., OCT. 21, 8.15	**HOROWITZ**	Tickets $1 to $2.50 No Tax
SUN. AFT., OCT. 28, 3.30	**ENGLISH SINGERS**	

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS SEPT 29

SYMPHONY HALL

Sun. Aft., Oct. 7, at 3:30

ONLY BOSTON APPEARANCE **THEREMIN** DRAWS MUSIC FROM THE AIR

Tickets $1, $2.50—No Tax

TRANS OCT 1

SYMPHONY HALL

SUNDAY AFT., OCT. 7, AT 3.30

ONLY BOSTON APPEARANCE **THEREMIN** DRAWS MUSIC FROM THE AIR

TICKETS $1 to $2.50. No Tax.

POST OCT 1

SYMPHONY HALL

SUN. AFT., OCT. 7 at 3:30

ONLY BOSTON APPEARANCE **THEREMIN** DRAWS MUSIC FROM THE AIR

Tickets $1 to $2.50—No Tax

AMER OCT 1

SYMPHONY HALL

NEXT SUN., OCT. 14, at 3:30 P. M.
KREISLER

SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR

Mail Orders Promptly Filled

POST OCT 1

SYMPHONY HALL

SUN. AFT., OCT. 7 at 3:30

ONLY BOSTON APPEARANCE **THEREMIN** DRAWS MUSIC FROM THE AIR

Tickets $1 to $2.50—No Tax

TRAV OCT 1.

SYMPHONY HALL

NEXT SUN., OCT. 14, at 3.30 P.M.
KREISLER

SUN. AFT., OCT. 21, at 3.30 P.M.
FARRAR

Mail Orders Promptly Filled

TRANS OCT 8

SYMPHONY HALL

48th SEASON OPENS OCT. 5 AND 6

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
A few tickets available for the 5 Mon. Eve. and 5 Tues. Aft. Concerts

SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens, Schubert, Scriabin
(Steinway)

SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER

MON. EVE., OCT. 15, at 8:30 P. M.
KOUSSEVITZKY
DOUBLE BASS RECITAL

SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

Globe Sept 23

SYMPHONY HALL

48th SEASON OPENS OCT. 5 AND 6

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
A few tickets available for the 5 Mon. Eve. and 5 Tues. Aft. Concerts

SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens, Schubert, Scriabin
(Steinway)

SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER

MON. EVE., OCT. 15, at 8:30 P. M.
KOUSSEVITZKY
DOUBLE BASS RECITAL

SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

Traveler Sept 22

GLOBE SEPT 30

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CUT-OUT

SYMPHONY HALL
48th Season Opens Oct. 5 and 6
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the
5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE A
Program: Rachmaninoff, Saint S
Schubert, Scriabin
SEATS NOW $1.00—$2.50
SUN. AFT., OCT. 14, at 3:30
KREISLE
MON. EVE., OCT. 15, at 8:
DOUBLE-BASS RECIT
KOUSSEVIT
Assisted by
HENRI CASADESUS, Vio
TICKETS $1 to $3.
TUES. EVE., OCT. 16, a
COUNT VON LUCK
(THE SEA D
"MODERN BUCCA
Tickets $1 to $5. Benefi
SUN. AFT., OCT. 21
FARR
SUN. EVE., OCT. 21, a
HOROWIT
Mail Orders Promptly Filled

AMER SEPT 29.

SYMPHONY HALL
SUN. AFT., OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS $1 to $3. NO TAX
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

POST OCT 3

SYMPHONY HALL
SUN. AFT. OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
DOUBLE BASE RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS $1 to $3. NO TAX
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

GLOBE OCT 3

SYMPHONY HALL
48th Season Opens October 5 and 6
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the
5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens
Schubert, Scriabin.
Seats Now $1.00—$2.50 (Steinway Piano)
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON EVE., OCT 15, at 8:30 P. M.
KOUSSEVITZKY
DOUBLE BASS RECITAL
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

MONITOR SEPT 22nd

SYMPHONY HALL
48th SEASON OPENS OCT. 5 AND 6
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the
5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens
Schubert, Scriabin
SEATS NOW $1.00—$2.50
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
DOUBLE-BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS $1 to $3. NO TAX
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

TRAV SEPT 29

SYMPHONY HALL
SUN. AFT., OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3.30 P.M.
KREISLER
MON. EVE., OCT. 15, at 8.30 P.M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
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TRANS OCT 3

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HER OCT 3

SYMPHONY HALL
SUN. AFT. OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
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MON. EVE., OCT. 15, at 8:30 P. M.
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SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

GLOBE OCT 4

SYMPHONY HALL
SUN. AFT., OCT. 7, at 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
WED. EVE., OCT. 17, at 8:30
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS DATED OCT. 15 GOOD OCT. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

HER OCT 4

SYMPHONY HALL
SUN. AFT., OCT. 7, at 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
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WED. EVE., OCT. 17, at 8:30
DOUBLE BASS RECITAL
KOUSSEVITZKY
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HENRI CASADESUS, Viola d'Amore
TICKETS DATED OCT. 15 GOOD OCT. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

TRAV OCT 6

SYMPHONY HALL
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
WED. EVE., OCT. 17, at 8:30
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS DATED OCT. 15 GOOD OCT. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

MONITOR OCT 6

SYMPHONY HALL
NEXT SUN., OCT. 14, at 3:30 P. M.
KREISLER
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

GLOBE OCT 8

SYMPHONY HALL
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
WED. EVE., OCT. 17, at 8:30
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS DATED OCT. 15 GOOD OCT. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

GLOBE Oct 7.

SYMPHONY HALL
SUN. AFT., OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
WED. EVE., OCT. 17, AT 8:30
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

GLOBE OCT 4

SYMPHONY HALL
SUN. AFT., OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
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Tickets $1 to $5. Benefit Boston Dispensary
WED. EVE., OCT. 17, at 8:30
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS DATED OCT. 15 GOOD OCT. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

GLOBE Oct 2.

SYMPHONY HALL
SUN. AFT., OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

POST OCT 4

SYMPHONY HALL
TOMORROW AFT. at 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
NEXT SUN., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS DATED OCT. 15 GOOD OCT. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

AMER OCT 6

SYMPHONY HALL
NEXT SUN., OCT. 14, at 3:30 P. M.
KREISLER
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

HER OCT 8

SYMPHONY HALL

TOMORROW OCT. 7, 3.30	Only Boston Appearance THEREMIN Draws Music from the Air — Program: Schubert, Saint-Saens, Handel, Rachmaninoff. Steinway Piano
NEXT SUN. AFT., OCT. 14, 3.30	KREISLER
EVE. 16 0	Count von LUCKNER "The Sea Devil" "THE GREATEST ADVENTURE STORY OF THE AGE"
MON. EVE., OCT. 15, 8.30	DOUBLE-BASS RECITAL KOUSSEVITZKY Assisted by HENRI CASADESUS Viola d'Amore
SUN. AFT., OCT. 21, 3.30	GERALDINE FARRAR
SUN. EVE., OCT. 21, 8.15	HOROWITZ
SUN. AFT., OCT. 28, 3.30	ENGLISH SINGERS

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANSCRIPT OCT 6

SYMPHONY HA

TODAY AT 3:30	Only Boston Appearance THEREMIN DRAWS MUSIC FROM THE AIR
NEXT SUN. OCT. 14 3:30	KREIS
TUES. EVE. OCT. 16 8:30	Count von LUC "THE GREATEST ADVENTUR
WED. EVE. OCT. 17 AT 8:30	KOUSSE DOUBLE-B Assisted by HENRI C Tickets dated Oct.
SUN. AFT. OCT. 21 3:30	GERALDIN
SUN. EVE. OCT. 21 8:15	HORO

MAIL ORDERS PROM[illegible] FILLED—Ch

VITZKY
S RECITAL
DESUS Viola d'Amore
good for Oct. 17th
E FARRAR
WITZ
Payable to Symphony Hall

POST OCT 7

SYMPHONY HALL
SUN. AFT., OCT. 7, at 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS DATED OCT. 15 GOOD OCT. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

MONITOR SEPT 29

SYMPHONY HALL
SUN. AFT., OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3.30 P.M.
KREISLER
TUES. EVE., OCT. 16, at 8.30 P.M.
COUNT VON LUCKNER
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Tickets $1 to $5. Benefit Boston Dispensary
WED. EVE., OCT. 17 at 8.30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS dated Oct. 15 good Oct. 17
SUN. AFT., OCT. 21, at 3.30 P.M.
FARRAR
Mail Orders Promptly Filled

TRANS OCT 4

SYMPHONY HALL
48th Season Opens October 5 and 6
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the
5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens
Schubert, Scriabin.
SEATS NOW—$1.00—$2.50
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON EVE., OCT. 15, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
Tickets $1 to $3. No tax.
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

MONITOR SEPT 29

[105]

CUT-OUT

SYMPHONY HALL
48th Season Opens Oct. 5 and 6
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the
5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE A
Program: Rachmaninoff, Saint S
Schubert, Scriabin
SEATS NOW $1.00—$2.50
SUN. AFT., OCT. 14, at 3:30
KREISLE
MON. EVE., OCT. 15, at 8:
DOUBLE-BASS RECIT
KOUSSEVIT
Assisted by
HENRI CASADESUS, Vio
TICKETS $1 to $3.
TUES. EVE., OCT. 16, a
COUNT VON LUCK
(THE SEA D
"MODERN BUCC
Tickets $1 to $5. Benefi
SUN. AFT., OCT. 21
FARR
SUN. EVE., OCT. 21, . 3.
HOROWIT
Mail Orders Promptly Filled

AMER SEPT 29.

SYMPHONY HALL
SUN. AFT., OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS $1 to $3. NO TAX
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

POST OCT 3

SYMPHONY HALL
SUN. AFT. OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
DOUBLE BASE RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS $1 to $3. NO TAX
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

GLOBE OCT 3

SYMPHONY HALL
48th Season Opens October 5 and 6
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the
5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens
Schubert, Scriabin.
Seats Now $1.00—$2.50 (Steinway Piano)
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON EVE., OCT 15, at 8:30 P. M.
KOUSSEVITZKY
DOUBLE BASS RECITAL
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

MONITOR SEPT 22nd

SYMPHONY HALL
48th SEASON OPENS OCT. 5 AND 6
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the
5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint Saens
Schubert, Scriabin
SEATS NOW $1.00—$2.50
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
DOUBLE-BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS $1 to $3. NO TAX
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

TRAV SEPT 29

SYMPHONY HALL
SUN. AFT., OCT. 7, at 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3.30 P.M.
KREISLER
MON. EVE., OCT. 15, at 8.30 P.M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS $1 to $3. NO TAX
TUES. EVE., OCT. 16, at 8.30 P.M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
SUN. AFT., OCT. 21, at 3.30 P.M.
FARRAR
Mail Orders Promptly Filled

TRANS OCT 3

SYMPHONY HALL
SUN. AFT. OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
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DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
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SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

HER OCT 3

SYMPHONY HALL
SUN. AFT. OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
WED. EVE., OCT. 17, AT 8:30
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

GLOBE OCT 4

SYMPHONY HALL
SUN. AFT., OCT. 7, at 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS DATED OCT. 15 GOOD OCT. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

TRAV OCT 6

SYMPHONY HALL
SUN. AFT., OCT. 7, at 3:30 P. M.
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
WED. EVE., OCT. 17, at 8:30
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS DATED OCT. 15 GOOD OCT. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

MONITOR OCT 6

SYMPHONY HALL
NEXT SUN., OCT. 14, at 3:30 P. M.
KREISLER
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

GLOBE OCT 7

SYMPHONY HALL
SUN. AFT., OCT. 7, at 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
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KOUSSEVITZKY
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HENRI CASADESUS, Viola d'Amore
TICKETS DATED OCT. 15 GOOD OCT. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

SYMPHONY HALL
SUN. AFT., OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON. EVE., OCT. 15, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
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TICKETS $1 to $3. NO TAX
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

HER OCT 8

SYMPHONY HALL
SUN. AFT., OCT. 7, at 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS DATED OCT. 15 GOOD OCT. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

POST OCT 4

SYMPHONY HALL
48th Season Opens October 5 and 6
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets available for the
5 Mon. Eve. and 5 Tues. Aft. Concerts
SUN. AFT., OCT. 7, at 3:30 P. M.
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THEREMIN
DRAWS MUSIC FROM THE AIR
Program: Rachmaninoff, Saint-Saens
Schubert, Scriabin
SEATS NOW—$1.00—$2.50
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
MON EVE., OCT. 15, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
Tickets $1 to $3. No tax.
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

MONITOR SEPT 29

SYMPHONY HALL
SUN. AFT., OCT. 7, AT 3:30
ONLY BOSTON APPEARANCE
THEREMIN
DRAWS MUSIC FROM THE AIR
SUN. AFT., OCT. 14, at 3.30 P.M.
KREISLER
TUES. EVE., OCT. 16, at 8.30 P.M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
Tickets $1 to $5. Benefit Boston Dispensary
WED. EVE., OCT. 17 at 8.30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
TICKETS dated Oct. 15 good Oct. 17
SUN. AFT., OCT. 21, at 3.30 P.M.
FARRAR
Mail Orders Promptly Filled

TRANS OCT 4

SYMPHONY HALL

TOMORROW OCT. 7, 3.30	Only Boston Appearance THEREMIN Draws Music from the Air — Program: Schubert, Saint-Saens, Handel, Rachmaninoff, Steinway Piano
NEXT SUN. AFT., OCT. 14, 3.30	KREISLER
[illegible] EVE. 16 [illegible]0	Count von LUCKNER "The Sea Devil" "THE GREATEST ADVENTURE STORY OF THE AGE"
MON. EVE., OCT. 15, 8.30	DOUBLE-BASS RECITAL KOUSSEVITZKY Assisted by HENRI CASADESUS Viola d'Amore
SUN. AFT., OCT. 21, 3.30	GERALDINE FARRAR
SUN. EVE., OCT. 21, 8.15	HOROWITZ
SUN. AFT., OCT. 28, 3.30	ENGLISH SINGERS

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANSCRIPT OCT 6

SYMPHONY HA

TODAY AT 3:30	Only Boston Appearance THEREMIN DRAWS MUSIC FROM THE AIR
NEXT SUN. OCT. 14 3:30	KREIS
TUES. EVE. OCT. 16 8:30	Count von LUC "THE GREATEST ADVENTUR
WED. EVE. OCT. 17 AT 8:30	KOUSSE DOUBLE-B Assisted by HENRI C Tickets dated Oct.
SUN. AFT. OCT. 21 3:30	GERALDIN
SUN. EVE. OCT. 21 8:15	[illegible]nduct[illegible] and HORO

MAIL ORDERS PROMPTLY FILLED—Ch

VITZKY
S RECITAL
DESUS Viola d'Amore
good for Oct. 17th
E FARRAR
WITZ
Payable to Symphony Hall

POST OCT

7.

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CUT-OUT

SYMPHONY HALL

TODAY AT 3:30 — Only Boston Appearance THEREMIN DRAWS MUSIC FROM THE AIR — PROGRAM INCLUDES SCHUBERT, ST. SAENS, HANDEL, RACHMANINOFF, ETC.

NEXT SUN. OCT. 14 3:30 — KREISLER

TUES. EVE. OCT. 16 8:30 — Count von LUCKNER "The Sea Devil"
"THE GREATEST ADVENTURE STORY OF THE AGE"

WED. EVE. OCT. 17 AT 8:30 — KOUSSEVITZKY
DOUBLE BASS RECITAL
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 good for Oct. 17th

SUN. AFT. OCT. 21 3:30 — GERALDINE FARRAR

SUN. EVE. OCT. 21 8:15 — HOROWITZ

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

ADV OCT 7

SYMPHONY HALL

TODAY AT 3:30 — Only Boston Appearance THEREMIN DRAWS MUSIC FROM THE AIR — PROGRAM INCLUDES SCHUBERT, ST. SAENS, HANDEL, RACHMANINOFF, ETC.

NEXT SUN. OCT. 14 3:30 — KREISLER

TUES. EVE. OCT. 16 8:30 — Count von LUCKNER "The Sea Devil"
"THE GREATEST ADVENTURE STORY OF THE AGE"

WED. EVE. OCT. 17 AT 8:30 — KOUSSEVITZKY
DOUBLE BASS RECITAL
Assisted by HENRY CASADESDS. Viola d'Amore
Tickets dated Oct. 15 good for Oct. 17th

SUN. AFT. OCT. 21 3:30 — GERALDINE FARRAR

SUN. EVE. OCT. 21 8:15 — HOROWITZ

SUN. AFT. OCT. 28 3:30 — ENGLISH SINGERS

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony

HER OCT 7

SYMPHONY HALL
NEXT SUN., OCT. 14, at 8:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Tickets Dated Oct. 15 Good Oct. 17
SUN. AFT., OCT. 21, at 8:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

HER OCT 10

SYMPHONY HALL
NEXT SUN., OCT. 14, at 8:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Tickets Dated Oct. 15 good Oct. 17
SUN. AFT., OCT. 21, at 8:30 P. M.
FARRAR
Mail Orders Promptly Filled

POST OCT 11

SYMPHONY HALL
NEXT SUN., OCT. 14, at 8:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Tickets Dated Oct. 15 Good Oct. 17
SUN. AFT., OCT. 21, at 8:30 P. M.
FARRAR
Mail Orders Promptly Filled

GLOBE OCT 11

SYMPHONY HALL
NEXT SUN. OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(The Sea Devil)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17 AT 8.30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Tickets dated Oct. 15 good Oct. 17
SUN. AFT., OCT. 21, at 3.30 P.M.
FARRAR
SUN. EVE., OCT. 21, at 8.15 P. M.
HOROWITZ
SUN. AFT., OCT. 28, at 3.30 P. M.
ENGLISH SINGERS
Mail Orders Promptly Filled

TRANS OCT 10

SYMPHONY HALL
NEXT SUN., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
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FARRAR
Mail Orders Promptly Filled

TRAV OCT 11

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NEXT SUN. OCT. 14, at 3.30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8.30 P. M.
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TRANS OCT 11

SYMPHONY HALL
NEXT SUN., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
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"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
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SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

GLOBE OCT 10.

SYMPHONY HALL
NEXT SUN., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Tickets Dated Oct. 15 Good Oct. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

POST OCT 9

SYMPHONY HALL
NEXT SUN., OCT. 14, at 8:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
TICKETS DATED OCT. 15, GOOD OCT. 17.
SUN. AFT., OCT. 21, at 8:30 P. M.
FARRAR
Mail Orders Promptly Filled

GLOBE OCT 9

SYMPHONY HALL
NEXT SUN. OCT. 14, at 3.30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8.30 P. M.
COUNT VON LUCKNER
(The Sea Devil)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17 AT 8.30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Tickets dated Oct. 15 good Oct. 17
SUN. AFT., OCT. 21, at 3.30 P.M.
FARRAR
SUN. AFT., OCT. 28, at 3.30 P. M.
ENGLISH SINGERS
Mail Orders Promptly Filled

TRANS OCT 9

SYMPHONY HALL
NEXT SUN. OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS. RECITAL
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SUN. AFT., OCT. 21, at 3:30 P. M.
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SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

POST OCT 10

SYMPHONY HALL
NEXT SUN., OCT. 14, at 3:30 P. M.
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TUES. EVE., OCT. 16, at 8:30 P. M.
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HOROWITZ
Mail Orders Promptly Filled

HER OCT 11

SYMPHONY HALL
NEXT SUN., OCT. 14, at 3:30 P. M.
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TUES. EVE., OCT. 16, at 8:30 P. M.
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WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Tickets dated Oct. 15 good Oct. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

TRAV OCT 13

SYMPHONY HALL
NEXT SUN. OCT. 14 3:30 — KREISLER

TUES. EVE. OCT. 16 8:30 — Count von LUCKNER "The Sea Devil"
"THE GREATEST ADVENTURE STORY OF THE AGE"

WED. EVE. OCT. 17 AT 8:30 — KOUSSEVITZKY
DOUBLE BASS RECITAL
Tickets dated Oct. 15 good for Oct. 17th

SUN. AFT. OCT. 21 3:30 — GERALDINE FARRAR

SUN. EVE. OCT. 21 8:15 — HOROWITZ

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

POST OCT 12.

SYMPHONY HALL
SUN. AFT., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30
KOUSSEVITZKY
DOUBLE BASS RECITAL
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
SUN. AFT., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
Mail Orders Promptly Filled

ADMITTED OCT 13

SYMPHONY HALL
TOMORROW at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Tickets dated Oct. 15, good Oct. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
SUN. AFT., OCT. 28, at 3:30 P. M.
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SYMPHONY HALL
NEXT SUN., OCT. 14, 3:30
KREISLER
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Count von LUCKNER
"THE SEA DEVIL"
"The Greatest Adventure Story of the Age"
WED. EVE., OCT. 17, AT 8:30
KOUSSEVITZKY
DOUBLE BASS RECITAL
Tickets dated Oct. 15 good for Oct. 17th
SUN. AFT., OCT. 21, 3:30
Geraldine FARRAR
SUN. EVE., OCT. 21, 8:15
HOROWITZ
MAIL ORDERS PROMPTLY FILLED
Checks Payable to Symphony Hall

GLOBE OCT 12.

SYMPHONY HALL
TOMORROW 3.30 — KREISLER

TUES EVE. OCT. 16 8.30 — Count von LUCKNER "The Sea Devil"
"THE GREATEST ADVENTURE STORY OF THE AGE"

WED. EVE. OCT. 17 8.30 — KOUSSEVITZKY
DOUBLE BASS RECITAL
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 good for Oct. 17

NEXT SUN. OCT. 21, 3.30 — GERALDINE FARRAR

SUN. EVE., OCT. 21, 8.15 — HOROWITZ

SUN. AFT., OCT. 28, 3.30 — ENGLISH SINGERS

SYMPHONY HALL
TOMORROW at 3:30 P. M.
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SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21 at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

TRAV OCT 13

[106]

SYMPHONY HALL
NEXT SUN., OCT. 14, at 3:30 P. M.
KREISLER
TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Tickets Dated Oct. 15 Good Oct. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

HER OCT 11

CUT-OUT

SYMPHONY HALL

TODAY AT 3:30 — Only Boston Appearance THEREMIN DRAWS MUSIC FROM THE AIR — PROGRAM INCLUDES SCHUBERT, ST. SAENS, HANDEL, RACHMANINOFF, ETC.

NEXT SUN. OCT. 14 3:30 — KREISLER

TUES. EVE. OCT. 16 8:30 — Count von LUCKNER "The Sea Devil" "THE GREATEST ADVENTURE STORY OF THE AGE"

WED. EVE. OCT. 17 AT 8:30 — KOUSSEVITZKY DOUBLE BASS RECITAL Assisted by HENRI CASADESUS, Viola d'Amore Tickets dated Oct. 15 good for Oct. 17th

SUN. AFT. OCT. 21 3:30 — GERALDINE FARRAR

SUN. EVE. OCT. 21 8:15 — HOROWITZ

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

ADV Oct 7

SYMPHONY HALL

TODAY AT 3:30 — Only Boston Appearance THEREMIN DRAWS MUSIC FROM THE AIR — PROGRAM INCLUDES SCHUBERT, ST. SAENS, HANDEL, RACHMANINOFF, ETC.

NEXT SUN. OCT. 14 3:30 — KREISLER

TUES. EVE. OCT. 16 8:30 — Count von LUCKNER "The Sea Devil" "THE GREATEST ADVENTURE STORY OF THE AGE"

WED. EVE. OCT. 17 AT 8:30 — KOUSSEVITZKY DOUBLE BASS RECITAL Assisted by HENRY CASADESDS, Viola d'Amore Tickets dated Oct. 15 good for Oct. 17th

SUN. AFT. OCT. 21 3:30 — GERALDINE FARRAR

SUN. EVE. OCT. 21 8:15 — HOROWITZ

SUN. AFT. OCT. 28 3:30 — ENGLISH SINGERS

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony

HER Oct 7

SYMPHONY HALL

NEXT SUN., OCT. 14, at 3:30 P. M. — KREISLER

TUES. EVE., OCT. 16, at 8:30 P. M. — COUNT VON LUCKNER (THE SEA DEVIL) "MODERN BUCCANEERING"

WED. EVE., OCT. 17, at 8:30 P. M. DOUBLE BASS RECITAL — KOUSSEVITZKY Tickets Dated Oct. 15 Good Oct. 17

SUN. AFT., OCT. 21, at 3:30 P. M. — FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M. — HOROWITZ

Mail Orders Promptly Filled

HER Oct 10

SYMPHONY HALL

NEXT SUN., OCT. 14, at 3:30 P. M. — KREISLER

TUES. EVE., OCT. 16, at 8:30 P. M. — COUNT VON LUCKNER (THE SEA DEVIL) "MODERN BUCCANEERING"

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SUN. AFT., OCT. 21, at 3:30 P. M. — FARRAR

Mail Orders Promptly Filled

POST Oct 11

SYMPHONY HALL

NEXT SUN., OCT. 14, at 3:30 P. M. — KREISLER

TUES. EVE., OCT. 16, at 8:30 P. M. — COUNT VON LUCKNER (THE SEA DEVIL) "MODERN BUCCANEERING"

WED. EVE., OCT. 17, at 8:30 P. M. DOUBLE BASS RECITAL — KOUSSEVITZKY Tickets Dated Oct. 15 Good Oct. 17

SUN. AFT., OCT. 21, at 3:30 P. M. — FARRAR

Mail Orders Promptly Filled

GLOBE Oct 11

SYMPHONY HALL

TOMORROW AT 3:30 P. M. — KREISLER

TUES. EVE., OCT. 16, at 8:30 P. M. — COUNT VON LUCKNER (THE SEA DEVIL) "MODERN BUCCANEERING"

SUN. AFT., OCT. 21, at 3:30 P. M. — FARRAR

Mail Orders Promptly Filled

HER Oct 13

SYMPHONY HALL

NEXT SUN. OCT. 14 3:30 — KREISLER

TUES. EVE. OCT. 16 8:30 — Count von LUCKNER "The Sea Devil" "THE GREATEST ADVENTURE STORY OF THE AGE"

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SUN. AFT. OCT. 21 3:30 — GERALDINE FARRAR

SUN. EVE. OCT. 21 8:15 — HOROWITZ

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER Oct 12

SYMPHONY HALL

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NEXT SUN. OCT. 21, 3.30 — GERALDINE FARRAR

SUN. EVE., OCT. 21, 8.15 — HOROWITZ

SUN. AFT., OCT. 28, 3.30 — ENGLISH SINGERS

SYMPHONY HALL

SUN. AFT., OCT. 14, at 3:30 P. M. — KREISLER

TUES. EVE., OCT. 16, at 8:30 P. M. — COUNT VON LUCKNER (THE SEA DEVIL) "MODERN BUCCANEERING"

WED. EVE., OCT. 17, at 8:30 — KOUSSEVITZKY DOUBLE BASS RECITAL

SUN. AFT., OCT. 21, at 3:30 P. M. — FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M. — HOROWITZ

SUN. AFT., OCT. 28, at 3:30 P. M. — ENGLISH SINGERS

Mail Orders Promptly Filled

ADMITTED OCT 13

SYMPHONY HALL

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TUES. EVE., OCT. 16, at 8:30 P. M. — COUNT VON LUCKNER (THE SEA DEVIL) "MODERN BUCCANEERING"

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Mail Orders Promptly Filled

TRAV Oct 11

SYMPHONY HALL

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TRANS Oct 11

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SUN. AFT., OCT. 21, 3:30 — Geraldine FARRAR

SUN. EVE., OCT. 21, 8:15 — HOROWITZ

MAIL ORDERS PROMPTLY FILLED Checks Payable to Symphony Hall

GLOBE Oct 12.

SYMPHONY HALL

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POST Oct 10

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TRANS Oct 13

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Mail Orders Promptly Filled — HOROWITZ

TRANS Oct 13

[106]

SYMPHONY HALL

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TUES. EVE., OCT. 16, at 8:30 P. M. — COUNT VON LUCKNER (THE SEA DEVIL) "MODERN BUCCANEERING"

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SUN. AFT., OCT. 21, at 3:30 P. M. — FARRAR

Mail Orders Promptly Filled

HER Oct 11

CUT-OUT

SYMPHONY HALL

TODAY 3:30 — **KREISLER**

TUES. EVE. OCT. 16 8:30 — **Count von LUCKNER** "The Sea Devil"
"THE GREATEST ADVENTURE STORY OF THE AGE"

WED. EVE. OCT. 17 AT 8:30 — **KOUSSEVITZKY**
DOUBLE BASS RECITAL
Tickets dated Oct. 15 good for Oct. 17th

NEXT SUN. OCT. 21 3:30 — **GERALDINE FARRAR**

SUN. AFT. OCT. 21 8:15 — **HOROWITZ**

SUN EVE. OCT. 28 3:30 — **ENGLISH SINGERS**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

TODAY 3:30 — **KREISLER**

TUES. EVE. OCT. 16 8:30 — **Count von LUCKNER** "The Sea Devil"
"THE GREATEST ADVENTURE STORY OF THE AGE"

WED. EVE. OCT. 17 AT 8:30 — **KOUSSEVITZKY**
DOUBLE BASS RECITAL
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 good for Oct. 17th

NEXT SUN. OCT. 21 3:30 — **GERALDINE FARRAR**

SUN. EVE. OCT. 21 8:15 — **HOROWITZ**

SUN. EVE. Oct. 28 8:15 — **POMPEO'S SYMPHONY BAND**
(70 Musicians)
MAESTRO GIOVANNI POMPEO, Conductor
Soloist—Maria Mantovani—Soprano Rocco Pandiscio—Baritone
Former Leaders of the San Carlo Royal Opera House, Italy

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

POST OCT 14

SYMPHONY HALL
TODAY, 3:30 P. M.
KREISLER

TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"

WED. EVE., OCT. 17, at 8:30 P. M.
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KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 good Oct. 17

SUN. AFT., OCT 21, at 3:30 P. M.
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HOROWITZ

SUN. AFT., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS

SUN. EVE, OCT. 28, at 8:15 P. M.
POMPEO'S SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Conductor
Soloists—MARIA MANTOVANI, Soprano
ROCCO PANDISCIO, Baritone
Former Leaders of the San Carlo Royal Opera House, Italy

HOV OCT 14.

SYMPHONY HALL
TODAY at 3:30 P. M.
KREISLER

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(THE SEA DEVIL)
"MODERN BUCCANEERING"

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MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandisoio—Baritone
Former Leaders of the San Carlo Royal Opera House, Italy

GLOBE OCT 14

SYMPHONY HALL
TOMORROW EVE., 8:30 P. M.
COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"

WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17

NEXT SUN., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

HER OCT 15

SYMPHONY HALL
TOMORROW EVE., 8:30 P. M.
COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"

WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17

SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

SUN. AFT., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
Mail Orders Promptly Filled

POST OCT 15

SYMPHONY HALL
TOMORROW EVE., 8:30 P. M.
COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"

WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17

NEXT SUN., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

TRAV OCT 15

SYMPHONY HALL
TONIGHT at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17

SUN. AFT., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

GLOBE OCT 17

SYMPHONY HALL
Next Sun., Oct. 21, at 3:30 P. M.
GERALDINE
FARRAR

TRAV OCT 17

SYMPHONY HALL
Next Sun., Oct. 21, at 3:30 P. M.
GERALDINE
FARRAR

HYER OCT 17

SYMPHONY HALL
TOMORROW EVE., 8:30 P. M.
COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"

WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17

NEXT SUN., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

GLOBE OCT 15

SYMPHONY HALL
TOMORROW EVE., 8.30 P.M.
COUNT VON **LUCKNER**
(The Sea Devil)
"MODERN BUCCANEERING"

WED. EVE., OCT. 17 AT 8.30 P. M.
DOUBLE BASS RECITAL
Koussevitzky
Assisted by
HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 good Oct. 17

NEXT SUN., OCT. 21, at 3.30 P.M.
FARRAR
Mail Orders Promptly Filled

TRANS OCT 15

SYMPHONY HALL
TONIGHT, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 Good Oct. 17

SUN. AFT., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

SUN. AFT., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
Mail Orders Promptly Filled

HER OCT 17.

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

NEXT SUNDAY, OCT. 21, at 8.15 P. M.
HOROWITZ
Mail Orders Promptly Filled.

TRANS OCT 18

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

TRAV OCT 16

SYMPHONY HALL
TONIGHT AT 8:30 P. M.
COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"

TOMORROW EVE., at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17

SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

POST OCT 16

SYMPHONY HALL
TONIGHT AT 8:30 P. M.
COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"

TOMORROW EVE., at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17

SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

TRAV OCT 19

SYMPHONY HALL
TOMORROW AFT., at 3:30
GERALDINE
FARRAR

TOMORROW EVE., at 8:15
HOROWITZ

SUN. AFT., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS

SUN. EVE., OCT. 28, at 8:15 P. M.
POMPEO'S SYMPHONY BAND
(70 MUSICIANS)
Maestro G. POMPEO, Conductor
MARIA MANTOVANI, SOPRANO — ROCCO PANDISCIO, BARITONE

SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI - CURCI

THURS. EVE., NOV. 8, at 8:30 P. M.
LOWELL THOMAS
"Into Forbidden Afghanistan"
Benefit: Norfolk House Centre

TRAV OCT 20

SYMPHONY HALL
NEXT SUN. AFT., OCT. 21, at 3:30
GERALDINE
FARRAR

NEXT SUN. EVE., OCT. 21, at 8:15
HOROWITZ

GLOBE OCT 19

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

NEXT SUNDAY, OCT. 21, at 8:15 P. M.
HOROWITZ

POST OCT 19

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

TRAV OCT 19

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

AMER OCT 19

SYMPHONY HALL
NEXT SUN. AFT., OCT. 21, at 3:30
GERALDINE
FARRAR

NEXT SUN. EVE., OCT. 21, at 8:15
HOROWITZ

POST OCT 18

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

AMER OCT 18

SYMPHONY HALL
TONIGHT AT 8:30 P. M.
COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"

WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 Good Oct. 17

SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

SUN. AFT., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
Mail Orders Promptly Filled

HER OCT 16

SYMPHONY HALL
TONIGHT AT 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17

SUN. AFT., OCT. 21, at 3:30 P. M.
GERALDINE FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

POST OCT 17

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

NEXT SUN. EVE., OCT. 21, at 8:15
HOROWITZ
Mail Orders Promptly Filled

TRAV OCT 18

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

TRAV OCT 18

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

TRAV OCT 19

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

AMER OCT 19

SYMPHONY HALL
TONIGHT AT 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17

SUN. AFT., OCT. 21, at 3:30 P. M.
GERALDINE FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

POST OCT 17

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

TRAV OCT 18

SYMPHONY HALL
TONIGHT AT 8:30 P. M.
COUNT VON **LUCKNER**
(THE SEA DEVIL)
"MODERN BUCCANEERING"

WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 Good Oct. 17

SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

SUN. AFT., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
Mail Orders Promptly Filled

HER OCT 16

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

TRAV OCT 16

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CUT-OUT

SYMPHONY HALL

TODAY 3:30 — KREISLER

TUES. EVE. OCT. 16 8:30 — Count von LUCKNER "The Sea Devil"
"THE GREATEST ADVENTURE STORY OF THE AGE"

WED. EVE. OCT. 17 AT 8:30 — KOUSSEVITZKY
DOUBLE BASS RECITAL
Tickets dated Oct. 15 good for Oct. 17th

NEXT SUN. OCT. 21 3:30 — GERALDINE FARRAR

SUN. AFT. OCT. 21 8:15 — HOROWITZ

SUN EVE. OCT. 28 3:30 — ENGLISH SINGERS

SYMPHONY HALL

TODAY 3:30 — KREISLER

TUES. EVE. OCT. 16 8:30 — Count von LUCKNER "The Sea Devil"
"THE GREATEST ADVENTURE STORY OF THE AGE"

WED. EVE. OCT. 17 AT 8:30 — KOUSSEVITZKY
DOUBLE BASS RECITAL
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 good for Oct. 17th

NEXT SUN. OCT. 21 3:30 — GERALDINE FARRAR

SUN. EVE. OCT. 21 8:15 — HOROWITZ

SUN. EVE. Oct. 28 8:15 — POMPEO'S SYMPHONY BAND
(70 Musicians)
MAESTRO GIOVANNI POMPEO, Conductor
Soloist—Maria Mantovani—Rocco Pandiscio
Soprano — Baritone
Former Leaders of the San Carlo Royal Opera House, Italy

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

POST OCT 14

SYMPHONY HALL
TODAY, 3:30 P. M.
KREISLER

TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"

WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 good Oct. 17

SUN. AFT., OCT 21, at 3:30 P. M.
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

SUN. AFT., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS

SUN. EVE, OCT. 28, at 8:15 P. M.
POMPEO'S SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Conductor
Soloists—MARIA MANTOVANI, Soprano
ROCCO PANDISCIO, Baritone
Former Leaders of the San Carlo Royal Opera House, Italy

HDV OCT 14.

SYMPHONY HALL
TODAY at 3:30 P. M.
KREISLER

TUES. EVE., OCT. 16, at 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"

WED. EVE., OCT. 17 at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by
HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 good Oct. 17

SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR

SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ

SUN. AFT., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS

SUN. EVE., OCT. 28 at 8:15 P. M.
POMPEO'S SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandiscio—Baritone
Former Leaders of the San Carlo Royal Opera House, Italy

HER OCT 14

SYMPHONY HALL
TOMORROW EVE., 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by Henri Casadesus, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17
NEXT SUN., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

POST OCT 15

SYMPHONY HALL
TOMORROW EVE., 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17
NEXT SUN., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

HER OCT 15

SYMPHONY HALL
TOMORROW EVE., 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17
NEXT SUN., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

GLOBE OCT 15

SYMPHONY HALL
TONIGHT at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

GLOBE OCT 17

SYMPHONY HALL
Next Sun., Oct. 21, at 3:30 P. M.
GERALDINE
FARRAR

TRAV OCT 15

SYMPHONY HALL
Next Sun., Oct. 21, at 3:30 P. M.
GERALDINE
FARRAR

HMER OCT 17

SYMPHONY HALL
NEXT SUN. AFT., OCT. 21, at 3:30
GERALDINE
FARRAR
NEXT SUN. EVE., OCT. 21, at 8:15
HOROWITZ

HER OCT 15

SYMPHONY HALL
TONIGHT, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 good Oct. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
SUN. AFT., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
Mail Orders Promptly Filled

HER OCT 17

SYMPHONY HALL
TOMORROW EVE., 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17
NEXT SUN., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

TRAV OCT 15

SYMPHONY HALL
TOMORROW EVE., 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS—Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17
NEXT SUN., OCT. 21, at 3:30 P. M.
FARRAR
Mail Orders Promptly Filled

HMER OCT 15

SYMPHONY HALL
TONIGHT AT 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 Good Oct. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
SUN. AFT., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
Mail Orders Promptly Filled

HER OCT 16

TRANS OCT 16

SYMPHONY HALL
TONIGHT AT 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
TOMORROW EVE., at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

GLOBE OCT 16

SYMPHONY HALL
TONIGHT AT 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
TOMORROW EVE., at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

POST OCT 16

SYMPHONY HALL
NEXT SUN. AFT., OCT. 21, at 3:30
GERALDINE
FARRAR
NEXT SUN. EVE., OCT. 21, at 8.15
HOROWITZ
Mail Orders Promptly Filled

TRANS OCT 19

SYMPHONY HALL
TOMORROW AFT., at 3:30
GERALDINE
FARRAR
TOMORROW EVE., at 8:15
HOROWITZ
SUN. AFT., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
SUN. EVE., OCT. 28, at 8:15 P. M.
POMPEO'S SYMPHONY BAND
(70 MUSICIANS)
Maestro G. POMPEO, Conductor
MARIA MANTOVANI, SOPRANO — ROCCO PANDISCIO, BARITONE
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI - CURCI
THURS. EVE., NOV. 8, at 8:30 P. M.
LOWELL THOMAS
"Into Forbidden Afghanistan"
Benefit: Norfolk House Centre

TRAV OCT 20

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

TRAV OCT 19

SYMPHONY HALL
NEXT SUN. AFT., OCT. 21, at 3:30
GERALDINE
FARRAR
NEXT SUN. EVE., OCT. 21, at 8:15
HOROWITZ

GLOBE OCT 19

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR
NEXT SUNDAY, OCT. 21, at 8:15 P. M.
HOROWITZ

POST OCT 19

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

TRAV OCT 19

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

HMER OCT 19

SYMPHONY HALL
TOMORROW EVE., 8.30 P.M.
COUNT VON LUCKNER
(The Sea Devil)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17 AT 8.30 P. M.
DOUBLE BASS RECITAL
Koussevitzky
Assisted by
HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 good Oct. 17
NEXT SUN., OCT. 21, at 3.30 P.M.
FARRAR
Mail Orders Promptly Filled

TRANS OCT 15

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR
NEXT SUNDAY, OCT. 21, at 8.15 P. M.
HOROWITZ
Mail Orders Promptly Filled

TRANS OCT 18

SYMPHONY HALL
NEXT SUN. AFT., OCT. 21, at 3:30
GERALDINE
FARRAR
NEXT SUN. EVE., OCT. 21, at 8:15
HOROWITZ

POST OCT 18

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

HMER OCT 18

SYMPHONY HALL
NEXT SUN., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR

TRAV OCT 18

SYMPHONY HALL
TONIGHT AT 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets Dated Oct. 15 Good Oct. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
GERALDINE
FARRAR
SUN. EVE., OCT. 21, at 8:15 P. M.
HOROWITZ
Mail Orders Promptly Filled

POST OCT 17

SYMPHONY HALL
TONIGHT AT 8:30 P. M.
COUNT VON LUCKNER
(THE SEA DEVIL)
"MODERN BUCCANEERING"
WED. EVE., OCT. 17, at 8:30 P. M.
DOUBLE BASS RECITAL
KOUSSEVITZKY
Assisted by HENRI CASADESUS, Viola d'Amore
Tickets dated Oct. 15 Good Oct. 17
SUN. AFT., OCT. 21, at 3:30 P. M.
FARRAR
SUN. EVE., OCT. 28, at 8:30 P. M.
ENGLISH SINGERS
Mail Orders Promptly Filled

HER OCT 16

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SYMPHONY HALL
TOMORROW AFT. at 3:30
GERALDINE
FARRAR
TOMORROW EVE. at 8:15
HOROWITZ
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI-CURCI
SUN. AFT., NOV. 11, at 3:30 P. M.
ROLAND HAYES

MONITOR OCT 20

SYMPHONY HALL
NEXT SUN., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
NEXT SUN., OCT. 28, at 8:15 P. M.
POMPEO'S SYMPHONY BAND
(70 MUSICIANS)
Maestro G. POMPEO, Conductor
MARIA MANTOVANI SOPRANO — ROCCO PANDISCIO BARITONE
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI - CURCI

POST OCT 24

SYMPHONY HALL
NEXT SUN., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
NEXT SUN., OCT. 28, at 8:15 P. M.
POMPEO'S SYMPHONY BAND
(70 MUSICIANS)
Maestro G. POMPEO, Conductor
MARIA MANTOVANI SOPRANO — ROCCO PANDISCIO BARITONE
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI - CURCI

GLOBE OCT 24

SYMPHONY HALL
NEXT SUN., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
NEXT SUN., OCT. 28, at 8:15 P. M.
POMPEO'S
SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandiscio—Baritone
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI-CURCI

HER OCT 24

SYMPHONY HALL
SUN. AFT., OCT. 28, at 3.30 P.M.
ENGLISH SINGERS
SUN. EVE., OCT. 28, at 8.15 P.M.
POMPEO'S
SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandiscio—Baritone
SUN. AFT., NOV. 4, at 3.30 P.M.
GALLI-CURCI
THURS. EVE., NOV. 8, at 8.30 P.M.
LOWELL THOMAS
"Into Forbidden Afghanistan"
Benefit: Norfolk House Centre
SUN. AFT., NOV. 11, at 3.30 P.M.
ROLAND HAYES

TRANS OCT 24

SYMPHONY HALL
NEXT SUN., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI-CURCI

HER OCT 26

SYMPHONY HALL
NEXT SUNDAY, OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
SUNDAY AFT., NOV. 4, at 3:30 P. M.
GALLI-CURCI

GLOBE OCT 26

SYMPHONY HALL
NEXT SUN., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI-CURCI

HER OCT 26

SYMPHONY HALL
NEXT SUN., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI - CURCI

SYMPHONY HALL

TOMORROW 3.30	GERALDINE FARRAR
TOMORROW EVE. 8.15	HOROWITZ
NEXT SUN. AFT., OCT. 28, 3.30	ENGLISH SINGERS
NEXT. SUN. EVE. OCT. 28 8.15	POMPEO'S SYMPHONY BAND (70 Musicians) MAESTRO GIOVANNI POMPEO, Conductor Soloists—MARIA MANTOVANI Soprano—ROCCO PANDISCIO Baritone
SUN. AFT. NOV. 4 AT. 3.30	GALLI-CURCI ONLY BOSTON APPEARANCE
THURS. EVE. NOV. 8 AT 8.30	LOWELL THOMAS "INTO FORBIDDEN AFGHANISTAN" with MOTION PICTURES Tickets $1, $4 (no tax). Benefit: Norfolk House Centre
SUN. AFT. NOV. 11 AT. 3.30	ROLAND HAYES

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS OCT 2

SYMPHONY HALL
TOMORROW EVE. at 8:15 P. M.
POMPEO'S
SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandiscio—Baritone

GLOBE OCT 21

SYMPHONY HALL
TOMORROW EVE. at 8:15 P. M.
POMPEO'S
SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandiscio—Baritone

POST OCT 21

SYMPHONY HALL
TOMORROW AFT. at 3.30 P. M.
ENGLISH SINGERS
TOMORROW EVE. at 8.15 P. M.
POMPEO'S
SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandiscio—Baritone

HER OCT 21

SYMPHONY HALL
TOMORROW at 3:30 P. M.
ENGLISH SINGERS
NEXT SUN., NOV. 4, at 3:30 P. M.
GALLI-CURCI
SUN. AFT., NOV. 11, at 3:30 P. M.
ROLAND HAYES
SUN. AFT., NOV. 18, at 3:30 P. M.
Beethoven's Choral (9th) Symphony
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB — RADCLIFFE CHORAL SOCIETY— SOLOISTS

MONITOR OCT 27.

SYMPHONY HALL
SUN. AFT., NOV. 4, at 3.30 P.M.
GALLI-CURCI

TRANS OCT 30

SYMPHONY HALL
TOMORROW EVE., at 8:15 P. M.
POMPEO'S
SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandiscio—Baritone
NEXT SUN., NOV. 4, at 3:30 P. M.
GALLI-CURCI
THURS EVE., NOV. 8, at 8:30 P. M.
Lowell Thomas
"Into Forbidden Afghanistan"
With MOTION PICTURES
SUN. AFT., NOV. 11, at 3:30 P.M.
ROLAND HAYES
SUN. EVE., NOV. 18, at 8:15
MISCHA ELMAN
VIOLIN RECITAL

HER OCT 27

SYMPHONY HALL
NEXT SUN., NOV. 4, at 3:30 P. M.
GALLI-CURCI

GLOBE OCT 29

SYMPHONY HALL
SUN., NOV. 4, at 3:30 P. M.
GALLI-CURCI

HER OCT 24

SYMPHONY HALL

GALLI CURCI
Next Sunday Afternoon at 3:30
Only Boston Concert

HER OCT 30.

SYMPHONY HALL

GALLI CURCI
Next Sunday Afternoon at 3:30
Only Boston Concert

GLOBE OCT 30

SYMPHONY HALL
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI-CURCI
THURS. EVE., NOV. 8, at 8:30 P. M.
LOWELL THOMAS
"Into Forbidden Afghanistan"
WITH MOTION PICTURES
SUN. AFT., NOV. 11, at 3:30 P. M.
ROLAND HAYES

GLOBE OCT 31

SYMPHONY HALL

GALLI CURCI
Next Sunday Afternoon at 3.30
Only Boston Concert
THURS. EVE., NOV. 8, at 8.30 P. M.
LOWELL THOMAS
"INTO FORBIDDEN AFGHANISTAN"
WITH MOTION PICTURES
SUN. AFT., NOV. 11, at 3.30 P.M.
ROLAND HAYES

TRANS OCT 31

SYMPHONY HALL
TOMORROW at 3:30 P. M.
ENGLISH SINGERS
NEXT SUN., NOV. 4, at 3:30 P. M.
GALLI-CURCI
SUN. AFT., NOV. 11, at 3:30 P. M.
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BOSTON SYMPHONY ORCHESTRA
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POST OCT 27

SYMPHONY HALL

TODAY 3:30	GERALDINE FARRAR
TONIGHT 8:15	HOROWITZ
NEXT SUN. AFT. OCT. 28 3:30	ENGLISH SINGERS
NEXT SUN. EVE. OCT. 28 8:15	POMPEO'S SYMPHONY BAND (70 Musicians) MAESTRO GIOVANNI POMPEO, Conductor Soloists—MARIA MANTOVANI Soprano—ROCCO PANDISCIO Baritone
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SUN. AFT. NOV. 11 AT 3:30	ROLAND HAYES

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

GLOBE OCT 21.

SYMPHONY HALL

TODAY 3:30	GERALDINE FARRAR
TONIGHT 8:15	HOROWITZ
NEXT SUN. AFT. OCT. 28 3:30	ENGLISH SINGERS
NEXT SUN. EVE. OCT. 28 8:15	POMPEO'S SYMPHONY BAND (70 Musicians) MAESTRO GIOVANNI POMPEO, Conductor Soloists—MARIA MANTOVANI Soprano—ROCCO PANDISCIO Baritone
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POST OCT 21.

SYMPHONY HALL

TOMORROW 3:30	ENGLISH SINGERS
NEXT SUN. NOV. 4 3:30	GALLI-CURCI ONLY BOSTON APPEARANCE
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SUN. AFT. NOV. 11 3:30	ROLAND HAYES
SUN. EVE. Nov. 18 8:15	MISCHA ELMAN VIOLIN RECITAL

One Performance Only — Sun. Aft., Nov. 18, at 3:30
BEETHOVEN'S CHORAL (9th) SYMPHONY
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS
Jeanette Vreeland SOPRANO — Nevada Van DerVeer CONTRALTO — Paul Althouse TENOR — Fraser Gange BASS
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRAV OCT 27

SYMPHONY HALL

HUNTINGTON & MASSACHUSETTS AVENUES

TOMORROW EVE., OCTOBER 28
AT 8.15 P. M.

POMPEO'S SYMPHONY BAND

MAESTRO GIOVANNI POMPEO,
DIRECTOR

Assisted by Soloists Formerly With the
Royal San Carlo Opera House of Italy

MARIA MANTOVANI, SOPRANO — ROCCO PANDISCIO, BARITONE

Tickets on sale at the Symphony Hall Box Office; First Bankers' Union, 333 Hanover st.; Banca Stabile, 196 Hanover st.; Soldani's Cigar Store, 148 Richmond st., Boston.

ITALIAN EVENING POST

SYMPHONY HALL
NEXT SUN., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI - CURCI

HER OCT 26

SYMPHONY HALL
NEXT SUN., NOV. 4, at 3:30 P. M.
GALLI-CURCI

AMER Nov 2

POST OCT 25

SYMPHONY HALL
NEXT SUN., NOV. 4, at 3:30 P. M.
GALLI-CURCI

POST NOV 2.

TRANS OCT 31

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SYMPHONY HALL
TOMORROW AFT. at 3:30
GERALDINE
FARRAR
TOMORROW EVE. at 8:15
HOROWITZ
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI-CURCI
SUN. AFT., NOV. 11, at 3:30 P. M.
ROLAND HAYES

MONITOR OCT 20

SYMPHONY HALL
NEXT SUN., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
NEXT SUN., OCT. 28, at 8:15 P. M.
POMPEO'S SYMPHONY BAND
(70 MUSICIANS)
Maestro G. POMPEO, Conductor
MARIA MANTOVANI SOPRANO — ROCCO PANDISCIO BARITONE
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI - CURCI

POST OCT 24

SYMPHONY HALL
NEXT SUN., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
NEXT SUN., OCT. 28, at 8:15 P. M.
POMPEO'S
SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandiscio—Baritone
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI-CURCI

HER OCT 24

SYMPHONY HALL
SUN. AFT., OCT. 28, at 3.30 P.M.
ENGLISH SINGERS
SUN. EVE., OCT. 28, at 8.15 P.M.
POMPEO'S
SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandiscio—Baritone
SUN. AFT., NOV. 4, at 3.30 P.M.
GALLI-CURCI
THURS. EVE., NOV. 8, at 8.30 P.M.
LOWELL THOMAS
"Into Forbidden Afghanistan"
Benefit: Norfolk House Centre
SUN. AFT., NOV. 11, at 3.30 P.M.
ROLAND HAYES

TRANS OCT 24

SYMPHONY HALL
NEXT SUN., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI-CURCI

HER OCT 26

SYMPHONY HALL
NEXT SUNDAY, OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
SUNDAY AFT., NOV. 4, at 3:30 P. M.
GALLI-CURCI

GLOBE OCT 20

SYMPHONY HALL
NEXT SUN., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI-CURCI

HER OCT 26

SYMPHONY HALL
NEXT SUN., OCT. 28, at 3:30 P. M.
ENGLISH SINGERS
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI - CURCI

SYMPHONY HALL

TOMORROW 3.30	GERALDINE FARRAR
TOMORROW EVE. 8.15	HOROWITZ
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SUN. AFT. NOV. 4 AT. 3.30	GALLI-CURCI ONLY BOSTON APPEARANCE
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SUN. AFT. NOV. 11 AT. 3.30	ROLAND HAYES

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS OCT

SYMPHONY HALL
TOMORROW EVE. at 8:15 P. M.
POMPEO'S
SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandiscio—Baritone

GLOBE OCT 2

SYMPHONY HALL
TOMORROW EVE. at 8:15 P. M.
POMPEO'S
SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandiscio—Baritone

POST OCT 21

SYMPHONY HALL
TOMORROW AFT. at 3.30 P. M.
ENGLISH SINGERS
TOMORROW EVE. at 8.15 P. M.
POMPEO'S
SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandiscio—Baritone

HER OCT 21

SYMPHONY HALL
TOMORROW at 3:30 P. M.
ENGLISH SINGERS
NEXT SUN., NOV. 4, at 3:30 P. M.
GALLI-CURCI
SUN. AFT., NOV. 11, at 3:30 P. M.
ROLAND HAYES
SUN. AFT., NOV. 18, at 3:30 P. M.
Beethoven's Choral (9th) Symphony
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB — RADCLIFFE CHORAL SOCIETY— SOLOISTS

MONITOR OCT 27.

SYMPHONY HALL
SUN. AFT., NOV. 4, at 3.30 P.M.
GALLI-CURCI

TRANS OCT 30

SYMPHONY HALL
TOMORROW EVE., at 8:15 P. M.
POMPEO'S
SYMPHONY BAND
MAESTRO GIOVANNI POMPEO, Cond.
Soloists—Maria Mantovani—Soprano
Rocco Pandiscio—Baritone
NEXT SUN., NOV. 4, at 3:30 P. M.
GALLI-CURCI
THURS EVE., NOV. 8, at 8:30 P. M.
Lowell Thomas
"Into Forbidden Afghanistan"
With MOTION PICTURES
SUN. AFT., NOV. 11, at 3:30 P. M.
ROLAND HAYES
SUN. EVE., NOV. 18, at 8:15
MISCHA ELMAN
VIOLIN RECITAL

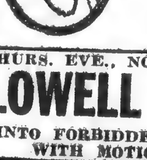
HER OCT 21

SYMPHONY HALL
NEXT SUN., NOV. 4, at 3:30 P. M.
GALLI-CURCI

GLOBE OCT 9.

SYMPHONY HALL
SUN., NOV. 4, at 3:30 P. M.
GALLI-CURCI

HER OCT 24

SYMPHONY HALL

GALLI CURCI
Next Sunday Afternoon at 3:30
Only Boston Concert

HER OCT 30.

SYMPHONY HALL

GALLI CURCI
Next Sunday Afternoon at 3:30
Only Boston Concert

GLOBE OCT 30

SYMPHONY HALL
SUN. AFT., NOV. 4, at 3:30 P.M.
GALLI-CURCI
THURS. EVE., NOV. 8, at 8:30 P. M.
LOWELL THOMAS
"Into Forbidden Afghanistan"
WITH MOTION PICTURES
SUN. AFT., NOV. 11, at 3:30 P. M.
ROLAND HAYES

GLOBE OCT 31

SYMPHONY HALL

GALLI CURCI
Next Sunday Afternoon at 3.30
Only Boston Concert
THURS. EVE., NOV. 8, at 8.30 P. M.
LOWELL THOMAS
"INTO FORBIDDEN AFGHANISTAN"
WITH MOTION PICTURES
SUN. AFT., NOV. 11, at 3.30 P.M.
ROLAND HAYES

TRANS OCT 31

SYMPHONY HALL
NEXT SUN., NOV. 4, at 3:30 P. M.
GALLI-CURCI

AMER NOV 2

POST OCT 27

SYMPHONY HALL
NEXT SUN., NOV. 4, at 3:30 P. M.
GALLI-CURCI

POST NOV 2.

SYMPHONY HALL

TODAY 3:30	GERALDINE FARRAR
TONIGHT 8:15	HOROWITZ
NEXT SUN. AFT., OCT. 28 3:30	ENGLISH SINGERS
NEXT SUN. EVE. OCT. 28 8:15	POMPEO'S SYMPHONY BAND (70 Musicians) MAESTRO GIOVANNI POMPEO, Conductor Soloists—MARIA MANTOVANI Soprano—ROCCO PANDISCIO Baritone
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SUN. AFT. NOV. 11 AT 3:30	ROLAND HAYES

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

GLOBE OCT 21.

SYMPHONY HALL

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SUN. EVE. Nov. 18 8:15	MISCHA ELMAN VIOLIN RECITAL

One Performance Only — Sun. Aft., Nov. 18, at 3:30
BEETHOVEN'S CHORAL (9th) SYMPHONY
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS
Jeanette Vreeland SOPRANO — Nevada Van DerVeer CONTRALTO — Paul Althouse TENOR — Fraser Gange BASS
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRAV OCT 27

SYMPHONY HALL

HUNTINGTON & MASSACHUSETTS AVENUES

TOMORROW EVE., OCTOBER 28
AT 8.15 P. M.

POMPEO'S SYMPHONY BAND

MAESTRO GIOVANNI POMPEO,
DIRECTOR

Assisted by Soloists Formerly With the
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MARIA MANTOVANI, SOPRANO — ROCCO PANDISCIO, BARITONE

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ITALIAN INVASION

[108]

SYMPHONY HALL

TOMORROW 3.30 — **ENGLISH SINGERS**

TOMORROW EVE. 8.15 — **POMPEO'S SYMPHONY BAND**
MAESTRO GIOVANNI POMPEO, Conductor
Soloists—MARIA MANTOVANI—ROCCO PANDISCIO
Soprano Baritone

NEXT SUN. NOV. 4 AT 3.30 — **GALLI-CURCI** ONLY BOSTON APPEARANCE

THURS. EVE. NOV. 8 AT 8.30 — **LOWELL THOMAS**
"INTO FORBIDDEN AFGHANISTAN" with MOTION PICTURES
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Jeanette Vreeland	Nevada Van DerVeer	Paul Althouse	Fraser Gange
SOPRANO	CONTRALTO	TENOR	BASS

COURSE SALE OPENS MONDAY, NOV. 5—$6.00 and $4.00 (No Tax)

NEWMAN TRAVELTALKS
MOTION PICTURES AND COLORED SLIDES
5 FRI. EVES. SAT. MATS. **BEG. NOV. 16-17**
ROMANTIC RAMBLES
IMPRESSIONS OF 1928

GARDEN OF ALLAH, MOROCCO, ALGIERS.....NOV. 16-17
SPAIN.....NOV. 23-24
GERMANY 1928.....NOV. 30-DEC. 1
LONDON.....DEC. 7-8
ENGLAND AND SCOTLAND.....DEC. 14-15

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS OCT 27.

SYMPHONY HALL

TODAY 3:30 — **ENGLISH SINGERS**

TONIGHT 8:15 — **POMPEO'S SYMPHONY BAND**
MAESTRO GIOVANNI POMPEO, Conductor
Soloists—MARIA MANTOVANI—ROCCO PANDISCIO
Soprano Baritone

SUN. NEXT NOV. 4 3:30 — **GALLI-CURCI** ONLY BOSTON APPEARANCE

THURS. EVE. NOV. 8 8:30 — **LOWELL THOMAS**
"INTO FORBIDDEN AFGHANISTAN" with MOTION PICTURES
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One Performance Only — Sun. Aft., Nov. 18, at 3:30
BEETHOVEN'S CHORAL (9th) SYMPHONY

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA
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ENGLAND AND SCOTLAND.....DEC. 14-15

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER OCT 28.

SYMPHONY HALL

GALLI CURCI
Next Sunday Afternoon at 3:30
Only Boston Concert

THURS. EVE., NOV. 8, at 8:30 P. M.
LOWELL THOMAS
"Into Forbidden Afghanistan"
With MOTION PICTURES

SUN. AFT., NOV. 11, at 3:30 P. M.
ROLAND HAYES

HER - NOV 1.

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"INTO FORBIDDEN AFGHANISTAN"
WITH MOTION PICTURES

SUN. AFT., NOV. 11, at 3.30 P.M.
ROLAND HAYES

TRANS NOV 2

SYMPHONY HALL

GALLI CURCI
Next Sunday Afternoon at 3:30
Only Boston Concert

THURS. EVE., NOV. 8, at 8:30 P. M.
LOWELL THOMAS
"Into Forbidden Afghanistan"
With MOTION PICTURES

SUN. AFT., NOV. 11, at 3:30 P. M.
ROLAND HAYES

TRAV NOV 2.

SYMPHONY HALL

TODAY 3:30 — **ENGLISH SINGERS**

TONIGHT 8:15 — **POMPEO'S SYMPHONY BAND**
MAESTRO GIOVANNI POMPEO, Conductor
Soloists—MARIA MANTOVANI—ROCCO PANDISCIO
Soprano Baritone

SUN. NEXT NOV. 4 3:30 — **GALLI-CURCI** ONLY BOSTON APPEARANCE

THURS. EVE. NOV. 8 8:30 — **LOWELL THOMAS**
"INTO FORBIDDEN AFGHANISTAN" with MOTION PICTURES
Tickets $1, $4 (no tax). Benefit: Norfolk House Centre

SUN. AFT. NOV. 11 3:30 — **ROLAND HAYES**

SUN. EVE. Nov. 18 8:15 — **MISCHA ELMAN** VIOLIN RECITAL

One Performance Only — Sun. Aft., Nov. 18, at 3:30
BEETHOVEN'S CHORAL (9th) SYMPHONY

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS

Jeanette Vreeland	Nevada Van DerVeer	Paul Althouse	Fraser Gange
SOPRANO	CONTRALTO	TENOR	BASS

COURSE SALE OPENS MONDAY, NOV. 5—$6.00 and $4.00 (No Tax)

NEWMAN TRAVELTALKS
MOTION PICTURES AND COLORED SLIDES
5 FRI. EVES. SAT. MATS. **BEG. NOV. 16-17**
ROMANTIC RAMBLES
IMPRESSIONS OF 1928

GARDEN OF ALLAH, MOROCCO, ALGIERS.....NOV. 16-17
SPAIN.....NOV. 23-24
GERMANY 1928.....NOV. 30-DEC. 1
LONDON.....DEC. 7-8
ENGLAND AND SCOTLAND.....DEC. 14-15

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

ADV OCT 28.

SYMPHONY HALL

Tom'w at 3.30 — **GALLI-CURCI**
ONLY BOSTON RECITAL

THURS. EVE. NOV. 8 AT 8.30 — **LOWELL THOMAS**
"INTO FORBIDDEN AFGHANISTAN" with MOTION PICTURES

NEXT SUN. NOV. 11 3.30 — **ROLAND HAYES**

WED. EVE. NOV. 14 8.15 — **AMELIA EARHART**
Her Own Story of Flight of "FRIENDSHIP"
With Motion Pictures—Popular Prices

SUN. AFT. NOV. 18 At 3.30 — **PENSION FUND CONCERT**
Beethoven's Choral (9th) Symphony
ORCHESTRA CHORUSES SOLOIST

SUN. EVE. Nov. 18 8:15 — **MISCHA ELMAN** VIOLIN RECITAL

There are a Few Seats Available for the Five Mon. Eve. Concerts

SUN. AFT. NOV. 25 At 3.30 — **TITO SCHIPA**

COURSE SALE OPENS MONDAY, NOV. 5—$6.00 and $4.00 (No Tax)

NEWMAN TRAVELTALKS
MOTION PICTURES AND COLORED SLIDES
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IMPRESSIONS OF 1928

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TRANS NOV 3.

SYMPHONY HALL

GALLI CURCI
TOMORROW
Afternoon at 3:30
Only Boston Concert

THURS. EVE., NOV. 8, at 8:30 P. M.
LOWELL THOMAS
"Into Forbidden Afghanistan"
Benefit: Norfolk Home Centre

NEXT SUN., NOV 11, at 3:30, P. M.
ROLAND HAYES

GLOBE NOV 3

SYMPHONY HALL

GALLI CURCI
Next Sunday Afternoon at 3:30
Only Boston Concert

THURS. EVE., NOV. 8, at 8:30 P. M.
LOWELL THOMAS
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With MOTION PICTURES

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HER NOV 3.

SYMPHONY HALL

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THURS. EVE., NOV. 8, at 8:30 P. M.
LOWELL THOMAS
"Into Forbidden Afghanistan"
With MOTION PICTURES

POST NOV 3.

SYMPHONY HALL
TOMORROW EVE. at 8:30 P. M.
LOWELL THOMAS
"INTO FORBIDDEN AFGHANISTAN"
WITH MOTION PICTURES

GLOBE NOV 8.

SYMPHONY HALL
TOMORROW at 3:30 P. M.
GALLI-CURCI
THURS. EVE., NOV. 8 at 8:30 P. M.
LOWELL THOMAS
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TRAV NOV 3.

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With MOTION PICTURES
SUN. AFT., NOV. 11, at 3:30 P. M.
ROLAND HAYES

NEWMAN Travel Talks Color Views Motion Pictures
5 Fri. Eves Sat. Mats **BEG. NOV. 16-17**
GARDEN OF ALLAH—SPAIN
GERMANY—1928 LONDON
ENGLAND AND SCOTLAND
Course Sale $6, $4 (No Tax) Closes Sat.

HER NOV 6.

SYMPHONY HALL

SUNDAY AFTERNOON, NOVEMBER 11 AT 3:30

CHRONICLE NOV 3.

Roland Hayes

SYMPHONY HALL
SUN. AFT., NOV. 4, at 3:30 P. M.
GALLI-CURCI
THURS. EVE., NOV. 8, at 8:30 P. M.
Lowell Thomas
"Into Forbidden Afghanistan"
WITH MOTION PICTURES
SUN. AFT., NOV. 11, at 3:30 P. M.
ROLAND HAYES

Newman Travel Talks Color Views Motion Pictures
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GARDEN OF ALLAH—SPAIN
GERMANY 1928—LONDON
ENGLAND AND SCOTLAND
Course Sale $6, $4 (No Tax)
Mail Orders Promptly Filled

MONITOR NOV 3

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SYMPHONY HALL

TOMORROW 3.30 — **ENGLISH SINGERS**

TOMORROW EVE. 8.15 — **POMPEO'S SYMPHONY BAND**
MAESTRO GIOVANNI POMPEO, Conductor
Soloists—MARIA MANTOVANI—Soprano, ROCCO PANDISCIO—Baritone

NEXT SUN. NOV. 4 AT 3.30 — **GALLI-CURCI** ONLY BOSTON APPEARANCE

THURS. EVE. NOV. 8 AT 8.30 — **LOWELL THOMAS**
"INTO FORBIDDEN AFGHANISTAN" with MOTION PICTURES
Tickets $1, $4 (no tax). Benefit: Norfolk House Centre

SUN. AFT. NOV. 11 AT 3.30 — **ROLAND HAYES**

SUN. EVE. Nov. 18 8:15 — **MISCHA ELMAN** VIOLIN RECITAL

One Performance Only — Sun. Aft., Nov. 18, at 3.30
BEETHOVEN'S CHORAL (9th) SYMPHONY

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
With HARVARD GLEE CLUB—RADCLIFFE CHORAL SOCIETY—SOLOISTS
Jeanette Vreeland SOPRANO — Nevada Van DerVeer CONTRALTO — Paul Althouse TENOR — Fraser Gange BASS

COURSE SALE OPENS MONDAY, NOV. 5—$6.00 and $4.00 (No Tax)

NEWMAN TRAVELTALKS — MOTION PICTURES AND COLORED SLIDES
5 FRI. EVES. SAT. MATS. **BEG. NOV. 16-17**
ROMANTIC RAMBLES
IMPRESSIONS OF 1928
GARDEN OF ALLAH, MOROCCO, ALGIERS.....NOV. 16-17
SPAIN.....NOV. 23-24
GERMANY 1928.....NOV. 30-DEC. 1
LONDON.....DEC. 7-8
ENGLAND AND SCOTLAND.....DEC. 14-15
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS OCT 27.

SYMPHONY HALL

TODAY 3:30 — **ENGLISH SINGERS**

TONIGHT 8:15 — **POMPEO'S SYMPHONY BAND**
MAESTRO GIOVANNI POMPEO, Conductor
Soloists—MARIA MANTOVANI—Soprano, ROCCO PANDISCIO—Baritone

SUN. NEXT NOV. 4 3:30 — **GALLI-CURCI** ONLY BOSTON APPEARANCE

THURS. EVE. NOV. 8 8:30 — **LOWELL THOMAS**
"INTO FORBIDDEN AFGHANISTAN" with MOTION PICTURES
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HER OCT 8.

SYMPHONY HALL

GALLI CURCI
Next Sunday Afternoon at 3:30
Only Boston Concert

THURS. EVE., NOV. 8, at 8:30 P. M.
LOWELL THOMAS
"Into Forbidden Afghanistan"
With MOTION PICTURES

SUN. AFT., NOV. 11, at 3:30 P. M.
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SYMPHONY HALL

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BEETHOVEN'S CHORAL (9th) SYMPHONY

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APV OCT 28.

SYMPHONY HALL

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ONLY BOSTON RECITAL

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Beethoven's Choral (9th) Symphony
ORCHESTRA — CHORUSES — SOLOIST

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There are a Few Seats Available for the Five Mon. Eve. Concerts

SUN. AFT. NOV. 25 At 3.30 — **TITO SCHIPA**

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TRANS NOV 3.

SYMPHONY HALL

GALLI CURCI
TOMORROW
Afternoon at 3:30
Only Boston Concert

THURS. EVE., NOV. 8, at 8:30 P. M.
LOWELL THOMAS
"Into Forbidden Afghanistan"
Benefit: Norfolk Home Centre

NEXT SUN., NOV 11, at 3:30, P. M.
ROLAND HAYES

GLOBE NOV 3

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TOMORROW EVE. at 8:30 P. M.
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"INTO FORBIDDEN AFGHANISTAN"
WITH MOTION PICTURES
SEATS FOR

GLOBE NOV 8.

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With MOTION PICTURES
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ROLAND HAYES

NEWMAN Travel Talks, Color Views, Motion Pictures
Fri. Eves, Sat. Mats **BEG. NOV. 16-17**
GARDEN OF ALLAH—SPAIN
GERMANY—1928 LONDON
ENGLAND AND SCOTLAND
Course Sale $6, $4 (No Tax) Closes Sat.

HER NOV 6.

SYMPHONY HALL

SUNDAY AFTERNOON, NOVEMBER 11 AT 3:30

CHRONICLE NOV 3.

Roland Hayes

TRANS NOV 3.

SYMPHONY HALL

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GERMANY 1928—LONDON
ENGLAND AND SCOTLAND
Course Sale $6, $4 (No Tax)
Mail Orders Promptly Filled

MONITOR NOV 3

[109]

SYMPHONY HALL

TODAY at 3:30 — **GALLI-CURCI** — ONLY BOSTON RECITAL

THURS. EVE. NOV. 8 8:30 — **LOWELL THOMAS** — "INTO FORBIDDEN AFGHANISTAN" with Motion Pictures

NEXT SUN. NOV. 11 3:30 — **ROLAND HAYES**

WED. EVE. NOV. 14 8:15 — **AMELIA EARHART** — Her Own Story of Flight of "FRIENDSHIP" With Motion Pictures—Popular Prices

SUN. AFT. NOV. 18 AT 3:30 — **PENSION FUND CONCERT** — Beethoven's Choral (9th) Symphony — ORCHESTRA CHORUSES SOLOIST

SUN. EVE. NOV. 18 8:15 — **MISCHA ELMAN** VIOLIN RECITAL

SUN. AFT. Nov. 25 3:30 — **TITO SCHIPA**

COURSE SALE OPENS MONDAY, NOV. 5—$6.00 and $4.00 (No Tax)

NEWMAN TRAVELTALKS MOTION PICTURES AND COLORED SLIDES

5 FRI. EVES. SAT. MATS. **BEG. NOV. 16-17**

ROMANTIC RAMBLES

IMPRESSIONS OF 1928

GARDEN OF ALLAH, MOROCCO, ALGIERS.....NOV. 16-17
SPAIN.....NOV. 23-24
GERMANY, 1928.....NOV. 30-DEC. 1
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MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

ADV Nov 4.

SYMPHONY HALL

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HER Nov 4

SYMPHONY HALL

SYMPHONY HALL

Sunday Afternoon, Nov. 11

At 3.30

ROLAND HAYES

GUARDIAN Nov 3.

SYMPHONY HALL

Wed. Eve., Nov. 14—8:15

AMELIA EARHART (In Person)

Her Own Story of Flight of Friendship

MOTION PICTURES

POPULAR PRICES

SYMPHONY HALL

NEXT SUNDAY, Nov. 11, at 3:30 P. M.

ROLAND HAYES

NEWMAN Travel Talks Color Views Motion Pictures

5 Fri. Eves. Sat. Mats **BEG. NOV. 16-17**

GARDEN OF ALLAH—SPAIN
GERMANY, 1928 — LONDON
ENGLAND AND SCOTLAND

Course Sale $6, $4 (No Tax) Closes Sat.

SYMPHONY HALL

TODAY at 3:30 — **GALLI-CURCI** — ONLY BOSTON RECITAL

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ROMANTIC RAMBLES

IMPRESSIONS OF 1928

GARDEN OF ALLAH, MOROCCO, ALGIERS....NOV. 16-17
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GLOBE Nov 4

SYMPHONY HALL

NEXT SUNDAY, NOV. 11, at 3:30 P. M.

ROLAND HAYES

NEWMAN Travel Talks Color Views Motion Pictures

5 Fri. Eves. Sat. Mats **BEG. NOV. 16-17**

GARDEN OF ALLAH — SPAIN
GERMANY, 1928 — LONDON
ENGLAND AND SCOTLAND

Course Sale $6, $4 (No Tax) Closes Sat.

TRANS Nov 9

SYMPHONY HALL

TOMORROW, at 3:30 P. M.

ROLAND HAYES

NEXT SUNDAY, NOV. 18, at 8:15

MISCHA ELMAN

VIOLIN RECITAL

AMER Nov 10

SYMPHONY HALL

NEXT SUNDAY, Nov. 11, at 3:30 P. M.

ROLAND HAYES

NEWMAN Travel Talks Color Views Motion Pictures

5 Fri. Eves. Sat. Mats. **BEG. NOV. 16-17**

GARDEN OF ALLAH—SPAIN
GERMANY, 1928 — LONDON
ENGLAND AND SCOTLAND

Course Sale $6, $4 (No Tax) Closes Sat.

Globe Nov 9

[110]

SYMPHONY HALL

TOMORROW AFT. at 3:30 P. M.

ROLAND HAYES

Newman Travel Talks Color Views Motion Pictures

Next Friday Evening at 8:15
Next Saturday Matinee at 2:30

Impressions of 1928

GARDEN of ALLAH

MOROCCO—ALGIERS

Tickets 50c to $1.50 Now

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Opening Concert, Monday Series, Next Monday, Nov. 12, at 8:15.

PENSION FUND CONCERT
9th Symphony, Sun., Nov. 18, at 3:30

SUNDAY EVE., NOV. 18, at 8:15

Mischa Elman

VIOLIN RECITAL

SUNDAY AFT., NOV. 25, at 3:30

TITO SCHIPA

Monitor Nov 10

SYMPHONY HALL

THURS. EVE., NOV. 8, at 8:30 P. M.

LOWELL THOMAS

"Into Forbidden Afghanistan"

With MOTION PICTURES

SUN. AFT., NOV. 11, at 3:30 P. M.

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GARDEN OF ALLAH—SPAIN
GERMANY — 1928 LONDON
ENGLAND AND SCOTLAND

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Post Nov 6.

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LOWELL THOMAS

"INTO FORBIDDEN AFGHANISTAN" WITH MOTION PICTURES

NEXT SUNDAY, NOV. 11, at 3:30 P. M.

ROLAND HAYES

NEWMAN Travel Talks Color Views Motion Pictures

5 Fri. Eves. Sat. Mats **BEG. NOV. 16-17**

GARDEN OF ALLAH — SPAIN
GERMANY, 1928 — LONDON
ENGLAND AND SCOTLAND

Course Sale $6, $4 (No Tax) Closes Sat.

SUNDAY EVE., NOV. 18, at 8:15

MISCHA ELMAN

VIOLIN RECITAL

SUNDAY AFTERNOON, NOV. 25, at 3:30

TITO SCHIPA

TRAINS Nov 7

SYMPHONY HALL

TONIGHT at 8:30 P. M.

LOWELL THOMAS

"INTO FORBIDDEN AFGHANISTAN" WITH MOTION PICTURES

NEXT SUNDAY, Nov. 11, at 3:30 P. M.

ROLAND HAYES

Wed. Eve. Nov. 14—8:15

AMELIA EARHART (In Person)

Her Own Story of Flight of Friendship

MOTION PICTURES

POPULAR PRICES

NEWMAN Travel Talks Color Views Motion Pictures

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GARDEN OF ALLAH—SPAIN
GERMANY, 1928 — LONDON
ENGLAND AND SCOTLAND

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SUNDAY EVE., NOV. 18, at 8:15

MISCHA ELMAN

VIOLIN RECITAL

HER Nov. 8.

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures

TODAY AT 2:30
Impressions of 1928.

GARDEN of ALLAH

MOROCCO—ALGIERS

Tickets 50c to $1.50 Now

TOMORROW AT 8:15

ELMAN

HER Nov 10

SYMPHONY HALL

TOMORROW at 3:30

KREISLER

NEXT THURS., DEC. 6, 8:15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Cond.
MARGARET MATZENAUER, Soloist

NEXT WED. EVE., DEC. 5
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La Argentina

SPAIN'S GREAT DANCER

SUN. AFT., DEC. 9, at 3:30

WHITEMAN

AND HIS ORCHESTRA

In a PROGRAM of SPECIAL INTEREST

Monitor Dec 1

SYMPHONY HALL

TODAY at 3:30 — **GALLI-CURCI** — ONLY BOSTON RECITAL

THURS. EVE. NOV. 8 8:30 — **LOWELL THOMAS** "INTO FORBIDDEN AFGHANISTAN" with Motion Pictures

NEXT SUN. NOV. 11 3:30 — **ROLAND HAYES**

WED. EVE. NOV. 14 8:15 — **AMELIA EARHART** Her Own Story of Flight of "FRIENDSHIP" With Motion Pictures—Popular Prices

SUN. AFT. NOV. 18 AT 3:30 — **PENSION FUND CONCERT** Beethoven's Choral (9th) Symphony — ORCHESTRA CHORUSES SOLOIST

SUN. EVE. NOV. 18 8:15 — **MISCHA ELMAN** VIOLIN RECITAL

SUN. AFT. Nov. 25 3:30 — **TITO SCHIPA**

COURSE SALE OPENS MONDAY, NOV. 5—$6.00 and $4.00 (No Tax)

NEWMAN TRAVELTALKS MOTION PICTURES AND COLORED SLIDES

5 FRI. EVES. SAT. MATS. **BEG. NOV. 16-17**

ROMANTIC RAMBLES

IMPRESSIONS OF 1928

GARDEN OF ALLAH, MOROCCO, ALGIERS.....NOV. 16-17
SPAIN.....NOV. 23-24
GERMANY, 1928.....NOV. 30-DEC. 1
LONDON.....DEC. 7-8
ENGLAND AND SCOTLAND.....DEC. 14-15

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

ADV Nov 4

SYMPHONY HALL

TODAY at 3:30 — **GALLI-CURCI** — ONLY BOSTON RECITAL

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POST Nov 4

SYMPHONY HALL

THURS. EVE., NOV. 8, at 8:30 P. M.

LOWELL THOMAS

"Into Forbidden Afghanistan" With MOTION PICTURES

SUN. AFT., NOV. 11, at 3:30 P. M.

ROLAND HAYES

NEWMAN Travel Talks Color Views Motion Pictures

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GARDEN OF ALLAH—SPAIN GERMANY — 1928 LONDON ENGLAND AND SCOTLAND

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POST Nov 6.

SYMPHONY HALL

TOMORROW EVE. at 8:30 P. M.

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THERE ARE A FEW SEATS AVAILABLE FOR THE 5 MON. EVE. CONCERTS

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HER Nov. 8.

SYMPHONY HALL

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TODAY AT 2:30 Impressions of 1928

GARDEN of ALLAH

MOROCCO—ALGIERS

Tickets 50c to $1.50 Now

TOMORROW AT 8:15

ELMAN

HER Nov 10

SYMPHONY HALL

SYMPHONY HALL

Sunday Afternoon, Nov. 11

At 3.30

ROLAND HAYES

GUARDIAN Nov 3.

SYMPHONY HALL

NEXT SUNDAY, NOV. 11, at 3:30 P. M.

ROLAND HAYES

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TOMORROW, at 3:30 P. M.

ROLAND HAYES

NEXT SUNDAY, NOV. 18, at 8:15

MISCHA ELMAN

VIOLIN RECITAL

AYER Nov 10

SYMPHONY HALL

TOMORROW AFT. at 3:30 P. M.

ROLAND HAYES

Newman Travel Talks Color Views Motion Pictures

Next Friday Evening at 8:15

Next Saturday Matinee at 2:30

Impressions of 1928

GARDEN of ALLAH

MOROCCO—ALGIERS

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BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Opening Concert, Monday Series, Next Monday, Nov. 12, at 8:15.

PENSION FUND CONCERT

9th Symphony, Sun., Nov. 18, at 3:30

SUNDAY EVE., NOV. 18, at 8:15

Mischa Elman

VIOLIN RECITAL

SUNDAY AFT., NOV. 25, at 3:30

TITO SCHIPA

MONITOR NOV 10

SYMPHONY HALL

TOMORROW at 3:30

KREISLER

NEXT THURS., DEC. 6, 8:15

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MOTION PICTURES

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GARDEN OF ALLAH—SPAIN GERMANY, 1928 — LONDON ENGLAND AND SCOTLAND

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[110]

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ADV Nov 11

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TOM'W at 8:15, SAT. at 2:30
Impressions of 1928
GARDEN of ALLAH
MOROCCO—ALGIERS
Tickets 50c to $1.50 Now
NEXT SUNDAY AT 8:15
ELMAN

HER NOV 15

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
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Impressions of 1928
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NEXT SUNDAY AT 8:15
ELMAN

GLOBE Nov 16.

SYMPHONY HALL
TOMORROW—8:15

AMELIA EARHART
(IN PERSON)
Her Own Story of "Flight of Friendship"
MOTION PICTURES
POPULAR PRICES

NEXT SUNDAY
ELMAN

TRANS Nov 13

SYMPHONY HALL
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Tonight at 8.15—Sat. at 2.30
Impressions of 1928
GARDEN of ALLAH
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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
OPENING CONCERT—MONDAY SERIES
Tomorrow at 8:15

Pension Fund Concert
9th Symphony—Sun. Nov. 18 at 3:30

NEXT SUNDAY, NOV. 18, at 8:15
MISCHA ELMAN
VIOLIN RECITAL

Sun. Aft., Nov. 25 at 3:30
TITO SCHIPA

GLOBE Nov 11

SYMPHONY HALL
ELMAN
NEXT SUN., Nov. 25, at 3:30
SCHIPA
Sun. Aft., Dec. 2, at 3:30
KREISLER

POST Nov 16.

SYMPHONY HALL
TOMORROW AT 8:15
ELMAN
NEXT SUN., NOV. 25, AT 3:30
SCHIPA
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KREISLER

[111]

SYMPHONY HALL
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MOTION PICTURES
POPULAR PRICES

NEXT SUNDAY
ELMAN

POST NOV 13

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TONIGHT—8:15 Sat. at 2:30
NEWMAN Travel Talks Color Views Motion Pictures
Impressions of 1928
GARDEN of ALLAH
MOROCCO—ALGIERS
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NEXT SUNDAY at 8:15
ELMAN

POST NOV 16.

SYMPHONY HALL
TODAY
3:30
ROLAND HAYES
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Opening Concert—Monday Series—Tomorrow at 8:15
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Next WED. NOV. 14 8:15
AMELIA EARHART
Her Own Story of Flight of "FRIENDSHIP"
With Motion Pictures—Popular Prices

NEWMAN Traveltalks MOTION PICTURES and COLORED SLIDES
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
Impressions of 1928
GARDEN of ALLAH
MOROCCO—ALGIERS
Tickets 50c to $1.50 Now

SUN. EVE. Nov. 18 8:15
MISCHA ELMAN VIOLIN RECITAL

SUN. AFT. NOV. 25 At 3:30
TITO SCHIPA

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Nov 11

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NEXT SUNDAY
ELMAN

SUNDAY, NOV. 25
SCHIPA

HER NOV 14.

SYMPHONY HALL
TOMORROW AT 8:15
ELMAN
NEXT SUN., Nov. 25, at 3:30
SCHIPA
Sun. Aft., Dec. 2, at 3:30
KREISLER

TRAV Nov 17

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TODAY AT 2:30
IMPRESSIONS OF 1928
GARDEN of ALLAH
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ELMAN

GLOBE NOV 17.

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SCHIPA

TRANS Nov 14

SYMPHONY HALL
TONIGHT AT 8:15
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Impressions of 1928
SPAIN
Tickets 50c to $1.50 Now
SUNDAY, NOV. 25, AT 3:30
SCHIPA
Sun. Aft., Dec. 2, at 3:30
KREISLER
COMING SUN. AFT., DEC. 9
PAUL WHITEMAN
AND HIS BAND

SYMPHONY HALL
TOMORROW AT 3:30 P. M.
ROLAND HAYES
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Opening Concert Monday Series
MONDAY, NOV. 12, at 8:15
PENSION FUND CONCERT
9th Symphony—Sun., Nov. 18, at 3:30
SUNDAY EVE., NOV. 18, at 8:15
MISCHA ELMAN
VIOLIN RECITAL
SUNDAY AFTERNOON, NOV. 25, at 3:30
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TRAV Nov 10.

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GLOBE Nov 16.

SYMPHONY HALL
TOMORROW 3.30
ROLAND HAYES
Boston Symphony Orchestra
SERGE KOUSSEVITZKY, Conductor
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ROLAND HAYES
Next Wed. Eve. Nov. 14—8:15

AMELIA EARHART
(In Person)
Her Own Story of Flight of Friendship
MOTION PICTURES
POPULAR PRICES

NEWMAN Travel Talks Color Views Motion Pictures
Next Fri. Eve. at 8:15 Next Sat. Mat. at 2:30
Impressions of 1928
GARDEN of ALLAH
MOROCCO—ALGIERS
Tickets 50c to $1.50 Now
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
OPENING CONCERT—MONDAY SERIES
Tomorrow at 8:15
Pension Fund Concert
9th Symphony—Sun. Nov. 18 at 3:30
NEXT SUNDAY, NOV. 18, at 8:15
MISCHA ELMAN
VIOLIN RECITAL
Sun. Aft., Nov. 25 at 3:30
TITO SCHIPA

GLOBE Nov 11

SYMPHONY HALL
TOMORROW—8.15

AMELIA EARHART
(IN PERSON)
Her Own Story of "Flight of Friendship"
MOTION PICTURES
POPULAR PRICES
NEXT SUNDAY
ELMAN

TRANS Nov 13

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
Tonight at 8.15—Sat. at 2.30
Impressions of 1928
GARDEN of ALLAH
MOROCCO—ALGIERS
Tickets 50c to $1.50 Now
NEXT SUNDAY AT 8.15
ELMAN

TRANS Nov 16

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
Tonight at 8.15, Sat. at 2:30
Impressions of 1928
GARDEN of ALLAH
MOROCCO—ALGIERS
Tickets 50c to $1.50 Now
NEXT SUNDAY AT 8:15
ELMAN

HER Nov 16

SYMPHONY HALL
This Wed. Eve. Nov. 14--8:15

AMELIA EARHART
(In Person)
Her Own Story of Flight of Friendship
MOTION PICTURES
POPULAR PRICES

HER Nov 12

SYMPHONY HALL
This Wed. Eve. Nov. 14--8:15

AMELIA EARHART
(In Person)
Her Own Story of Flight of Friendship
MOTION PICTURES
POPULAR PRICES

TRAV Nov 12

SYMPHONY HALL
This Wed. Eve. Nov. 14--8:15

AMELIA EARHART
(In Person)
Her Own Story of Flight of Friendship
MOTION PICTURES
POPULAR PRICES

TRANS Nov 12

SYMPHONY HALL
Tomorrow—8:15

AMELIA EARHART
(in Person)
Her Own Story of 'Flight of Friendship'
MOTION PICTURES
POPULAR PRICES
NEXT SUNDAY
ELMAN

POST Nov 13

SYMPHONY HALL
TONIGHT—8:15 Sat. at 2:30
NEWMAN Travel Talks Color Views Motion Pictures
Impressions of 1928
GARDEN of ALLAH
MOROCCO—ALGIERS
Tickets 50c to $1.50 Now
NEXT SUNDAY at 8:15
ELMAN

POST Nov 16.

SYMPHONY HALL
TOMORROW AT 8:15
ELMAN
NEXT SUN., NOV. 25, AT 3:30
SCHIPA
Sun. Aft., Dec. 2, at 3:30
KREISLER

[111]

TODAY 3:30
ROLAND HAYES
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Opening Concert—Monday Series—Tomorrow at 8:15
Pension Fund Concert—9th Symphony—Sun., Nov. 18, 3:30
Next WED. NOV. 14 8:15
AMELIA EARHART
Her Own Story of Flight of "FRIENDSHIP"
With Motion Pictures—Popular Prices
NEWMAN
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
Traveltalks MOTION PICTURES and COLORED SLIDES
Impressions of 1928
GARDEN of ALLAH
MOROCCO—ALGIERS
Tickets 50c to $1.50 Now
SUN. EVE. Nov. 18 8:15
MISCHA ELMAN VIOLIN RECITAL
SUN. AFT. NOV. 25 At 3:30
TITO SCHIPA
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

POST Nov 11

SYMPHONY HALL
TODAY 3:30
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ELMAN
SUNDAY, NOV. 25
SCHIPA

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TOMORROW AT 8:15
ELMAN
NEXT SUN., Nov. 25, at 3:30
SCHIPA
Sun. Aft., Dec. 2, at 3:30
KREISLER

TRAV Nov 17

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TODAY AT 2:30
IMPRESSIONS OF 1928
GARDEN of ALLAH
MOROCCO—ALGIERS
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ELMAN

GLOBE Nov 17.

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MOTION PICTURES
POPULAR PRICES
NEXT SUNDAY
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SUNDAY, NOV. 25
SCHIPA

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SUNDAY, NOV. 25
SCHIPA

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ELMAN
NEWMAN Travel Talks Color Views Motion Pictures
Next Fri. at 8:15 Next Sat. at 2:30
Impressions of 1928
SPAIN
Tickets 50c to $1.50 Now
SUNDAY, NOV. 25, AT 3:30
SCHIPA
Sun. Aft., Dec. 2, at 3:30
KREISLER
COMING SUN. AFT., DEC. 9
PAUL WHITEMAN
AND HIS BAND

SYMPHONY HALL

TOM'W At 3.30 — Pension Fund Concert

TOM'W 8.15 — MISCHA ELMAN

NEXT SUN. NOV. 25 3.30 — SCHIPA TENOR

SUN. EVE. NOV. 25 At 8.15 — TOLSTOI CENTENARY
CLARENCE DARROW, Prof. H. W. L. DANA & MOISSAYE OLGIN
Speakers—Fine Concert of Russian Folk Songs—Tickets 50c, $1, $1.50

TUES. NOV. 27 At 8.30 — LA ARGENTINA
Boston Debut — Spain's Greatest Dancer

SUN. AFT. DEC. 2 At 3.30 — KREISLER

COMING SUN. AFT., DEC. 9
PAUL WHITEMAN AND HIS BAND

NEWMAN
NEXT FRI. EVE at 8.15
SAT. MAT. at 2.30

TRAVELTALKS Motion Pictures & Colored Slides
SPAIN
Tickets 50c, $1, $1.50—No Tax

TRANS NOV 17

SYMPHONY HALL

TODAY At 3:30 — PENSION FUND CONCERT

TONIGHT 8:15 — MISCHA ELMAN

NEXT SUN. NOV. 25 3:30 — SCHIPA TENOR

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HER NOV 18.

SYMPHONY HALL
TONIGHT AT 8:15
ELMAN

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SPAIN
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SUN. AFT., DEC. 2, AT 3:30
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GLOBE NOV 18

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SAT. MAT. at 2:30

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POST NOV 18

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures
Next Fri. at 8:15 Next Sat. at 2:30
Impressions of 1928
SPAIN
Tickets 50c to $1.50 Now
NEXT SUN., NOV. 25, at 3:30
SCHIPA

HER NOV 22

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures
Next Fri. at 8:15 Next Sat. at 2:30
Impressions of 1928
SPAIN
Tickets 50c to $1.50 Now
NEXT SUN., NOV. 25, at 3.30
SCHIPA
Sun. Aft., Dec. 2, at 3.30
KREISLER
Sun. Aft., Dec. 9, at 3.30
WHITEMAN
AND HIS ORCHESTRA

TRANS NOV 21

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures
Next Fri. at 8:15 Next Sat. at 2:30
Impressions of 1928
SPAIN
Tickets 50c to $1.50 Now
NEXT SUN., NOV. 25, at 3:30
SCHIPA
Sun. Aft., Dec. 2, at 3:30
KREISLER
Sun. Aft., Dec. 9 PAUL
WHITEMAN
AND HIS ORCHESTRA

HER NOV 21

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Next Fri. at 8:15 Next Sat. at 2:30
Impressions of 1928
SPAIN
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Next Sun., Nov. 25, at 3:30
SCHIPA
Sun. Aft., Dec. 2, at 3:30
KREISLER

POST NOV 22

SYMPHONY HALL
TOMORROW AT 3:30
SCHIPA
Sun. Aft., Dec. 2, at 3:30
KREISLER
Sun. Aft., Dec. 9, at 3:30
WHITEMAN
AND HIS ORCHESTRA

HER NOV 24

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures
Next Fri. at 8:15 Next Sat. at 2:30
Impressions of 1928
SPAIN
Tickets 50c to $1.50 Now
NEXT SUN., Nov. 25, at 3:30
SCHIPA
Sun. Aft., Dec. 2, at 3.30
KREISLER

GLOBE NOV 22

SYMPHONY HALL
TOMORROW AT 3:30
SCHIPA
Sun. Aft., Dec. 2, at 3:30
KREISLER
NEWMAN Travel Talks Color Views Motion Pictures
Next Fri. at 8:15 Next Sat. at 2:30
GERMANY
IN 1928
Tickets 50c to $1.50 Now
SUN. AFT., DEC. 9
WHITEMAN
AND HIS ORCHESTRA

TRAV NOV 24

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SPAIN
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SCHIPA
Sun. Aft., Dec. 2, at 3:30
KREISLER
Sun. Aft., Dec. 9, at 3:30
WHITEMAN
AND HIS ORCHESTRA

POST NOV 23

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SPAIN
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SCHIPA
Sun. Aft., Dec. 2, at 3:30
KREISLER
Sun. Aft., Dec. 9 PAUL
WHITEMAN
AND HIS ORCHESTRA

GLOBE NOV 23

SYMPHONY HALL

NEWMAN Color Views Travel Talks Motion Pictures
TODAY at 2:30
Impressions of 1928
SPAIN
Tickets 50c to $1.50 Now

Tomorrow at 3:30
TITO
SCHIPA
Principal Tenor of the Chicago Opera Co.

GLOBE NOV 24

SYMPHONY HALL
TOMORROW AT 3:30
SCHIPA
TOMORROW, NOV. 25, AT 8:15
TOLSTOY
CENTENARY
CLARENCE DARROW, PROF. H. W. L. DANA and MOISSAYE OLGIN
Saveli Walevitch in Russian Folk Songs and Gypsy Ballads
Tickets 50c, $1, $1.50
SUNDAY AFT., DEC. 2, AT 3:30
KREISLER

TRANS NOV 24

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Tomorrow at 3:30

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SCHIPA
Principal Tenor of the Chicago Opera Co.

POST NOV 24

SYMPHONY HALL
TONIGHT at 8:30
LA ARGENTINA
SPAIN'S GREAT DANCER
Sun. Aft., Dec. 2, at 3:30
KREISLER

POST NOV 27

SYMPHONY HALL
TOMORROW AT 8:15
La ARGENTINA
FAMOUS SPANISH DANCER

GLOBE NOV 26

SYMPHONY HALL—TONIGHT AT 8:15
La ARGENTINA
FAMOUS SPANISH DANCER

GLOBE NOV 27

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures
Tonight at 8:15 Tomorrow at 2:30
Impressions of 1928
SPAIN
Tickets 50c to $1.50 Now
NEXT SUN., NOV. 25, at 3.30
SCHIPA

TRANS NOV 23

SYMPHONY HALL

TOMORROW at 3.30 — SCHIPA TENOR

TOMORROW EVE. At 8.15 — TOLSTOI CENTENARY
CLARENCE DARROW, Prof. H. W. L. DANA & MOISSAYE OLGIN
Saveli Walevitch in Russian Folk Songs & Gypsy Ballads—50c, $1, $1.50

NEXT TUES. NOV. 27 At 8.30 — LA ARGENTINA
Boston Debut — Spain's Great Dancer

SUN. AFT. DEC. 2 At 3.30 — KREISLER

WED. EVE. Dec. 12 at 8.30 — ROY CHAPMAN ANDREWS
"Newest Search for Oldest Man" with Motion Pictures

THURS. EVE., DEC. 6, at 8.15
HARVARD GLEE CLUB
Dr. Archibald T. Davison, Conductor
Soloist—MARGARET MATZENAUER

COMING SUN. AFT., DEC. 9
PAUL WHITEMAN AND HIS BAND

NEWMAN
NEXT FRI. EVE. 8.15
SAT. MAT. at 2.30

TRAVELTALKS Motion Pictures & Colored Slides
GERMANY — 1928
Tickets 50c, $1, $1.50—No Tax

TRANS NOV 24

[112]

SYMPHONY HALL

TOM'W At 3.30 — **Pension Fund Concert**

TOM'W 8.15 — **MISCHA ELMAN**

NEXT SUN. NOV. 25 3.30 — **SCHIPA** TENOR

SUN. EVE. NOV. 25 At 8.15 — **TOLSTOI CENTENARY**
CLARENCE DARROW, Prof. H. W. L. DANA & MOISSAYE OLGIN
Speakers—Fine Concert of Russian Folk Songs—Tickets 50c, $1, $1.50

TUES. NOV. 27 At 8.30 — **LA ARGENTINA**
Boston Debut — Spain's Greatest Dancer

SUN. AFT. DEC. 2 At 3.30 — **KREISLER**

COMING SUN. AFT., DEC. 9
PAUL **WHITEMAN AND HIS BAND**

NEWMAN TRAVELTALKS Motion Pictures & Colored Slides
NEXT FRI. EVE at 8.15 — **SPAIN**
SAT. MAT. at 2.30 — Tickets 50c, $1, $1.50—No Tax

TRANS NOV 17

SYMPHONY HALL

TODAY At 3:30 — **PENSION FUND CONCERT**

TONIGHT 8:15 — **MISCHA ELMAN**

NEXT SUN. NOV. 25 3:30 — **SCHIPA** TENOR

SUN. EVE. NOV. 25 AT 8:15 — **TOLSTOI CENTENARY**
CLARENCE DARROW, Prof. H. W. L. DANA & MOISSAYE OLGIN,
Speakers—FINE CONCERT OF RUSSIAN FOLK SONGS—Tickets 50c $1, $1.50

TUES. NOV. 27 At 8:30 — **LA ARGENTINA**
Boston Debut — Spain's Greatest Dancer

SUN. AFT. DEC. 2 At 3:30 — **KREISLER**

COMING—SUN. AFT., DEC. 9
PAUL **WHITEMAN AND HIS BAND**

NEWMAN TRAVELTALKS Motion Pictures & Colored Slides
NEXT FRI. EVE. at 8:15 — **SPAIN**
SAT. MAT. at 2:30 — Tickets 50c, $1, $1.50—No Tax

HER NOV 18.

SYMPHONY HALL
TONIGHT AT 8:15
ELMAN

NEWMAN Travel Talks Color Views Motion Pictures
Next Fri. at 8:15 Next Sat. at 2:30
Impressions of 1928
SPAIN
Tickets 50c to $1.50 Now
NEXT SUN., NOV. 25, AT 3:30
SCHIPA
SUN. AFT., DEC. 2, AT 3:30
KREISLER
COMING SUN. AFT., DEC. 9
PAUL **WHITEMAN**
AND HIS BAND

GLOBE NOV 18

SYMPHONY HALL

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PAUL **WHITEMAN AND HIS BAND**

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NEXT FRI. EVE. at 8.15 — **SPAIN**
SAT. MAT. at 2.30 — Tickets 50c, $1, $1.50—No Tax

POST NOV 18

SYMPHONY HALL

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Next Fri. at 8:15 Next Sat. at 2:30
Impressions of 1928
SPAIN
Tickets 50c to $1.50 Now
NEXT SUN., NOV. 25, at 3:30
SCHIPA

HER NOV 22

SYMPHONY HALL

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Next Fri. at 8:15 Next Sat. at 2:30
Impressions of 1928
SPAIN
Tickets 50c to $1.50 Now
NEXT SUN., NOV. 25, at 3.30
SCHIPA
Sun. Aft., Dec. 2, at 3.30
KREISLER
Sun. Aft., Dec. 9, at 3.30
WHITEMAN
AND HIS ORCHESTRA

TRANS NOV 21

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures
Next Fri. at 8:15 Next Sat. at 2:30
Impressions of 1928
SPAIN
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NEXT SUN., NOV. 25, at 3:30
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Sun. Aft., Dec. 2, at 3:30
KREISLER
Sun. Aft., Dec. 9 PAUL
WHITEMAN
AND HIS ORCHESTRA

HER NOV 21

SYMPHONY HALL

TODAY At 3:30 — **PENSION FUND CONCERT**

TONIGHT 8:15 — **MISCHA ELMAN**

NEXT SUN. NOV. 25 3:30 — **SCHIPA** TENOR

SUN. EVE. NOV. 25 AT 8:15 — **TOLSTOI CENTENARY**
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Boston Debut — Spain's Greatest Dancer

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WHITEMAN
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GLOBE NOV 23

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TITO
SCHIPA
Principal Tenor of the Chicago Opera Co.

GLOBE NOV 24

SYMPHONY HALL
TOMORROW AT 3:30
SCHIPA
Sun. Aft., Dec. 2, at 3:30
KREISLER
Sun. Aft., Dec. 9, at 3:30
WHITEMAN
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WHITEMAN
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TRAV NOV 24

SYMPHONY HALL
TOMORROW AT 8:15
La ARGENTINA
FAMOUS SPANISH DANCER

GLOBE NOV 26

SYMPHONY HALL—TONIGHT AT 8:15
La ARGENTINA
FAMOUS SPANISH DANCER

GLOBE NOV 27

SYMPHONY HALL
TONIGHT at 8:30
LA ARGENTINA
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Sun. Aft., Dec. 2, at 3:30
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TOLSTOY
CENTENARY
CLARENCE DARROW, PROF. H. W. L. DANA and MOISSAYE OLGIN
Saveli Walevitch in Russian Folk Songs and Gypsy Ballads
Tickets 50c, $1, $1.50
SUNDAY AFT., DEC. 2, AT 3:30
KREISLER

MONITOR NOV 24

SYMPHONY HALL

TOMORROW at 3.30 — **SCHIPA** TENOR

TOMORROW EVE. At 8.15 — **TOLSTOI CENTENARY**
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WED. EVE. Dec. 12 at 8.30 — ROY CHAPMAN **ANDREWS**
"Newest Search for Oldest Man" with Motion Pictures

THURS. EVE., DEC. 6, at 8.15
HARVARD GLEE CLUB
Dr. Archibald T. Davison, Conductor
Soloist—MARGARET **MATZENAUER**

COMING SUN. AFT., DEC. 9
PAUL **WHITEMAN AND HIS BAND**

NEWMAN TRAVELTALKS Motion Pictures & Colored Slides
NEXT FRI. EVE. 8.15 — **GERMANY -- 1928**
SAT. MAT. at 2.30 — Tickets 50c, $1, $1.50—No Tax

TRANS NOV 24

SYMPHONY HALL

TODAY At 3:30 — **SCHIPA** TENOR

TONIGHT At 8:15 — **TOLSTOI CENTENARY**
CLARENCE DARROW, Prof. H. W. L. DANA & MOISSAYE OLGIN
Savell Walevitch in Russian Folk Songs and Gypsy Ballads. 50c, $1, $1.50

NEXT TUES. NOV. 27 At 8:30 — **La ARGENTINA**
Boston Debut — Spain's Great Dancer

NEXT SUN. DEC. 2 At 3:30 — **KREISLER**

WED. EVE. Dec. 12 at 8:30 — ROY CHAPMAN **ANDREWS**
"Newest Search for Oldest Man" with Motion Pictures

THURS EVE. DEC. 6 AT 8:15 — **HARVARD GLEE CLUB**
Dr. Archibald T. Davison, Conductor
Soloist—MARGARET **MATZENAUER**

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NEWMAN
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GERMANY—1928
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HER NOV 25

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POST NOV 25

SYMPHONY HALL

RETURN ENGAGEMENT!

NEXT Wed. Dec. 5 — **LA ARGENTINA**
Ticket Sale Opens TODAY—$1.50-$3

NEXT SUN. DEC. 2 At 3:30 — **KREISLER**

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NEXT FRI. EVE. 8:15
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SUN. AFT., DEC. 9—A Program of Special Interest by
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HER NOV 28

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TRANS NOV 28

SYMPHONY HALL
Tomorrow, at 3:30
KREISLER
Next Wed. Eve., Dec. 5
LAST APPEARANCE
La ARGENTINA
SPAIN'S GREAT DANCER
Next Sun., Dec. 9, at 3:30
WHITEMAN
AND HIS ORCHESTRA
In a Program of Special Interest

AMER DEC 1

SYMPHONY HALL
NEXT WED., DEC. 5—8:30
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LA ARGENTINA
SPAIN'S GREAT DANCER

ADV DEC 1

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HER DEC 3

SYMPHONY HALL

RETURN ENGAGEMENT!

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SUN. AFT., DEC. 9—A Program of Special Interest by
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POST NOV 29

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RETURN ENGAGEMENT
La ARGENTINA
Spain's Great Dancer
Next Sun., Dec. 2 at 3:30
KREISLER
Sun. Aft., Dec. 9, at 3:30
WHITEMAN
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Next Fri. at 8:15 Next Sat. at 2:30
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GLOBE NOV 29

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Next Sun., Dec. 2, at 3:30
KREISLER
NEXT Wed. Eve., Dec. 5
La ARGENTINA
SPAIN'S GREAT DANCER

HER NOV 30

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NEXT WED. EVE., DEC. 5
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SUN. AFT., DEC. 9—A Program of Special Interest by
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HER NOV 28

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POST NOV 28

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In a Program of Special Interest

HER DEC 1

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HER DEC 3

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POST NOV 29

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GERMANY
IN 1928
Tickets to $1.50 Now
NEXT, SUN., DEC. 2, at 3.30
KREISLER
NEXT WED. EVE., DEC. 5
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TRANS NOV 30

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TRANS NOV 28

SYMPHONY HALL

TOM'W At 3:30 — **KREISLER**

NEXT WED. DEC. 5 at 8:30 — Second and Last Appearance of Spain's Great Dancer **LA ARGENTINA** The Programme Will Contain New Dances

NEXT THURS. EVE., DEC. 6 AT 8:15 — **HARVARD GLEE CLUB** Dr. Archibald T. Davison, Conductor — Soloist—MARGARET **MATZENAUER**

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WED. EVE. Dec. 12 at 8.30 — ROY CHAPMAN **ANDREWS** "Newest Search for Oldest Man"—With Motion Pictures

HANDEL AND HAYDN SOCIETY

Sun. Aft., Dec. 16 — Mon. Eve., Dec. 17 — **"MESSIAH"**

CHORUS OF THREE HUNDRED VOICES

FIFTY MEMBERS BOSTON SYMPHONY ORCHESTRA—NOTABLE SOLOISTS

SUN. AFT. DEC. 23 AT 3.30 — Second and Last Recital This Season **HOROWITZ**

XMAS SUNDAY DEC. 23 AT 8.15 — **CHRISTMAS CAROLS** BY THE **ENGLISH SINGERS**

TRANS DEC 1

SYMPHONY HALL

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HANDEL AND HAYDN SOCIETY

Sun. Aft., Dec. 16 — Mon. Eve., Dec. 17 — **"MESSIAH"**

CHORUS OF THREE HUNDRED VOICES

FIFTY MEMBERS BOSTON SYMPHONY ORCHESTRA—NOTABLE SOLOISTS

POST DEC 2

SYMPHONY HALL

TONIGHT at 8:15

HARVARD GLEE CLUB DR. ARCHIBALD T. DAVISON, Conductor — MARGARET MATZENAUER, Soloist

Next Sun., Dec. 9, at 3:30 — **WHITEMAN** AND HIS ORCHESTRA

NEWMAN Travel Talks Color Views Motion Pictures

Tomorrow at 8.15 — Next Sat. at 2.30 — **LONDON**

Tickets 50c to $1.50 Now

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TRANS DEC 6

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TODAY At 3:30 — **KREISLER**

NEXT WED. DEC. 5 at 3:30 — Second and Last Appearance of Spain's Great Dancer **LA ARGENTINA** THE PROGRAM WILL CONTAIN NEW DANCES

NEXT THURS. EVE., DEC. 6, AT 8:15 — **HARVARD GLEE CLUB** Dr. Archibald T. Davison, Conductor — Soloist—MARGARET **MATZENAUER**

NEWMAN TRAVELTALKS Motion Pictures & Colored Slides — **LONDON**

NEXT FRI. EVE. at 8:15 — SAT. MAT. at 2:30 — Tickets 50c, $1, $1.50—No Tax

SUN. AFT., DEC. 9—A Program of Special Interest by **PAUL WHITEMAN AND HIS BAND**

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XMAS SUNDAY DEC. 23 AT 8:15 — **CHRISTMAS CAROLS** BY THE **ENGLISH SINGERS**

GLOBE DEC 2

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HER. DEC 5

SYMPHONY HALL

Next Wed. Eve., Dec. 5, at 8.30 — LAST APPEARANCE **La ARGENTINA** SPAIN'S GREAT DANCER

Next Thurs., Dec. 6, 8.15 — **HARVARD GLEE CLUB** DR. ARCHIBALD T. DAVISON, Conductor — MARGARET MATZENAUER, Soloist

Next Sun., Dec. 9, at 3.30 — **WHITEMAN** AND HIS ORCHESTRA

TRANS DEC 3

SYMPHONY HALL

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HER DEC 4

SYMPHONY HALL

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Next Sun., Dec. 9, at 3:30 — **WHITEMAN** AND HIS ORCHESTRA

POST DEC 4

SYMPHONY HALL

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GLOBE DEC 4

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GLOBE DEC 5

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The Film That Thrilled the World
MIDNITE SHOW NEW YEAR'S EVE
NO ADVANCE IN PRICES
SEATS NOW — MATS. 50c 75c, $1 — EVES. 50c, 75c, $1, $1.50

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"MESSIAH"

TIMES DEC 8

SYMPHONY HALL
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TRANS DEC 10

SYMPHONY HALL
HANDEL and HAYDN SOCIETY THOMPSON STONE Conductor
Sun. Aft., Dec. 16; Mon. Eve., Dec. 17
"MESSIAH"

MONITOR DEC 10

SYMPHONY HALL
TOMORROW AT 3.30
PAUL **WHITEMAN** AND HIS ORCHESTRA
Only Concert in New England This Season

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THE FILM THAT HAS THRILLED THE WORLD
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Mail Orders Filled Promptly—Checks to Symphony Hall

TRANS DEC 9

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MARGARET MATZENAUER, Soloist

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GLOBE DEC 6

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Chapman Roy **ANDREWS**
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POST DEC 11

SYMPHONY HALL
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HANDEL and HAYDN SOCIETY THOMPSON STONE Conductor
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HANDEL and HAYDN SOCIETY Thompson Stone Conductor
"MESSIAH"

SUNDAY AT 3:30
MON. EVE. AT 8:15
Chorus of 360 Voices
60 Members, Boston Symphony Orchestra
Notable Soloists
PRICES $2.50, $2, $1.50, $1

GLOBE DEC 14

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HANDEL and HAYDN SOCIETY THOMPSON STONE Conductor — Sun. Aft., Dec. 16—Mon. Eve., Dec. 17 — **"MESSIAH"**

POST DEC 14

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures — TONIGHT at 8:15 — Next Sat. at 2:30 — **LONDON** — Tickets 50c to $1.50 Now

Sun. Aft., Dec. 9, at 3:30 — **WHITEMAN** AND HIS ORCHESTRA

POST DEC 7

SYMPHONY HALL
TODAY AT 3:30
PAUL WHITEMAN AND HIS ORCHESTRA
Only Concert in New England This Season

NEXT WED. EVE. Dec. 12 at 8:30
AFTER TWO YEARS IN ASIA MINOR
ROY CHAPMAN ANDREWS
Will Tell His Experiences—With Motion Pictures

NEWMAN Traveltalks Motion Pictures & Colored Slides
NEXT FRI. EVE. at 8:15 ENGLAND & SCOTLAND
SAT. MAT. at 2:30 Tickets 50c, $1, $1.50—No Tax

HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
Sun. Aft., Dec. 16 "MESSIAH"
Mon. Eve., Dec. 17
CHORUS OF THREE HUNDRED VOICES
60 Members Boston Symphony Orchestra—Notable Soloists

SUN. AFT. DEC. 23 AT 3:30 HOROWITZ
Second and Last Recital This Season

SUN. AFT. DEC. 30 3:30 ROLAND HAYES

SPECIAL MIDNIGHT SHOW NEW YEAR'S EVE
NO ADVANCE IN PRICES
8 DAYS—BEG. SUN. EVE., DEC. 30—Twice Daily 2:30, 8:30
"THE END OF ST. PETERSBURG"
THE FILM THAT HAS THRILLED THE WORLD
SEATS NOW—MAT. 50c, 75c, $1—EVES. 50c, 75c, $1.00 & $1.50

Mail Orders Filled Promptly—Checks to Symphony Hall

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GLOBE DEC 9

SYMPHONY HALL
TONIGHT at 8:30
After 2 Years in Asia
Roy Chapman ANDREWS
Will tell his experiences with Motion Pictures

NEWMAN Travel Talks Color Views Motion Pictures
FRI. at 8:15 SAT. at 2:30
ENGLAND & SCOTLAND
Tickets 50c to $1.50 Now

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Sun. Aft., Dec. 16—Mon. Eve., Dec. 17
"MESSIAH"

Sun. Aft., Dec. 23
HOROWITZ

Sun. Eve., Dec. 23
CHRISTMAS CAROLS BY THE ENGLISH SINGERS

SUN. AFT., DEC. 30
ROLAND HAYES

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YOUNG PEOPLE'S CONCERTS
TUES., DEC. 18, and WED., DEC. 19, 4 o'clock to 5 o'clock
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Brief explanatory remarks with stereopticon slides, by Alfred H. Meyer.
Reserved Tickets at Symphony Hall Box Office $1 each; through the Schools 35 cents.

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SUN. AFT. DEC. 23
HOROWITZ

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SUN. AFT., DEC. 23
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MONDAY AT 8:15
SOLOISTS—PHRADIE WELLS, Soprano (Met. Opera Co.); JEANNE LaVAL, Contralto; DAN GRIDLEY, Tenor; EDWIN SWAIN, Bass
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LAST RECITAL THIS SEASON

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EXTRA MIDNITE SHOW NEW YEAR'S EVE
NO ADVANCE IN PRICES
8 DAYS—BEG. SUN., DEC. 30—TWICE DAILY, 2.30 & 8.30
ARTHUR HAMMERSTEIN PRESENTS
"THE END OF ST. PETERSBURG"
SUPREME ACHIEVEMENT OF SCREEN ART
All Seats Reserved—Mat. 50c, 75c, $1. Eves. 50c, 75c, $1, $1.50

SAT. AFT. JAN. 5 AT 2.30 PRAGUE TEACHERS' CHORUS
60 Male Voices Direct from Czechoslovakia
METOD DOLEZIL, Conductor

TRANS DEC 15

SYMPHONY HALL
HANDEL and HAYDN SOCIETY
THOMPSON STONE, Conductor
TOMORROW AT 3:30 "MESSIAH"
MONDAY AT 8:15
SOLOISTS—PHRADIE WELLS, Soprano (Met. Opera Co.); JEANNE LAVAL, Contralto; DAN GRIDLEY, Tenor; EDWIN SWAIN, Bass
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Sunday at 3:30
Mon. Eve. at 8:15
Chorus of 300 Voices
60 Members, Boston Symphony Orchestra. Notable Soloists
Prices $2.50, $2, $1.50, $1

AMER DEC 7

SYMPHONY HALL

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XMAS SUNDAY DEC. 23 AT 3:15 — **CHRISTMAS CAROLS** BY THE **ENGLISH SINGERS**

SUN. AFT. DEC. 30 3:30 — **ROLAND HAYES**

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60 MALE VOICES DIRECT FROM CZECHOSLOVAKIA
METOD DOLEZIL, Conductor

HER Dec 16

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THOMPSON STONE, Conductor

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60 MALE VOICES DIRECT FROM CZECHOSLOVAKIA
METOD DOLEZIL, Conductor

GLOBE Dec 16

SYMPHONY HALL

HANDEL and HAYDN SOCIETY
THOMPSON STONE, Conductor

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IRISH V DEC 16

SYMPHONY HALL

HANDEL and HAYDN SOCIETY Thompson Stone, Conductor

"MESSIAH"

Sunday at 3:30
Mon. Eve. at 8:15

Chorus of 300 Voices
60 Members, Boston Symphony Orchestra. Notable Soloists.

Prices $2.50, $2, $1.50, $1

MONITOR Dec 15

SYMPHONY HALL

HANDEL and HAYDN SOCIETY Thompson Stone Conductor

"MESSIAH"

TONIGHT 8:15

Chorus of 300 Voices
60 Members, Boston Symphony Orchestra
Notable Soloists
PRICES $2.50, $2, $1.50, $1

Next Sun. Aft., Dec. 23
HOROWITZ

Next Sun. Eve., Dec. 23
CHRISTMAS CAROLS BY THE **ENGLISH SINGERS**

HER Dec 17

SYMPHONY HALL

HANDEL and HAYDN SOCIETY THOMPSON STONE Conductor

"MESSIAH"

TONIGHT at 8.15

CHORUS OF 300 VOICES
60 Members Boston Symphony Orchestra. Notable Soloists.

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HOROWITZ

NEXT SUN. EVE., DEC. 23
CHRISTMAS CAROLS BY THE **ENGLISH SINGERS**

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GLOBE Dec 17

SYMPHONY HALL

TODAY and TOMORORW AT 4
YOUNG PEOPLE'S CONCERTS
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Brief explanatory remarks with stereopticon slides, by Alfred H. Meyer. Tickets 35c & $1

NEXT SUN. DEC. 23 at 3.30
HOROWITZ

XMAS. SUNDAY, DEC. 23, at 8.15
CHRISTMAS CAROLS by the ENGLISH SINGERS

SUN. AFT., DEC. 30, 3.30
ROLAND HAYES

SAT. AFT., JAN. 5, at 2.30
PRAGUE TEACHERS' CHORUS
60 Male Voices Direct from Czechoslovakia
METOD DOLEZIL, Conductor

TRANS DEC 17 — DEC 19

SYMPHONY HALL

TODAY at 4 — **YOUNG PEOPLE'S ORCHESTRA**
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Brief explanatory remarks with stereopticon slides, by AHred H. Meyer.
Tickets 35c and $1.

NEXT SUN. DEC. 23 AT 3:30 — **HOROWITZ**

XMAS SUNDAY DEC. 23 AT 3:15 — **CHRISTMAS CAROLS** BY THE **ENGLISH SINGERS**

SUN. AFT. DEC. 30 — **ROLAND HAYES**

HER DEC 19

SYMPHONY HALL

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SUN. AFT. DEC. 30 3:30 — **ROLAND HAYES**

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60 MALE VOICES DIRECT FROM CZECHOSLOVAKIA
METOD DOLEZIL, Conductor

SUN. AFT. JAN. 6 AT 3:30 — **WERRENRATH**

SUN. AFT. JAN. 13 AT 3:30 — **HEIFETZ**

MAIL ORDER NOW—CHECKS TO SYMPHONY HALL

SYMPHONY HALL

HANDEL and HAYDN SOCIETY
THOMPSON STONE, Conductor

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SERGE KOUSSEVITZKY, Conductor
Brief explanatory remarks with stereopticon slides by Alfred H. Meyer.
Reserved Tickets at Symphony Hall Box Office $1 each; through the Schools 35 cents

NEXT SUN. DEC. 23 AT 3:30 — **HOROWITZ** LAST RECITAL THIS SEASON

XMAS SUNDAY DEC. 23 AT 3:15 — **CHRISTMAS CAROLS** BY THE **ENGLISH SINGERS**

SUN. AFT. DEC. 30 3:30 — **ROLAND HAYES**

EXTRA MIDNITE SHOW NEW YEAR'S EVE — 8 DAYS—BEG. SUN., DEC. 30—TWICE DAILY 2:30 & 8:30
ARTHUR HAMMERSTEIN PRESENTS
"THE END OF ST. PETERSBURG"
SUPREME ACHIEVEMENT OF SCREEN ART
All Seats Reserved—Mat. 50c, 75c, $1. Eves. 50c, 75c, $1, $1.50

NO ADVANCE IN PRICES

SAT. AFT. JAN. 5 AT 2:30 — **PRAGUE TEACHERS' CHORUS**
60 MALE VOICES DIRECT FROM CZECHOSLOVAKIA
METOD DOLEZIL, Conductor

SUN. AFT. JAN. 6 AT 3:30 — **WERRENRATH**

SUN. AFT. JAN. 13 AT 3:30 — **HEIFETZ**

MAIL ORDER NOW—CHECKS TO SYMPHONY HALL

SYMPHONY HALL

HANDEL and HAYDN SOCIETY
THOMPSON STONE, Conductor

TODAY AT 3:30
TOMORROW AT 8:15 — **"MESSIAH"**
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IRISH V DEC 16

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TRANS DEC 19

SYMPHONY HALL

TODAY and TOMORORW AT 4
YOUNG PEOPLE'S CONCERTS
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Brief explanatory remarks with stereopticon slides, by Alfred H. Meyer. Tickets 35c & $1

NEXT SUN. DEC. 23 at 3.30
HOROWITZ

XMAS. SUNDAY, DEC. 23, at 8.15
CHRISTMAS CAROLS by the ENGLISH SINGERS

SUN. AFT., DEC. 30, 3.30
ROLAND HAYES

SAT. AFT., JAN. 5, at 2.30
PRAGUE TEACHERS' CHORUS
60 Male Voices Direct from Czechoslovakia
METOD DOLEZIL, Conductor

SYMPHONY HALL

TODAY at 4 — **YOUNG PEOPLE'S ORCHESTRA BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Brief explanatory remarks with stereopticon slides, by Alfred H. Meyer.
Tickets 35c and $1.

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SUN. AFT. DEC. 30 3:30 — **ROLAND HAYES**

SYMPHONY HALL

HANDEL and HAYDN SOCIETY Thompson Stone, *Conductor*

"MESSIAH"

Sunday at 3:30
Mon. Eve. at 8:15

Chorus of 300 Voices
60 Members, Boston Symphony Orchestra. Notable Soloists.

Prices $2.50, $2, $1.50, $1

MONITOR Dec 15

SYMPHONY HALL

HANDEL and HAYDN SOCIETY Thompson Stone Conductor

"MESSIAH"

TONIGHT 8:15

Chorus of 300 Voices
60 Members, Boston Symphony Orchestra
Notable Soloists
PRICES $2.50, $2, $1.50, $1

Next Sun. Aft., Dec. 23
HOROWITZ

Next Sun. Eve., Dec. 23
CHRISTMAS CAROLS BY THE ENGLISH SINGERS

HER DEC 17

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HANDEL and HAYDN SOCIETY THOMPSON STONE Conductor

"MESSIAH"

TONIGHT at 8.15

CHORUS OF 300 VOICES
60 Members Boston Symphony Orchestra. Notable Soloists.

Prices $2.50, $2, $1.50, $1

NEXT SUN. AFT., DEC. 23
HOROWITZ

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CHRISTMAS CAROLS BY THE ENGLISH SINGERS

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YOUNG PEOPLE'S CONCERTS

THIS CLIPPING FROM
COLUMBUS, OHIO
STATE JOURNAL
DEC 6 — 1924

Slamming Door in Mecca Hall Is in Perfect Harmony With Modern Music of Symphony

Contemporaneous Compositions Compare Unfavorably With Those of Wagner and Strauss on Same Program---"Parsifal," Paderewski's Recital, and Others Reviewed.

By OLEY SPEAKS.

NEW YORK, Dec. 4.—Walter Damrosch gave a diverting entertainment in Mecca Hall here this week.

The affair was one of the regular weekly concerts of the Symphony Society, but Mr. Damrosch was largely concerned in making this concert of the greatest interest. The program was styled, "Modern Music—Pleasant and Unpleasant."

Mr. Damrosch was in one of his most felicitous moods: his little talks between the different numbers were not only enlightening but at times most amusing. The program put forth in this concert was as follows:

Memories of My Childhood.....
..... Charles Martin Leoffler
Motion—On the Rails—"Pacific 231"
..... Arthur Honneger
Through the Air.....
.....By an older modern composer
Three Orchestral Pieces.....
..... Arnold Schoenberg
First Movement from Sonata for Two Clarinets..... Poulenec
Concerto in D for Violin and Orchestra ..... Prokofieff
Dances—Rag-Time ..... Stravinsky
Nush-Nuschi Tanze....Paul Hindmith
Waltz—By an older modern composer

HERE was a program that showed the modern form of orchestral composition in its every angle. Imagine some of the sounds emanating from Mecca Hall in this concert, as for instance when two gentlemen played clarinets in two different keys at the same time.

Another diverting episode was the accidental slamming of one of the huge doors in Mecca Hall during Stravinsky's "Rag-Time." The bang came in perfect time to the music being played and the noise had quite as much melody to it as that being heard on the stage. The audience roared at this funny incident. The gentleman who composed the Sonata for two Clarinets is a member of the famous aggregation of Parisian modern composers known as "The Six," who take themselves and the music they compose very seriously.

Mr. Damrosch said this music made him feel as if the composer had cornered him and kept repeating that "two and two make five" with such vehemence that he finally gave in, shouting, "Yes, for God's sake, two and two does make five." Of course the audience was in a merry mood during the performance of this drivel by the two gentlemen with clarinets. Mr. Damrosch said the ear was very accomodating—"It is like the back of a donkey; if you whip it enough it become insensible to pain."

Most of the music heard in this concert was positively ugly, actually hurting the ear. An exception was the well-made music of Charles Martin Leoffler and of course the music by "older modern composers." These turned out to be Richard Wagner and Johann Strauss. How the audience did applaud this welcome music after listening to the present-day modernists, and Richard Wagner, 75 years ago, was quite as able to produce music showing motion as is Mr. Honnegger today; also Wagner does it in a melodious manner.

To the writer, most of the music in Prokofieff's Sonata was uninteresting and it seemed a pity to waste the talents of such an able violinist as Paul Kochanski on it. As to the "Rag-Time" of Stravinski, much better rag-time comes from the vicinity of Broadway and the roaring Forties in this city. The "Blue Danube Waltz" brought this program to a close.

It took away the bad taste made by some of the modern music heard and its performance was acclaimed by shouts of approval, thereby showing that most of this audience of 4000 preferred this sort of music. The Symphony Society entered into this program with much interest, playing superbly, and the afternoon was greatly enhanced by the interesting chatter by Mr. Damrosch. He is a pastmaster at this particular form of entertainment.

First Parsifal.

THE first performance of "Parsifal" this season was that given on the afternoon of Thanksgiving day at the Metropolitan. Since the first performance of this work here, some 20 years ago, the opera has been regularly given on Thanksgiving day. Again the operahouse was crowded for the presentation of this masterwork.

The cast was quite the same as in the performances of last year. Clarence Whitehill sang the role of "Amfortas" under difficulties. Several nights before Mr. Whitehill had a bad fall during the duel in "Lohengrin" and appeared in "Parsifal" with his arm in a cast. It may be said that this mishap had no effect upon his voice, for rarely has Mr. Whitehill sung this role with finer effect. It remains one of the finest operatic characterizations to be seen on the Metropolitan stage.

Margaret Matzenauer sang "Kundry," a role suited to this great voice in every way. Curt Tauscher was the "Parsifal" and Paul Bender, "Gurnemanz." The production has never been allowed to deviate from the high standard set many years ago and the hearing of the music cast the usual spell on the capacity audience. Another first performance of the season was that of "Die Meistersinger" this week. From 1:30 in the afternoon to well onto 6 o'clock an audience that crowded the Metropolitan to the last seat, revelled in this operatic masterpiece.

Here is Richard Wagner in one of his greatest flights; music of supreme loveliness whose likeness does not exist. Mr. Whitehill was the "Hans Sachs," Miss Rethberg, "Eva" and Mr. Schützendorf, "Beckmesser." A glorious production is this of "Die Meistersinger" as given by the Metropolitan management. Splendid from the scenic standpoint and sung by most capable artists. The orchestra shone to the finest advantage in the "Prelude," one of the noblest orchestral scores in existence. Mr. Bodanzky conducted the opera with great skill.

WITH the darkened stage and the usual air of expectancy pervading Carnegie Hall, Mr. Paderewski played for the first time this season this week. There is a peculiar glamour anent a Paderewski appearance that is not in evidence at any affairs of like kind. The Paderewski recitals have become traditional affairs. Many of the audience arose when the pianist first came upon the stage and it was some minutes before the audience would let the artist begin his program. This greeting was at once spontaneous and a token of affection for one of the world's greatest artists. The program included Beethoven's 32 variations in C Minor, followed by the same composer's "Walstein" Sonata. Then came Schumann's "Carnaval" and later numbers by Chopin and Stokowski. The regular program was extended a full half hour before the audience would leave the hall.

THE Boston Symphony Orchestra has quite attained the prestige in New York it formerly held in the days of the Karl Muck regime. Pierre Monteux began the restoration of this organization some five years ago. The brilliant conductor, Serge Koussevitzky, has done wonders with the Boston organization in the short time of one year. It stands today as one of the finest orchestras in the world.

Fifteen years ago the concerts given in this city by the Boston orchestra were the outstanding musical events of the musical season. Then came troublesome times for the orchestra in the way of strikes, changes in conductors and what not. The audiences dwindled in size and interest and the prestige of the organization likewise dwindled. Today the subscription list is entirely filled and many are on the waiting list. The orchestra appeared here for the first time this season in Carnegie Hall this week.

The writer missed hearing the Thursday concert but did hear the magnificent performance at the matinee on Saturday. The program was of unusual interest. The first part was given over to Russian music, towit: "Fragment from the Apocalypse," Symphonic Picture, Op. 66, by Liadov, the same composer's "Kikimora," a Folk Fairy Tale and Rimsky-Korsakoff's Suite from the Opera, "Tsar Saltan." The orchestra played with superb skill in this music and Mr. Koussevitzky conducted with great ardor. He has no mannerisms whatsoever, but goes to his work as one who knows exactly what he is about.

Three times during the program the entire orchestra arose to acknowledge the riotous applause. The second part of the program brought the Brahms' Symphony No. 1 in C Minor. I have heard many renditions of this symphony by various orchestras under many different conductors, but none finer than was given to it in this concert by the Boston Orchestra. The personnel of the orchestra has undergone many changes since last season. Young blood has been transfused into the ranks of players and a decided improvement in tonal quality and smoothness of performance is easily discerned. A really virtuoso organization is the Boston Orchestra as it now stands, and it is good to record the restoration to its former place in the musical affairs in this country.

Serge Rachmaninoff, eminent Russian pianist-composer, gave a recital here this week. Carnegie Hall housed this event and every inch of space was occupied by the vast audience, which for more than two hours listened to this famous musician. Mr. Rachmaninoff's program embraced Bach's Partita in D Major, Schubert's "Impromptu" and "The Brooklet," Chopin's B Minor Sonata, three Liszt compositions and Mr. Rachmaninoff's transcription of Kreisler's "Liebesfreud." There was the usual enthusiasm shown for the pianist. He is one of the most popular of present-day performers. A great pianist and a great composer, this famous Russian.

PROVIDENCE, R. I.
JOURNAL
MAR 2 2 1925

Boston Symphony Orchestra with Serge Koussevitzky Gives Providence Music League Concert at Albee Theatre This Afternoon. Mme. Schumann-Heink Coming.

Through the beneficence of the Providence Music League, subscribers to its concerts will hear the Boston Symphony Orchestra with Serge Koussevitzky, for about 13 cents this afternoon at the Albee Theatre. Subscribers to the orchestra's regular series here at Infantry Hall pay something more than that. Though it may seem mercenary to speak of art in terms of cash, the monetary contrast is sufficiently startling to be worthy of note.

Mr. Koussevitzky and his players will offer some of the works they have presented here this season. The programme will include Weber's Overture to "Oberon;" Moussorgsky's Prelude to the opera "Khovantchina;" Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee;" Grieg's Suite No. 1 from the incidental music to "Peer Gynt," and three Wagnerian excerpts—"The Ride of the Valkyries," Prelude to "Lohengrin" and the Overture to "Rienzi."

This is a programme of great variety and tested popularity, good music and melodious. The opportunity to see Koussevitzky, the Boston orchestra's new leader, and listen to an organization that is considered second to none among symphonic bands in this country, is a fitting climax to the concerts given under the auspices of the Providence Music League this season. The programme is scheduled to commence at 3 o'clock.

Serge Koussevitzky

Conductor of Boston Symphony Orchestra at Providence Music League Concert This Afternoon at E. F Albee Theatre

Lucy Marsh Gordon

Assisting Soloist at Monday Morning Musical Club Concert in Memorial Hall Next Friday Night

CUT-OUT

SYMPHONY HALL

POSTPONED
Account Illness to
THURS., JAN. 3, AT 3:30

HOROWITZ

TICKETS DATED DEC. 23 GOOD AFT. JAN. 3

TOMORROW EVE. AT 8.15 — CHRISTMAS CAROLS BY THE ENGLISH SINGERS

NEXT SUN. AFT. DEC. 30 3.30 — ROLAND HAYES

MIDNIGHT SHOW NEW YEAR'S EVE Favors Souvenirs Noisemakers Same Prices — 8 DAYS—BEG. SUN. EVE., DEC. 30—TWICE DAILY 2.30, 8.30
"THE END OF ST. PETERSBURG"
SUPREME ACHIEVEMENT OF SCREEN ART
DIRECT FROM 2 WEEKS CAPACITY RUN IN ROXY'S
DEL CASTILLO at the Organ
SEATS RESERVED. MAT. 50c, 75c, $1. EVE. 50c, 75c, $1, $1.50

SAT. AFT. JAN. 5 AT 2.30 — PRAGUE TEACHERS' CHORUS
60 Male Voices Direct from Czechoslovakia
METOD DOLEZIL, Conductor

SUN. AFT. JAN. 6 AT 3.30 — WERRENRATH

WED. EVE. JAN. 9 AT 8.15 — DOROTHY SPEARE
SOPRANO
Assisted by BOSTON SINFONIETTA, ARTHUR FIEDLER, Conductor

SUN. AFT. JAN. 13 AT 3.30 — HEIFETZ

BURTON HOLMES

FRIDAY EVENINGS—SATURDAY MATINEES

5 GLORIOUSLY PICTURED TRAVEL REVUES

THE GLORIES OF MADRID
IN MOORISH SPAIN
MOTORING THRU SPAIN
THE IRISH FREE STATE
SIAM—LAND OF CHANG

FROM JAN. 11 TO FEB. 9

SUBSCRIPTION TICKETS ALL FIVE TOURS
$6.00 $4.00 $2.50
ON SALE DEC. 31

MAIL ORDERS NOW—CHECKS TO SYMPHONY HALL

TRANS DEC 22

SYMPHONY HALL

POSTPONED
Account Illness to
THUR., JAN. 3 at 3:30

HOROWITZ

TICKETS DATED DEC. 23 GOOD JAN. 3

TONIGHT AT 8:15 — CHRISTMAS CAROLS BY THE ENGLISH SINGERS

NEXT SUN. AFT. DEC. 30 3:30 — ROLAND HAYES

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Del Castillo at the Organ
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METOD DOLEZIL, Conductor

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SUN. AFT. JAN. 13 AT 3:30 — HEIFETZ

BURTON HOLMES

FRIDAY EVENINGS—SATURDAY MATINEES

5 GLORIOUSLY PICTURED TRAVEL REVUES

THE GLORIES OF MADRID
IN MOORISH SPAIN
MOTORING THRU SPAIN
THE IRISH FREE STATE
SIAM—LAND OF CHANG

FROM JAN. 11-12 TO FEB. 8-9

SUBSCRIPTION TICKETS ALL FIVE TOURS
$6.00 $4.00 $2.50
ON SALE DEC. 31

MAIL ORDER NOW—CHECKS TO SYMPHONY HALL

POST DEC 23

SYMPHONY HALL
NEX. SUN., DEC. 30 AT 3:30

ROLAND HAYES

8 DAYS BEG. SUN. DEC. 30
TWICE DAILY 2:30-8:30
"THE END OF ST. PETERSBURG"
Supreme Achievement of Screen Art
MIDNITE SHOW NEW YEAR'S EVE. FUN, FAVORS, NOISE
Del Castillo in a New Yearologue
NO ADVANCE IN PRICES
ALL SEATS RESERVED MAT. 50-75-1.00 EVE. 50-75-1.50

THURS. AFT., JAN. 3, AT 3:30
HOROWITZ
TICKETS DATED DEC 23 GOOD JAN 3

SUN. AFT., JAN. 6, AT 3:30
WERRENRATH

SUN. AFT., JAN. 13, AT 3:30
HEIFETZ

GLOBE DEC 25

SYMPHONY HALL
NEXT SUN. DEC. 30, 3:30

THE CELEBRATED NEGRO TENOR
ROLAND HAYES
SECOND AMERICAN TOUR
WILLIAM LAWRENCE ACCOMPANIST

8 DAYS BEG. SUN., DEC. 30
TWICE DAILY 2:30-8:30
"THE END OF ST. PETERSBURG"
Supreme Achievement of Screen Art
MIDNITE SHOW NEW YEAR'S EVE. FUN, FAVORS, NOISE
DEL CASTILLO IN A New Yearologue
NO ADVANCE IN PRICES
ALL SEATS RESERVED. MAT. 50-75-1.00 EVE. 50-75-1.50

COMING!
BURTON HOLMES
FRIDAY NIGHTS—SATURDAY MATS.
STARTING JAN. 11-12
REVEALING PRESENT-DAY SPAIN
THREE NEW TRAVEL REVUES
ALSO PICTURED STORIES OF
THE IRISH FREE STATE
SIAM—LAND OF CHANG
SUBSCRIPTION TICKETS
ALL FIVE TOURS
$6.00—$4.00—$2.50
ON SALE MONDAY DEC. 31
MAIL ORDERS NOW

POST DEC 26

SYMPHONY HALL

POSTPONED
Account Illness to
THUR., JAN. 3 at 3:30

HOROWITZ

TICKETS DATED DEC. 23 GOOD AFT. JAN. 3

TONIGHT AT 8:15 — CHRISTMAS CAROLS BY THE ENGLISH SINGERS

NEXT SUN. AFT. DEC. 30 3:30 — ROLAND HAYES

MIDNIGHT SHOW NEW YEAR'S EVE Favors — Souvenirs Noisemakers SAME PRICES — 8 DAYS—BEG. SUN. EVE. DEC. 30—TWICE DAILY 2:30, 8:30
"THE END OF ST. PETERSBURG"
SUPREME ACHIEVEMENT OF SCREEN ART
DIRECT FROM 2 WEEKS CAPACITY RUN IN ROXY'S
DEL CASTILLO AT THE ORGAN
SEATS RESERVED. MAT. 50c, 75c, $1. EVE. 50c, 75c, $1, $1.50

SAT. AFT. Jan. 5 AT 2:30 — PRAGUE TEACHERS' CHORUS
60 Male Voices Direct from Czechoslovakia
METOD DOLEZIL, Conductor

SUN. AFT. JAN. 6 AT 3:30 — WERRENRATH

SUN. AFT. JAN. 13 AT 3:30 — HEIFETZ

MAIL ORDER NOW—CHECKS TO SYMPHONY HALL

ADV DEC 23

SYMPHONY HALL

POSTPONED to Thurs., Jan. 3, at 3:30

HOROWITZ

TICKETS DATED DEC. 23 GOOD AFT. JAN. 3

TOMORROW EVE. AT 8:15 — CHRISTMAS CAROLS BY THE ENGLISH SINGERS

NEXT SUN. AFT. DEC. 30 3:30 — ROLAND HAYES

MIDNIGHT SHOW NEW YEAR'S EVE Favors— Souvenirs Noisemakers SAME PRICES — 8 Days—Beg. Sunday Eve., Dec. 30—Twice Daily 2:30, 8:30
"THE END OF ST. PETERSBURG"
SUPREME ACHIEVEMENT OF SCREEN ART
DIRECT FROM 2 WEEKS CAPACITY RUN IN ROXY'S
SEATS RESERVED. MAT. 50c, 75c, $1. EVE. 50c, 75c, $1, $1.50

SAT. AFT. JAN. 5 AT 2:30 — Prague Teachers' Chorus
60 Male Voices Direct from Czechoslovakia
METOD DOLEZIL, Conductor

SUN. AFT. JAN. 6 AT 3:30 — WERRENRATH

SUN. AFT. JAN. 13 AT 3:30 — HEIFETZ

MAIL ORDER NOW—CHECKS TO SYMPHONY HALL

MONITOR DEC 22

SYMPHONY HALL

NEXT SUN. AFT. DEC. 30 3:30 — ROLAND HAYES

MIDNIGHT SHOW NEW YEAR'S EVE Favors—Souvenirs DEL CASTILLO in a New Yearologue SAME PRICES — 8 Days—BEG. SUN. EVE. DEC. 30—Twice Daily 2:30, 8:30
"THE END OF ST. PETERSBURG"
SUPREME ACHIEVEMENT OF SCREEN ART
DIRECT FROM 2 WEEKS CAPACITY RUN IN ROXY'S
SEATS RESERVED. MAT. 50c, 75c, $1. EVE. 50c, 75c, $1, $1.50

THURS. AFT. JAN. 3 AT 3:30 — HOROWITZ
TICKETS DATED DEC. 23 GOOD JAN. 3

SAT. AFT. JAN. 5 AT 2:30 — PRAGUE TEACHERS' CHORUS
60 Male Voices Direct from Czechoslovakia
METOD DOLEZIL, Conductor

SUN. AFT. JAN. 6 AT 3:30 — WERRENRATH

SUN. AFT. JAN. 13 AT 3:30 — HEIFETZ

MER DEC 25

SYMPHONY HALL
NEXT SUN., DEC. 30, at 3.30
DEC. 30, at 3.30
HO...

SYMPHONY HALL

NEXT SUN. AFT. DEC. 30 3:30 — ROLAND HAYES

MIDNIGHT SHOW NEW YEAR'S EVE Del Castillo in a New Yearologue SAME PRICES — 8 DAYS—BEG. SUN. EVE. DEC. 30—TWICE DAILY 2:30, 8:30
"THE END OF ST. PETERSBURG"
SUPREME ACHIEVEMENT OF SCREEN ART
DIRECT FROM 2 WEEKS CAPACITY RUN IN ROXY'S
SEATS RESERVED. Mat. 50c, 75c, $1. EVE. 50c, 75c, $1, $1.50

THURS. AFT. JAN. 3 AT 3:30 — HOROWITZ
TICKETS DATED DEC. 23 GOOD JAN. 3

SAT. AFT. JAN. 5 AT 2:30 — PRAGUE TEACHERS' CHORUS
60 Male Voices Direct from Czechoslovakia
METOD DOLEZIL, Conductor

SUN. AFT. JAN. 6 AT 3:30 — WERRENRATH

SUN. AFT. JAN. 13 AT 3:30 — HEIFETZ

POST DEC 25

SYMPHONY HALL
NEXT SUNDAY, DEC. 30, at 3.30
Roland Hayes

TRANS DEC 27

SYMPHONY HALL
8 DAYS BEG. SUN., DEC. 30
TWICE DAILY 2:30-8:30
'THE END OF ST. PETERSBURG'
Supreme Achievement of Screen Art
MIDNITE SHOW NEW YEAR'S EVE. Fun, Favors, Noise
DEL CASTILLO IN A NEW YEAROLOGUE
NO ADVANCE IN PRICES
ALL SEATS RESERVED
MAT. 50-75-1.00—EVE. 50-75-1.50

AMER DEC 26

SYMPHONY HALL
SUN. AFT. AT 3:30
ROLAND HAYES

FRI...
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THREE N...
ALSO PICTURED...
THE IRISH FRE...
SIAM—LAND OF CHANG
SUBSCRIPTION TICKETS
ALL FIVE TOURS
$6.00—$4.00—$2.50
ON SALE MONDAY DEC. 31
MAIL ORDERS NOW

TRANS DEC 26

[118]

CUT-OUT

SYMPHONY HALL
SUN. AFT. at 3.30
Roland Hayes
8 DAYS BEG. SUN. EVE., DEC. 30 TWICE DAILY, 2.30-8.30
"THE END OF ST. PETERSBURG"
Supreme Achievement of Screen Art
MIDNITE SHOW New Year's Eve. Fun, Favors, Noise
Del Castillo in a New Yearologue
NO ADVANCE IN PRICES
ALL SEATS RESERVED
Mat. 50-75-1.00. Eve. 50-75-$1-$1.50
SAT. AFT., JAN. 5 at 3.30
PRAGUE TEACHERS CHORUS
60 Male Voices, direct from Czecho-Slovakia
METOD DOLEZIL, Conductor

TRANS Dec 28

SYMPHONY HALL
SUN. AFT. AT 3:30
ROLAND HAYES
8 DAYS Beg. Sun. Eve., Dec. 30 TWICE DAILY, 2.30-8.30
"THE END OF ST. PETERSBURG"
Supreme Achievement of Screen Art
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NO ADVANCE IN PRICES
ALL SEATS RESERVED
Mat. 50-75-$1.00. Eve. 50-75-$1.50

TRAV Dec 28

SYMPHONY HALL
TOMORROW AT 3:30 — ROLAND HAYES
MIDNIGHT SHOW NEW YEAR'S EVE
OPENS T'MW at 8:30—8 DAYS—Twice Daily 2:30, 8:30
THE MOTION PICTURE THAT THRILLED THE WORLD
THE END OF ST. PETERSBURG
Favors—Souvenirs SAME PRICES
The Grim Veil of Mystery That Shrouded Old Russia Now Torn Asunder in the
DEL CASTILLO in New "Yearologue"
SUPREME ACHIEVEMENT OF SCREEN ART DIRECT FROM 2 WEEKS CAPACITY RUN IN ROXY'S
SEATS RESERVED. MAT. 50c, 75c, $1. EVE. 50c, 75c, $1, $1.50
NEXT THURS. AFT. JAN. 3 AT 3:30 — HOROWITZ
TICKETS DATED DEC. 23 GOOD JAN. 3
NEXT SAT. AFT. JAN. 5 AT 2:30 — PRAGUE TEACHERS' CHORUS
60 Male Voices Direct from Czechoslovakia
METOD DOLEZIL, Conductor
NEXT SUN. AFT. JAN. 6 AT 3:30 — WERRENRATH
SUN. AFT. JAN. 13 AT 3:30 — HEIFETZ

TRAV Dec 29

SYMPHONY HALL
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MIDNIGHT SHOW NEW YEAR'S EVE
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WED. EVE. JAN. 9 AT 8.15 — DOROTHY SPEARE
SOPRANO
Assisted by BOSTON SINFONIETTA, ARTHUR FIEDLER, Conductor
SUN. AFT. JAN. 13 AT 3.30 — HEIFETZ
SUN. AFT. JAN. 20 AT 3.30 — GIESEKING
BURTON HOLMES REVEALING STORIES OF TRAVEL
FRIDAY NIGHTS—SATURDAY MATS. FROM JAN. 11 to FEB. 9
THREE NEW TRAVEL REVUES ALSO IN COLOR AND MOTION
FEATURING PRESENT-DAY SPAIN
THE IRISH FREE STATE | SIAM—LAND OF CHANG
Course Tickets—All 5 Tours—Now. Prices 6.00, 4.00, 2.50

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SYMPHONY HALL
TODAY 2:30—TONIGHT 8:30
"THE END OF ST. PETERSBURG"
Supreme Achievement of Screen Art
MIDNITE SHOW Tonight 11:45 Fun, Favors, Songs
Del Castillo in a New Yearologue
NO ADVANCE IN PRICES
ALL SEATS RESERVED
Mat. 50-75-$1.00. Eve. 50-75-$1-$1.50
SALE OF COURSE TICKETS FOR
BURTON HOLMES
REVEALING TRAVEL REVUES
OPENS TODAY
SYMPHONY HALL
5 GLORIOUSLY PICTURED STORIES OF TRAVEL
For $6.00, $4.00 or $2.50

GLOBE Dec 31

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"THE END OF ST. PETERSBURG"
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MIDNITE SHOW TONIGHT 11:45 Fun, Favors, Songs
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NO ADVANCE IN PRICES
ALL SEATS RESERVED
Mat. 50-75-1.00. Eve. 50-75-1.00-1.50

TRAV Dec 31

SYMPHONY HALL
"Columns could be written of the virtues of this picture . . . a large audience . . . held spellbound." —Herald—W. E. G.
". . . freshness of a new discovery of the screen . . ." —Transcript—E. F. M.
". . . it has color, form and beauty . . ." —Globe—Marjory Adams.
". . . marvelous conception of mob psychology . . ." —Post—Prunella Hall.
". . . it is a photographic gem . . ." —Traveler—Helen Eager.
THE END OF ST. PETERSBURG
Twice Daily 2:30-8:30, Seats Reserved
MAT. 50c, 75c, $1—EVE. 50c, 75c, $1, $1.50
TOMORROW AT 3:30
HOROWITZ
SAT. AFT. AT 2:30

PRAGUE TEACHERS CHORUS
METOD DOLEZIL—Conductor
NEXT SUN. AT 3:30
WERRENRATH

POST Jan 2

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NEXT SUN. AT 3:30
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"THE END OF ST. PETERSBURG"
Supreme Achievement of Screen Art
Midnight Show TONIGHT 11:45 Fun, Favors, Songs
Del Castillo in a New Yearologue
NO ADVANCE IN PRICES
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AMER Dec 31

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TODAY 2:30—8:30
"A large audience . . . . held spellbound."—Herald, W. E. G.
"Freshness of a new discovery of the screen."—Transcript, E. F. M.
". . . it has color, form, and beauty!—Globe, Marjory Adams.
". . . marvelous conception of mob psychology."—Post, Prunella Hall.
". . . it is a photographic gem."—Traveler, Helen Eager.
THURS. AFT. JAN. 3 AT 3:30 — HOROWITZ
SAT. AFT. JAN. 5 AT 2:30 — PRAGUE TEACHERS' CHORUS
"The 60 Male Voices Choruses" DOLEZIL, Conductor
SUN. AFT. JAN. 6 AT 3:30 — WERRENRATH
SUN. AFT. JAN. 13 AT 3:30 — HEIFETZ
BURTON HOLMES REVEALING STORIES OF TRAVEL
FRIDAY NIGHTS—SATURDAY MATS. FROM JAN. 11 to FEB. 9
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[119]

CUT-OUT

SYMPHONY HALL
SUN. AFT. at 3.30

Roland Hayes

8 DAYS BEG. SUN. EVE., DEC. 30 TWICE DAILY, 2.30-8.30

"THE END OF ST. PETERSBURG"

Supreme Achievement of Screen Art
MIDNITE SHOW New Year's Eve. Fun, Favors, Noise
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NO ADVANCE IN PRICES
ALL SEATS RESERVED
Mat. 50-75-1.00. Eve. 50-75-$1-$1.50

SAT. AFT., JAN. 5 at 3.30
PRAGUE TEACHERS CHORUS
60 Male Voices, direct from Czecho-Slovakia
METOD DOLEZIL, Conductor

TRANS Dec 28

SYMPHONY HALL
SUN. AFT. AT 3:30

ROLAND HAYES

8 DAYS Beg. Sun. Eve., Dec. 30 TWICE DAILY, 2.30-8.30

"THE END OF ST. PETERSBURG"

Supreme Achievement of Screen Art
MIDNITE SHOW New Year's Eve. Fun, Favors, Noise
Del Castillo in a New Yearologue
NO ADVANCE IN PRICES
ALL SEATS RESERVED
Mat. 50-75-$1.00. Eve. 50-75-$1.50

TRAV Dec 28

SYMPHONY HALL

TOMORROW AT 3:30 — **ROLAND HAYES**

MIDNIGHT SHOW NEW YEAR'S EVE
Favors—Souvenirs SAME PRICES

OPENS T'MW at 8:30—8 DAYS—Twice Daily 2:30, 8:30
THE MOTION PICTURE THAT THRILLED THE WORLD

THE END OF ST. PETERSBURG

The Grim Veil of Mystery That Shrouded Old Russia Now Torn Asunder in the
DEL CASTILLO in New "Yearologue" — SUPREME ACHIEVEMENT OF SCREEN ART DIRECT FROM 2 WEEKS CAPACITY RUN IN ROXY'S
SEATS RESERVED. MAT. 50c, 75c, $1. EVE. 50c, 75c, $1, $1.50

NEXT THURS. AFT. JAN. 3 AT 3:30 — **HOROWITZ**
TICKETS DATED DEC. 23 GOOD JAN. 3

NEXT SAT. AFT. JAN. 5 AT 2:30 — **PRAGUE TEACHERS' CHORUS**
60 Male Voices — Direct from Czechoslovakia
METOD DOLEZIL, Conductor

NEXT SUN. AFT. JAN. 6 AT 3:30 — **WERRENRATH**

SUN. AFT. JAN. 13 AT 3:30 — **HEIFETZ**

TRAV Dec 29

SYMPHONY HALL

TOMORROW AT 3:30 — **ROLAND HAYES**

MIDNIGHT SHOW NEW YEAR'S EVE
Favors—Souvenirs SAME PRICES

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AMER Dec 29

SYMPHONY HALL

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METOD DOLEZIL, Conductor

NEXT SUN. AFT. JAN. 6 AT 3:30 — **WERRENRATH**

SUN. AFT. JAN. 13 AT 3:30 — **HEIFETZ**

AMER Dec 29

SYMPHONY HALL

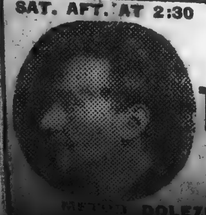
"Columns could be written of the virtues of this picture . . . a large audience . . . held spellbound." —Herald—W. E. G.
". . . freshness of a new discovery of the screen . . ." —Transcript—E. F. M.
". . . it has color, form and beauty . . ." —Globe—Marjory Adams.
". . . marvelous conception of mob psychology . . ." —Post—Prunella Hall.
". . . it is a photographic gem . . ." —Traveler—Helen Eager.

THE END OF ST. PETERSBURG

Twice Daily 2:30-8:30, Seats Reserved
MAT. 50c, 75c, $1—EVE. 50c, 75c, $1, $1.50

TOMORROW AT 3.30 — **HOROWITZ**

SAT. AFT. AT 2:30



PRAGUE TEACHERS CHORUS
METOD DOLEZIL—Conductor

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SYMPHONY HALL
TODAY 2:30—TONIGHT 8:30

"THE END OF ST. PETERSBURG"

Supreme Achievement of Screen Art
Midnight Show TONIGHT 11:45 Fun, Favors, Songs
Del Castillo in a New Yearologue
NO ADVANCE IN PRICES
ALL SEATS RESERVED
Mat. 50-75-1.00. Eve. 50-75-1.00-1.50

AMER DEC 31

SYMPHONY HALL

TOMORROW At 3.30 — **ROLAND HAYES**

MIDNIGHT SHOW NEW YEAR'S EVE
Favors—Souvenirs SAME PRICES

OPENS TOM'W at 8.30—8 DAYS—Twice Daily 2.30, 8.30
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NEXT THURS. AFT JAN. 3 AT 3.30 — **HOROWITZ**
TICKETS DATED DEC. 23 GOOD JAN. 3

NEXT SAT. AFT. JAN. 5 AT 2.30 — **PRAGUE TEACHERS' CHORUS**
60 Male Voices — Direct from Czechoslovakia
METOD DOLEZIL. Conductor

NEXT SUN. AFT. JAN. 6 AT 3.30 — **WERRENRATH**

WED. EVE. JAN. 9 AT 8.15 — **DOROTHY SPEARE**
SOPRANO
Assisted by BOSTON SINFONIETTA, ARTHUR FIEDLER, Conductor

SUN. AFT. JAN. 13 AT 3.30 — **HEIFETZ**

SUN. AFT. JAN. 20 AT 3.30 — **GIESEKING**

BURTON HOLMES REVEALING STORIES OF TRAVEL
FRIDAY NIGHTS—SATURDAY MATS. FROM JAN. 11 to FEB. 9
THREE NEW TRAVEL REVUES ALSO IN COLOR AND MOTION
FEATURING PRESENT-DAY **SPAIN**
THE IRISH FREE STATE | SIAM—LAND OF CHANG
Course Tickets—All 5 Tours—Now. Prices 6.00, 4.00, 2.50

SYMPHONY HALL

"Columns could be written of the virtues of this Picture"

"THE END OF ST. PETERSBURG"

TODAY 2:30—8:30
"A large audience . . . . held spellbound."—Herald, W. E. G.
"Freshness of a new discovery of the screen."—Transcript, E. F. M.
". . . it has color, form, and beauty!—Globe, Marjory Adams.
". . . marvelous conception of mob psychology."—Post, Prunella Hall.
". . . it is a photographic gem."—Traveler, Helen Eager.

THURS. AFT. JAN. 3 AT 3:30 — **HOROWITZ**

SAT. AFT. JAN. 5 AT 2:30 — **PRAGUE TEACHERS' CHORUS**
"The [illegible] Choruses"
60 Male Voices — DOLEZIL, Conductor

SUN. AFT. JAN. 6 AT 3:30 — **WERRENRATH**

SUN. AFT. JAN. 13 AT 3:30 — **HEIFETZ**

BURTON HOLMES REVEALING STORIES OF TRAVEL
FRIDAY NIGHTS—SATURDAY MATS. FROM JAN. 11 to FEB. 9
THE GLORIES OF MADRID — IN MOORISH SPAIN
MOTORING THRU SPAIN — THE IRISH FREE STATE
SIAM—LAND OF CHANG
Course Tickets—All 5 Tours—Now. Prices 6.00, 4.00, 2.50

SYMPHONY HALL

TOMORROW AT 3:30 — **ROLAND HAYES**

MIDNIGHT SHOW NEW YEAR'S EVE
Favors—Souvenirs SAME PRICES

Opens Tomorrow at 8:30—8 Days—Twice Daily 2:30, 8:30
THE MOTION PICTURE THAT THRILLED THE WORLD

THE END OF ST. PETERSBURG

The Grim Veil of Mystery That Shrouded Old Russia Now Torn Asunder
DEL CASTILLO in New "Yearologue" — SUPREME ACHIEVEMENT OF SCREEN ART DIRECT FROM 2 WEEKS CAPACITY RUN IN ROXY'S
SEATS RESERVED. MAT. 50c, 75c, $1. EVE. 50c, 75c, $1, $1.50

NEXT THURS. AFT. JAN. 3 AT 3:30 — **HOROWITZ**
TICKETS DATED DEC. 23 GOOD JAN. 3

NEXT SAT. AFT. JAN. 5 AT 2:30 — **Prague Teachers' Chorus**
60 Male Voices — Direct from Czechoslovakia
METOD DOLEZIL, Conductor

NEXT SUN. AFT. JAN. 6 AT 3:30 — **WERRENRATH**

SUN. AFT. JAN. 13 AT 3:30 — **HEIFETZ**

BURTON HOLMES REVEALING STORIES OF TRAVEL
FRIDAY NIGHTS—SATURDAY MATS. FROM JAN. 11 to FEB. 9
THREE NEW TRAVEL REVUES ALSO IN COLOR AND MOTION
Featuring Present-Day **SPAIN**
THE IRISH FREE STATE | SIAM—Land of Chang
Course Tickets—All 5 Tours—Now. Prices 6.00, 4.00, 2.50

MONITOR Dec 29

SYMPHONY HALL
Today 2:30—Tonight 8:30

"THE END OF ST. PETERSBURG"

Supreme Achievement of Screen Art
MIDNITE SHOW Tonight 11:45 Fun, Favors, Songs
Del Castillo in a New Yearologue
NO ADVANCE IN PRICES
ALL SEATS RESERVED
Mat. 50-75-$1.00. Eve. 50-75-$1-$1.50

SALE OF **COURSE TICKETS** FOR **BURTON HOLMES**
REVEALING TRAVEL REVUES
OPENS TODAY
SYMPHONY HALL
5 GLORIOUSLY PICTURED STORIES OF TRAVEL
For $6.00, $4.00 or $2.50

GLOBE Dec 31

SYMPHONY HALL
TODAY 2:30—TONIGHT 8:30

"THE END OF ST. PETERSBURG"

Supreme Achievement of Screen Act
MIDNITE SHOW TONIGHT 11:45 Fun, Favors, Songs
Del Castillo in a New Yearologue
NO ADVANCE IN PRICES
ALL SEATS RESERVED
Mat. 50-75-1.00. Eve. 50-75-1.00-1.50

TRAV Dec 31

SYMPHONY HALL

"Columns could be written of the virtues of this picture . . . a large audience . . . held spellbound." —Herald—W. E. G.
". . . freshness of a new discovery of the screen . . ." —Transcript—E. F. M.
". . . it has color, form and beauty . . ." —Globe—Marjory Adams.
". . . marvelous conception of mob psychology . . ." —Post—Prunella Hall.
". . . it is a photographic gem . . ." —Traveler—Helen Eager.

THE END OF ST. PETERSBURG

Twice Daily 2:30-8:30, Seats Reserved
MAT. 50c, 75c, $1—EVE. 50c, 75c, $1, $1.50

TOMORROW AT 3:30 — **HOROWITZ**

SAT. AFT. AT 2:30

PRAGUE TEACHERS CHORUS
METOD DOLEZIL—Conductor

NEXT SUN. AT 3:30 — **WERRENRATH**

POST JAN 2

SYMPHONY HALL

"Columns could be written of the virtues of this picture . . . a large audience . . . held spellbound." —Herald—W. E. G.
". . . freshness of a new discovery of the screen." —Transcript—E. F. M.
". . . it has color, form and beauty . . ." —Globe—Marjory Adams.
". . . marvelous conception of mob psychology . . ." —Post—Prunella Hall.
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TOMORROW AT 3:30 — **HOROWITZ**

SAT. AFT. AT 2:30

PRAGUE TEACHERS CHORUS
METOD DOLEZIL—Conductor

NEXT SUN. AT 3:30 — **WERRENRATH**

HER JAN 2

SYMPHONY HALL

TODAY AT 3:30 — **ROLAND HAYES**

MIDNIGHT SHOW NEW YEAR'S EVE — Favors—Souvenirs SAME PRICES

OPENS TONIGHT—8 Days—Twice Daily 2.30, 8:30
THE MOTION PICTURE THAT THRILLED THE WORLD

THE END OF ST. PETERSBURG

The Grim Veil of Mystery That Shrouded Old Russia Now Torn Asunder in the

DEL CASTILLO in New "Yearologue"

SUPREME ACHIEVEMENT OF SCREEN ART
DIRECT FROM 2 WEEKS CAPACITY RUN IN **ROXY'S**
SEATS RESERVED. Mat. 50c, 75c, $1. Eve. 50c, 75c, $1, $1.50

NEXT THURS. AFT. JAN. 3 AT 3:30 — **HOROWITZ**
TICKETS DATED DEC. 23 GOOD JAN. 3

NEXT SAT. AFT. JAN. 5 AT 2:30 — **PRAGUE TEACHERS' CHORUS**
60 Male Voices — Direct from Czechoslovakia
METOD DOLEZIL, Conductor

NEXT SUN. AFT. JAN. 6 AT 3:30 — **WERRENRATH**

SUN. AFT. JAN. 13 AT 3:30 — **HEIFETZ**

BURTON HOLMES REVEALING STORIES OF TRAVEL
FRIDAY NIGHTS—SATURDAY MATS. FROM JAN. 11 to FEB. 9
THREE NEW TRAVEL REVUES ALSO IN COLOR AND MOTION
FEATURING PRESENT-DAY **SPAIN**
THE IRISH FREE STATE — SIAM — LAND OF CHANG

Course Tickets—All 5 Tours—Now. Prices 6.00, 4.00, 2.50

HDV DEC 31

SYMPHONY HALL
TOMORROW'S CONCERT BY
HOROWITZ
CANCELLED
SPECIAL MAT. 3:30—TONIGHT 8:30
THE END OF ST. PETERSBURG
SAT. AT 2:30
PRAGUE TEACHER'S CHORUS
METOD DOLEZIL—Conductor
"THE PARAGON OF CHORUSES"
SUN. AFT., JAN. 6, AT 3:30
WERRENRATH
SUN. AFT., JAN. 13, AT 3:30
HEIFETZ

HER SAN 3

SYMPHONY HALL
Tonight 8.30, Tom'w Aft. 2.30
"THE END OF ST. PETERSBURG"
Supreme Achievement of Screen Art
MIDNITE SHOW Tonight 11.45
Fun. Favors. Songs
Del Castillo in a New Yearologue
NO ADVANCE IN PRICES
ALL SEATS RESERVED
Mat. 50-75-1.00. Eve. 50-75-$1-$1.50
THURS. AFT. at 3.30
HOROWITZ
SAT AFT., JAN. 5, at 2.30
PRAGUE TEACHERS' CHORUS
METOD DOLEZIL, Conductor
"THE PARAGON OF CHORUSES"
SUN. AFT., JAN. 6, at 3.30
WERRENRATH

TRANS DEC 31

SYMPHONY HALL
"Columns could be written of the virtues of this picture a large audience . . . held spellbound."—Herald—W. E. G.
". . . freshness of a new discovery of the screen."
—Transcript—E. F. M.
". . . it has color, form and beauty . . ."
—Globe—Marjory Adams.
". . . marvelous conception of mob psychology . . ."
—Post—Prunella Hall.
". . . it is a photographic gem . . ."
—Traveler—Helen Eager.
THE END OF ST. PETERSBURG
Twice Daily 2:30-8:30, Seats Reserved
MAT. 50c, 75c, $1—EVE. 50c, 75c, $1, $1.50

AMER SAN 2

SYMPHONY HALL
Special Mat. at 3:30—Tonight 8:30
"The End of St. Petersburg"

SYMPHONY HALL
TOMORROW'S CONCERT BY
HOROWITZ
CANCELLED
Special Mat. 3:30—Tonight 8:30
The End of St. Petersburg
SAT. AT 2:30
PRAGUE TEACHERS' CHORUS
METOD DOLEZIL—Conductor
"The Paragon of Choruses"
SUN. AFT., JAN. 6, AT 3:30
WERRENRATH

GLOBE JAN 3

SYMPHONY HALL
TODAY'S CONCERT BY
HOROWITZ
CANCELLED
SPECIAL MAT. 3.30—TONIGHT 8.30
THE END OF ST. PETERSBURG
SAT. AT 2.30
PRAGUE TEACHERS' CHORUS
METOD DOLEZIL, Conductor
"THE PARAGON OF CHORUSES"
SUN. AFT., JAN. 6, at 3.30
WERRENRATH
SUN. AFT., JAN. 13, at 3.30
HEIFETZ

TRANS JAN 3

SYMPHONY HALL
TOMORROW'S CONCERT BY
HOROWITZ
CANCELLED
SPECIAL MAT. 3:30—TONIGHT 8:30
THE END OF ST. PETERSBURG
SAT. AT 2:30
PRAGUE TEACHER'S CHORUS
METOD DOLEZIL—Conductor
"THE PARAGON OF CHORUSES"
SUN. AFT., JAN. 6, AT 3:30
WERRENRATH
Sun. Aft., Jan. 13, at 3:30
HEIFETZ

HER JAN 3

SYMPHONY HALL
TODAY AT 3:30 — **ROLAND HAYES**

MIDNIGHT SHOW NEW YEAR'S EVE — Favors—Souvenirs SAME PRICES

OPENS TONIGHT—8 DAYS—Twice Daily 2:30, 8:30
THE MOTION PICTURE THAT THRILLED THE WORLD

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The Grim Veil of Mystery That Shrouded Old Russia Now Torn Asunder in the

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SUPREME ACHIEVEMENT OF SCREEN ART
DIRECT FROM 2 WEEKS CAPACITY RUN IN **ROXY'S**
SEATS RESERVED. MAT. 50c, 75c, $1. EVE. 50c, 75c, $1, $1.50

NEXT THURS. AFT. JAN. 3 AT 3:30 — **HOROWITZ**
TICKETS DATED DEC. 23 GOOD JAN. 3

NEXT SAT. AFT. JAN. 5 AT 2:30 — **PRAGUE TEACHERS' CHORUS**
60 Male Voices — Direct from Czechoslovakia
METOD DOLEZIL, Conductor

NEXT SUN. AFT. JAN. 6 AT 3:30 — **WERRENRATH**

WED. EVE. JAN. 9 AT 8:15 — **DOROTHY SPEARE**
SOPRANO
Assisted by BOSTON SINFONIETTA, ARTHUR FIEDLER, Conductor

SUN. AFT. JAN. 13 AT 3:30 — **HEIFETZ**

SUN. AFT. JAN. 20 AT 3:30 — **GIESEKING**

BURTON HOLMES REVEALING STORIES OF TRAVEL
FRIDAY NIGHTS—SATURDAY MATS. FROM JAN. 11 to FEB. 9
THREE NEW TRAVEL REVUES ALSO IN COLOR AND MOTION
FEATURING PRESENT-DAY **SPAIN**
THE IRISH FREE STATE | SIAM—LAND OF CHANG

Course Tickets—All 5 Tours—Now. Prices 6.00, 4.00, 2.50

HER

SYMPHONY HALL
TOMORROW'S CONCERT BY
HOROWITZ
CANCELLED
Special Mat. 3:30—Tonight 8:30
THE END OF ST. PETERSBURG
SAT. AT 2:30
PRAGUE TEACHERS' CHORUS
METOD DOLEZIL, CONDUCTOR
"The Paragon of Choruses"
SUN. AFT., JAN. 6, AT 3:30
WERRENRATH
Sun. Aft., Jan. 13, at 3:30
HEIFETZ

POST JAN 3

SYMPHONY HALL
THE END OF ST. PETERSBURG LAST 3 DAYS
Special Mat. Sat. 5.30 P.M.
TOMORROW 2.30 P. M.
Only Boston Concert by
PRAGUE TEACHERS' CHORUS
Metod Dolezil, Conductor—60 Male Voices
TICKETS $1-$3
THIS SUNDAY AT 3.30
WERRENRATH
SUNDAY, JAN. 13, at 3.30
HEIFETZ

Burton Holmes
REVEALING TRAVEL REVUES
FIVE FRIDAY EVES. SATURDAY MATS.
WILL BEGIN JAN. 11-12
FIVE GLORIOUSLY PICTURED NEW SCREEN TOURS
MADRID—MOORISH SPAIN
MOTORING THRU SPAIN
IRELAND—SIAM
COURSE TICKETS (All 5 Tours) NOW
PRICES 6.00, 4.00, 2.50

TRANS JAN 4

SYMPHONY HALL
Special Mat. 3:30—Tonight 8:30
THE END OF ST. PETERSBURG

AMER JAN 3

SYMPHONY HALL
"THE END OF ST. PETERSBURG" LAST 3 DAYS
SPECIAL MAT. SAT. 5:30 P. M.
SUN. JAN. 13 AT 3:30
WERRENRATH

Burton Holmes
REVEALING TRAVEL REVUES
FIVE FRIDAY EVES. SATURDAY MATS.
WILL BEGIN JAN. 11-12
FIVE GLORIOUSLY PICTURED NEW SCREEN TOURS
MADRID—MOORISH SPAIN
MOTORING THRU SPAIN
IRELAND—SIAM
COURSE TICKETS (All 5 Tours) NOW
PRICES 6.00, 4.00, 2.50

TRAV JAN 4

SYMPHONY HALL
'The End of St. Petersburg'
LAST 3 DAYS
SPECIAL MAT. SATURDAY 5:30

ABV JAN 4

SYMPHONY HALL
TODAY 2:30—TONIGHT 8:30
"THE END OF ST. PETERSBURG"
Supreme Achievement of Screen Art
Midnight Show TONIGHT 11:45
Fun. Favors. Songs
Del Castillo in a New Yearologue
NO ADVANCE IN PRICES
ALL SEATS RESERVED
Mat. 50-75-1.00. Eve. 50-75-1.00-1.50

HDV DEC 31

SYMPHONY HALL
"Columns could be written of the virtues of this picture . . . a large audience . . . held spellbound."
—Herald—W. E. G.
". . . freshness of a new discovery of the screen."
—Transcript—E. F. M.
". . . it has color, form and beauty . . ."
—Globe—Marjory Adams.
". . . . marvelous conception of mob psychology . . ."
Post—Prunella Hall.
". . . it is a photographic gem . . ."
—Traveler—Helen Eager.
THE END OF ST. PETERSBURG
Twice Daily 2:30-8:30 Seats Reserved
MAT. 50c, 75c, $1—EVE. 50c, 75c, $1, $1.50

TRAV JAN 2

SYMPHONY HALL
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". . . freshness of a new discovery of the screen."
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". . . . marvelous conception of mob psychology . . ."
Post—Prunella Hall.
". . . it is a photographic gem . . ."
—Traveler—Helen Eager.
THE END OF ST. PETERSBURG
Twice Daily 2:30-8:30 Seats Reserved
MAT. 50c, 75c, $1, $1.50
Tomorrow's Concert by
HOROWITZ
CANCELLED
SAT. AFT. AT 2:30

PRAGUE TEACHERS CHORUS
METOD DOLEZIL—Conductor
NEXT SUN. AT 3:30
WERRENRATH

TRANSCRIPT JAN 2

SYMPHONY HALL
SPECIAL MAT. 3:30—TONIGHT 8:30
THE END OF ST. PETERSBURG

TRAV JAN 3

SYMPHONY HALL
"THE END OF ST. PETERSBURG" LAST 3 DAYS
Special Mat. Sat. 5:30 P. M.
SUN., JAN. 13 AT 3:30
WERRENRATH

Burton Holmes
REVEALING TRAVEL REVUES
FIVE FRIDAY EVES. SATURDAY MATS.
WILL BEGIN JAN. 11-12
FIVE GLORIOUSLY PICTURED NEW SCREEN TOURS
MADRID—MOORISH SPAIN
MOTORING THRU SPAIN
IRELAND—SIAM
COURSE TICKETS (All 5 Tours) NOW
PRICES 6.00, 4.00, 2.50

AMER JAN 4

[120]

SYMPHONY HALL

TODAY AT 3:30 — **ROLAND HAYES**

MIDNIGHT SHOW NEW YEAR'S EVE — Favors—Souvenirs SAME PRICES

OPENS TONIGHT—8 Days—Twice Daily 2.30, 8:30
THE MOTION PICTURE THAT THRILLED THE WORLD

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TICKETS DATED DEC. 23 GOOD JAN. 3

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60 Male Voices — Direct from Czechoslovakia
METOD DOLEZIL, Conductor

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SUN. AFT. JAN. 13 AT 3:30 — **HEIFETZ**

BURTON HOLMES REVEALING STORIES OF TRAVEL
FRIDAY NIGHTS—SATURDAY MATS. FROM JAN. 11 to FEB. 9
THREE NEW TRAVEL REVUES ALSO IN COLOR AND MOTION
FEATURING PRESENT-DAY **SPAIN**
THE IRISH FREE STATE **SIAM**—LAND OF CHANG

Course Tickets—All 5 Tours—Now. Prices 6.00, 4.00, 2.50

HDV DEC 30

SYMPHONY HALL
TOMORROW'S CONCERT BY
HOROWITZ
CANCELLED
SPECIAL MAT. 3:30—TONIGHT 8:30
THE END OF ST. PETERSBURG
SAT. AT 2:30
PRAGUE TEACHER'S CHORUS
METOD DOLEZIL—Conductor
"THE PARAGON OF CHORUSES"
SUN. AFT., JAN. 6, AT 3:30
WERRENRATH
SUN. AFT., JAN. 13, AT 3:30
HEIFETZ

HER SAN 3

SYMPHONY HALL
Tonight 8.30, Tom'w Aft. 2.30
"THE END OF ST. PETERSBURG"
Supreme Achievement of Screen Art
MIDNITE SHOW Tonight 11.45 Fun, Favors, Songs
Del Castillo in a New Yearologue
NO ADVANCE IN PRICES
ALL SEATS RESERVED
Mat. 50-75-1.00. Eve. 50-75-$1-$1.50
THURS. AFT. at 3.30
HOROWITZ
SAT AFT., JAN. 5, at 2.30
PRAGUE TEACHERS' CHORUS
METOD DOLEZIL, Conductor
"THE PARAGON OF CHORUSES"
SUN. AFT., JAN. 6, at 3.30
WERRENRATH

TRANS DEC 31

SYMPHONY HALL
"Columns could be written of the virtues of this picture
a large audience . . . held spellbound."—Herald—W. E. G.
". . . freshness of a new discovery of the screen."
—Transcript—E. F. M.
". . . it has color, form and beauty . . ."
—Globe—Marjory Adams.
". . . marvelous conception of mob psychology . . ."
—Post—Prunella Hall.
". . . it is a photographic gem . . ."
—Traveler—Helen Eager.
THE END OF ST. PETERSBURG
Twice Daily 2:30-8:30, Seats Reserved
MAT. 50c, 75c, $1—EVE. 50c, 75c, $1, $1.50

AMER JAN 2

SYMPHONY HALL
Special Mat. at 3:30—Tonight 8:30
'The End of St. Petersburg'

SYMPHONY HALL
TOMORROW'S CONCERT BY
HOROWITZ
CANCELLED
Special Mat. 3:30—Tonight 8:30
The End of St. Petersburg
SAT. AT 2:30
PRAGUE TEACHERS' CHORUS
METOD DOLEZIL, Conductor
"The Paragon of Choruses"
SUN. AFT., JAN. 6, AT 3:30
WERRENRATH
SUN. AFT., JAN. 13, AT 3:30
HEIFETZ

GLOBE JAN 3

SYMPHONY HALL
TODAY'S CONCERT BY
HOROWITZ
CANCELLED
SPECIAL MAT. 3.30—TONIGHT 8.30
THE END OF ST. PETERSBURG
SAT. AT 2.30
PRAGUE TEACHERS' CHORUS
METOD DOLEZIL, Conductor
"THE PARAGON OF CHORUSES"
SUN. AFT., JAN. 6, at 3.30
WERRENRATH
SUN. AFT., JAN. 13, at 3.30
HEIFETZ

TRANS JAN 3

SYMPHONY HALL
TOMORROW'S CONCERT BY
HOROWITZ
CANCELLED
SPECIAL MAT. 3:30—TONIGHT 8:30
THE END OF ST. PETERSBURG
SAT. AT 2:30
PRAGUE TEACHER'S CHORUS
METOD DOLEZIL—Conductor
"THE PARAGON OF CHORUSES"
SUN. AFT., JAN. 6, AT 3:30
WERRENRATH
SUN. AFT., JAN. 13, AT 3:30
HEIFETZ

HER JAN 3

SYMPHONY HALL
TOMORROW'S CONCERT BY
HOROWITZ
CANCELLED
Special Mat. 3:30—Tonight 8:30
THE END OF ST. PETERSBURG
SAT. AT 2:30
PRAGUE TEACHERS' CHORUS
METOD DOLEZIL, CONDUCTOR
"The Paragon of Choruses"
SUN. AFT., JAN. 6, AT 3:30
WERRENRATH
Sun. Aft., Jan. 13, at 3:30
HEIFETZ

POST JAN 3

SYMPHONY HALL
THE END OF ST. PETERSBURG LAST 3 DAYS
Special Mat. Sat. 5.30 P.M.
TOMORROW 2.30 P. M.
Only Boston Concert by
PRAGUE TEACHERS' CHORUS
Metod Dolezil, Conductor—60 Male Voices
TICKETS $1-$3
THIS SUNDAY AT 3.30
WERRENRATH
SUNDAY, JAN. 13, at 3.30
HEIFETZ

Burton Holmes
REVEALING TRAVEL REVUES
FIVE FRIDAY EVES. SATURDAY MATS.
WILL BEGIN JAN. 11-12
FIVE GLORIOUSLY PICTURED NEW SCREEN TOURS
MADRID—MOORISH SPAIN
MOTORING THRU SPAIN
IRELAND—SIAM
COURSE TICKETS (All 5 Tours) NOW
PRICES 6.00, 4.00, 2.50

TRANS JAN 4

SYMPHONY HALL
Special Mat. 3:30—Tonight 8:30
THE END OF ST. PETERSBURG

AMER JAN 3

SYMPHONY HALL
"THE END OF ST. PETERSBURG" LAST 3 DAYS
SPECIAL MAT. SAT. 5:30 P. M.
SUN. JAN. 13 AT 3:30
WERRENRATH

Burton Holmes
REVEALING TRAVEL REVUES
FIVE FRIDAY EVES. SATURDAY MATS.
WILL BEGIN JAN. 11-12
FIVE GLORIOUSLY PICTURED NEW SCREEN TOURS
MADRID—MOORISH SPAIN
MOTORING THRU SPAIN
IRELAND—SIAM
COURSE TICKETS (All 5 Tours) NOW
PRICES 6.00, 4.00, 2.50

TRAV JAN 4

SYMPHONY HALL
"THE END OF ST. PETERSBURG" LAST 3 DAYS
Special MAT. SAT., 5:30 P. M.
Tomorrow 2:30 P. M. Only Boston Concert by the
PRAGUE TEACHER'S CHORUS
Metod Dolezil, Conductor—60 Male Voices
Tickets $1—$3
THIS SUN. AT 3:30
WERRENRATH
SUN., JAN. 13, AT 3:30
HEIFETZ

Burton Holmes
REVEALING TRAVEL REVUES
FIVE FRIDAY EVES. SATURDAY MATS.
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FIVE GLORIOUSLY PICTURED NEW SCREEN TOURS
MADRID—MOORISH SPAIN
MOTORING THRU SPAIN
IRELAND—SIAM
COURSE TICKETS (All 5 Tours) NOW
PRICES 6.00, 4.00, 2.50

HER JAN 4

SYMPHONY HALL
Special Mat. 3:30—Tonight 8:30
'The End of St. Petersburg'
LAST 3 DAYS
SPECIAL MAT. SATURDAY 5:30

ADV JAN 4

SYMPHONY HALL
TODAY 2:30—TONIGHT 8:30
"THE END OF ST. PETERSBURG"
Supreme Achievement of Screen Art
Midnight Show TONIGHT 11:45 Fun, Favors, Songs
Del Castillo in a New Yearologue
NO ADVANCE IN PRICES
ALL SEATS RESERVED
Mat. 50-75-1.00. Eve. 50-75-1.00-1.50

HDV DEC $1

SYMPHONY HALL
"Columns could be written of the virtues of this picture . . . a large audience . . . held spellbound."
—Herald—W. E. G.
". . . freshness of a new discovery of the screen."
—Transcript—E. F. M.
". . . it has color, form and beauty . . ."
—Globe—Marjory Adams.
". . . . marvelous conception of mob psychology . . ."
Post—Prunella Hall.
". . . it is a photographic gem . . ."
—Traveler—Helen Eager.
THE END OF ST. PETERSBURG
Twice Daily 2:30-8:30 Seats Reserved
MAT. 50c, 75c, $1—EVE. 50c, 75c, $1, $1.50

TRAV JAN 2

SYMPHONY HALL
"Columns could be written of the virtues of this picture . . . a large audience . . . held spellbound."
—Herald—W. E. G.
". . . freshness of a new discovery of the screen."
—Transcript—E. F. M.
". . . it has color, form and beauty . . ."
—Globe—Marjory Adams.
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Post—Prunella Hall.
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THE END OF ST. PETERSBURG
Twice Daily 2:30-8:30 Seats Reserved
MAT. 50c, 75c, $1—EVE. 50c, 75c, $1, $1.50
Tomorrow's Concert by
HOROWITZ
CANCELLED
SAT. AFT. AT 2:30

PRAGUE TEACHERS CHORUS
METOD DOLEZIL—Conductor
NEXT SUN. AT 3:30
WERRENRATH

TRANSCRIPT JAN 2

SYMPHONY HALL
SPECIAL MAT. 3:30—TONIGHT 8:30
THE END OF ST. PETERSBURG

TRAV JAN 3

SYMPHONY HALL
"THE END OF ST. PETERSBURG" LAST 3 DAYS
Special Mat. Sat. 5:30 P. M.
SUN., JAN. 13 AT 3:30
WERRENRATH

Burton Holmes
REVEALING TRAVEL REVUES
FIVE FRIDAY EVES. SATURDAY MATS.
WILL BEGIN JAN. 11-12
FIVE GLORIOUSLY PICTURED NEW SCREEN TOURS
MADRID—MOORISH SPAIN
MOTORING THRU SPAIN
IRELAND—SIAM
COURSE TICKETS (All 5 Tours) NOW
PRICES 6.00, 4.00, 2.50

AMER JAN 4

[120]

SYMPHONY HALL
TODAY—2:30
Only Boston Concert by the
PRAGUE TEACHER'S CHORUS
Metod Doležil, Conductor—60 Male Voices
Tickets $1—$3

"THE END OF ST. PETERSBURG" LAST 2 DAYS
Special MAT. TODAY, 5:30 P. M.

THIS SUN. AT 3:30
WERRENRATH

HER JAN 5

SYMPHONY HALL
"THE END OF ST. PETERSBURG" LAST 2 DAYS
Special MAT. TODAY 5:30 P. M.

TOMORROW AT 3:30
WERRENRATH

SUN., JAN. 13, AT 3:30
HEIFETZ

NEXT WED., JAN. 9, AT 8:15
DOROTHY
SPEARE
Assisted by Boston Sinfonietta
ARTHUR FIEDLER, Conductor

TRAV JAN 5

SYMPHONY HALL
"The End of St. Petersburg" LAST 2 DAYS
Special MAT. TODAY, 5:30 P. M.

TOMORROW AT 3:30
WERRENRATH

SUN., JAN. 13, AT 3:30
HEIFETZ

NEXT WED., JAN. 9, AT 8:15
DOROTHY
SPEARE
Assisted by Boston Sinfonietta
ARTHUR FIEDLER—Conductor

HER JAN 5

SYMPHONY HALL
TOMORROW AT 8:15
DOROTHY
SPEARE
SOPRANO
Assisted by Boston Sinfonietta
ARTHUR FIEDLER, Conductor

THIS FRI. EVE. SAT. MAT. JAN. 11-12
THE **GLORIES** of **MADRID**
A NEW VIVIDLY FILMED TRAVEL REVUE BY
BURTON HOLMES
TODAY IN THE SPANISH CAPITAL
PRICES 1.50, 1.00 and 50c

NEXT SUN., JAN. 13, at 3.30
HEIFETZ

TRANS JAN 8

SYMPHONY HALL
TOMORROW AT 8:15
DOROTHY
SPEARE
Assisted by Boston Sinfonietta
ARTHUR FIEDLER, Conductor

THIS FRI. EVE. SAT. MAT. JAN. 11-12
THE **GLORIES** of **MADRID**
A NEW VIVIDLY FILMED TRAVEL REVUE BY
BURTON HOLMES
TODAY IN THE SPANISH CAPITAL
PRICES 1.50, 1.00 and 50c

NEXT SUN., JAN. 13, AT 3:30
HEIFETZ

TRAV JAN 8

SYMPHONY HALL

TOM'W 3.30	**WERRENRATH**
TONIGHT 8.30 LAST SHOWING TOM'W EVE.	**THE END OF ST. PETERSBURG**
WED. EVE. JAN. 9 AT 8.15	**DOROTHY SPEARE** Assisted by Boston Sinfonietta—ARTHUR FIEDLER, Conductor
SUN. AFT. JAN. 13 AT 3.30	**HEIFETZ**
SUN. AFT. JAN. 20 AT 3.30	**GIESEKING**
SUN. AFT. JAN. 27 AT 3.30	LAWRENCE **TIBBETT** First Boston Appearance of Sensational American Singer

5 TUESDAY CONCERTS AT 3 P.M. FEB. 5-26, MARCH 12, APRIL 2-23
BOSTON SYMPHONY ORCHESTRA SERGE KOUSSEVITZKY Conductor
A Few Season Tickets Available $4, $6, $9, $12

BURTON HOLMES FRI. EVE. SAT. MAT. JAN. 11-12
VIVIDLY PICTURED NEW TRAVEL REVUE
THE **GLORIES** OF **MADRID**
THIS YEAR OF GRACE IN THE SPANISH CAPITAL
Season Tickets Now Selling—Single Sale Opens Tuesday

TRANS JAN 5

SYMPHONY HALL

TODAY 3:30	**WERRENRATH**
TONIGHT LAST SHOWING	**THE END OF ST. PETERSBURG**
WED. EVE. JAN. 9 AT 8:15	**DOROTHY SPEARE** Assisted by Boston Sinfonietta—ARTHUR FIELDER, Conductor
SUN. AFT. JAN. 13 AT 3:30	**HEIFETZ**
SUN. AFT. JAN. 20 AT 3:30	**GIESEKING**
SUN. AFT. JAN. 27 AT 3:30	LAWRENCE **TIBBETT** First Boston Appearance of Sensational American Singer

BURTON HOLMES FRI. EVE. SAT. MAT. JAN. 11-12
VIVIDLY PICTURED NEW TRAVEL REVUE
THE **GLORIES** OF **MADRID**
THIS YEAR OF GRACE IN THE SPANISH CAPITAL
Season Tickets Now Selling—Single Sale Opens Tuesday

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BOSTON SYMPHONY ORCHESTRA SERGE KOUSSEVITZKY Conductor
A Few Season Tickets Available, $4, $6, $9, $12

GLOBE JAN 6

SYMPHONY HALL
TOMORROW AT 8:15
DOROTHY
SPEARE
Assisted by Boston Sinfonietta
ARTHUR FIEDLER, Conductor

THIS FRI. EVE. SAT. MAT. JAN. 11-12
THE **GLORIES** of **MADRID**
A NEW VIVIDLY FILMED TRAVEL REVUE BY
BURTON HOLMES
TODAY IN THE SPANISH CAPITAL
PRICES 1.50, 1.00 and 50c

NEXT SUN., JAN. 13, AT 3:30
HEIFETZ

AMER JAN 8

SYMPHONY HALL
NEXT SUN., JAN. 13, AT 3:30
HEIFETZ
SUN. AFT., JAN. 20 AT 3:30
GIESEKING
SUN. JAN. 27 AT 3:30
TIBBETT

GLOBE JAN 8

SYMPHONY HALL
This Fri. Eve. Sat. Mat.
Jan. 11-12
The **GLORIES** of **MADRID**
A NEW VIVIDLY FILMED TRAVEL REVUE BY
BURTON HOLMES
Today in the Spanish Capital
PRICES 1.50, 1.00 and 50c

NEXT SUN., JAN. 13, AT 3:30
HEIFETZ

MONITOR JAN 8

SYMPHONY HALL

TODAY 3:30	**WERRENRATH**
TONIGHT LAST SHOWING	**THE END OF ST. PETERSBURG**
WED. EVE. JAN. 9 AT 8:15	**DOROTHY SPEARE** Assisted by Boston Sinfonietta—ARTHUR FIEDLER, Cond.
SUN. AFT. JAN. 13 AT 3:30	**HEIFETZ**
SUN. AFT. JAN. 20 AT 3:30	**GIESEKING**
SUN. AFT. JAN. 27 AT 3:30	LAWRENCE **TIBBETT** First Boston Appearance of Sensational American Singer

BURTON HOLMES FRI. EVE. SAT. MAT. JAN. 11-12
VIVIDLY PICTURED NEW TRAVEL REVUE
THE **GLORIES** OF **MADRID**
THIS YEAR OF GRACE IN THE SPANISH CAPITAL
Season Tickets Now Selling—Single Sale Opens Tuesday

5 TUESDAY CONCERTS AT 3 P. M., FEB. 5-26, MARCH 12, APRIL 2-23
BOSTON SYMPHONY ORCHESTRA SERGE KOUSSEVITZKY Conductor
A Few Season Tickets Available $4, $6, $9, $12

ADV JAN 6

SYMPHONY HALL

TODAY 3:30	**WERRENRATH**
TONIGHT LAST SHOWING	**THE END OF ST. PETERSBURG**
WED. EVE. JAN. 9 AT 8:15	**DOROTHY SPEARE** Assisted by Boston Sinfonietta—ARTHUR FIEDLER, Conductor
SUN. AFT. JAN. 13 AT 3:30	**HEIFETZ**
SUN. AFT. JAN. 27 AT 3:30	LAWRENCE **TIBBETT** First Boston Appearance of Sensational American Singer

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BOSTON SYMPHONY ORCHESTRA SERGE KOUSSEVITZKY CONDUCTOR
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BURTON HOLMES FRI. EVE. SAT. MAT. JAN. 11-12
VIVIDLY PICTURED NEW TRAVEL REVUE
THE **GLORIES** OF **MADRID**
THIS YEAR OF GRACE IN THE SPANISH CAPITAL
Season Tickets Now Selling—Single Sale Opens Tuesday

POST JAN 6

SYMPHONY HALL
TOMORROW AT 8:15
DOROTHY
SPEARE
Assisted by Boston Sinfonietta
ARTHUR FIEDLER, Conductor

THIS FRI. EVE. SAT. MAT. JAN. 11-12
THE **GLORIES** of **MADRID**
A NEW VIVIDLY FILMED TRAVEL REVUE BY
BURTON HOLMES
TODAY IN THE SPANISH CAPITAL
PRICES 1.50, 1.00 and 50c

NEXT SUN., JAN. 13, AT 3:30
HEIFETZ

HER JAN 8

SYMPHONY HALL
TOMORROW AT 8:15
DOROTHY
SPEARE
Assisted by Boston Sinfonietta
ARTHUR FIEDLER, Conductor

THIS FRI. EVE. SAT. MAT. JAN. 11-12
THE **GLORIES** of **MADRID**
A NEW VIVIDLY FILMED TRAVEL REVUE BY
BURTON HOLMES
TODAY IN THE SPANISH CAPITAL
PRICES 1.50, 1.00 and 50c

NEXT SUN., JAN. 13, AT 3:30
HEIFETZ

POST JAN 8

SYMPHONY HALL

TONIGHT 8:15 — **DOROTHY SPEARE**
Assisted by Boston Sinfonietta—Arthur Fiedler, Conductor

NEXT SUN. AT 3:30 — **HEIFETZ**

SUN. AFT., JAN. 20, AT 3:30 — **GIESEKING**

SUN. AFT. JAN. 27, AT 3:30 — LAWRENCE **TIBBETT**
First Boston Appearance of Sensational American Singer

5 TUESDAY CONCERTS AT 3 P. M. FEB. 5-28, MARCH 12, APRIL 2-23

BOSTON SYMPHONY ORCHESTRA SERGE KOUSSEVITZKY Conductor

A Few Season Tickets Available $4, $6, $9, $12

HER JAN 9

SYMPHONY HALL

TOMORROW FRIDAY NIGHT
ALSO SAT. MAT. AT 2:15
BURTON HOLMES
FIRST BOSTON PRESENTATION OF HIS GLORIOUSLY PICTURED
TRAVEL REVUE
THE **GLORIES of MADRID**
PRICES 1.50, 1.00 and 50c
SUNDAY AT 3:30
HEIFETZ

POST JAN 10

SYMPHONY HALL

TOMORROW FRIDAY NIGHT
ALSO SAT. MAT. AT 2:15
BURTON HOLMES
FIRST BOSTON PRESENTATION OF HIS GLORIOUSLY PICTURED
TRAVEL REVUE
THE **GLORIES of MADRID**
PRICES $1.50 1.00 and 50c
SUNDAY AT 3.30
HEIFETZ

TRANS JAN 10

SYMPHONY HALL

TOMORROW FRIDAY NIGHT
ALSO SAT. MAT. AT 2:15
BURTON HOLMES
FIRST BOSTON PRESENTATION OF HIS GLORIOUSLY PICTURED
TRAVEL REVUE
THE **GLORIES of MADRID**
PRICES 1.50, 1.00 and 50c
SUNDAY AT 3:30
HEIFETZ

ADV JAN 10

SYMPHONY HALL

TONIGHT 8.15 — **DOROTHY SPEARE**
Assisted by Boston Sinfoniette—Arthur Fiedler, Conductor

NEXT SUN. AT 3.30 — **HEIFETZ**

SUN. AFT. JAN. 20 AT 3.30 — **GIESEKING**

SUN. AFT. JAN. 27 AT 3.30 — LAWRENCE **TIBBETT**
First Boston Appearance of Sensational American Singer

5 TUESDAY CONCERTS at 3 P.M. FEB. 5-28, MARCH 12, APRIL 2-23

BOSTONSYMPHONY ORCHESTRA SERGE KOUSSEVITZKY Conductor

A Few Season Tickets Available $4, $6, $9, $12

TRANS JAN 9

SYMPHONY HALL

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ALSO SAT. MAT. AT 2:15
BURTON HOLMES
FIRST BOSTON PRESENTATION OF HIS GLORIOUSLY PICTURED
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SUNDAY AT 3:30
HEIFETZ

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PRICES 1.50, 1.00 and 50c
SUNDAY AT 3:30
HEIFETZ

TRAV JAN 10

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BURTON HOLMES
FIRST BOSTON PRESENTATION OF HIS GLORIOUSLY PICTURED
TRAVEL REVUE
THE **GLORIES of MADRID**
PRICES 1.50, 1.00 and 50c
SUNDAY AT 3:30
HEIFETZ

HER JAN 10

SYMPHONY HALL

TONIGHT AT 8:15
AND TOMORROW (SAT.) at 2:15
BURTON HOLMES
VIVIDLY FILMED TRAVEL REVUE
THE **GLORIES of MADRID**
TODAY IN THE SPANISH CAPITAL
PRICES 1.50, 1.00 and 50c
SUNDAY AT 3:30
HEIFETZ

HER JAN 11

SYMPHONY HALL

TONIGHT AT 8:15
AND TOMORROW (SAT.) at 2:15
BURTON HOLMES
VIVIDLY FILMED TRAVEL REVUE
THE **GLORIES of MADRID**
TODAY IN THE SPANISH CAPITAL
PRICES 1.50, 1.00 and 50c
SUNDAY AT 3:30
HEIFETZ

GLOBE JAN 11

SYMPHONY HALL

TONIGHT AT 8:15
AND TOMORROW (SAT.) at 2:15
BURTON HOLMES
VIVIDLY FILMED TRAVEL REVUE
THE **GLORIES of MADRID**
TODAY IN THE SPANISH CAPITAL
PRICES 1.50, 1.00 and 50c
SUNDAY AT 3:30
HEIFETZ

POST JAN 11

SYMPHONY HALL

TODAY AT 2:15
BURTON HOLMES
VIVIDLY REVEALING PICTURIZATION
THE **GLORIES of MADRID**
PRICES 1.50, 1.00 and 50c
FRIDAY EVE. SATURDAY MAT. **JAN. 18-19**
IN MOORISH SPAIN
ANDALUSIA and ALHAMBRA
TOMORROW 3:30
HEIFETZ

GLOBE JAN 12

SYMPHONY HALL

TODAY AT 2:15
BURTON HOLMES
VIVIDLY REVEALING PICTURIZATION
THE **GLORIES of MADRID**
PRICES 1.50, 1.00 and 50c
FRIDAY EVE SATURDAY MAT. **JAN. 18-19**
IN MOORISH SPAIN
ANDALUSIA and ALHAMBRA
TOMORROW 3:30
HEIFETZ

HER JAN 12

SYMPHONY HALL

TODAY AT 2:15
BURTON HOLMES
VIVIDLY REVEALING PICTURIZATION
THE **GLORIES of MADRID**
PRICES 1.50, 1.00 and 50c
FRIDAY EVE. SATURDAY MAT. **JAN. 18-19**
IN MOORISH SPAIN
ANDALUSIA and ALHAMBRA
TOMORROW 3:30
HEIFETZ

POST JAN 12

SYMPHONY HALL

TOMORROW AT 3.30 — **HEIFETZ**

NEXT SUN. JAN. 20 AT 3.30 — **GIESEKING**

SUN. AFT. JAN. 27 AT 3.30 — LAWRENCE **TIBBETT**
First Boston Appearance of Sensational American Singer

TUES. EVE., JAN. 29, AT 8.15 — **ST. OLAF CHOIR**

SUN. AFT., FEB. 3, at 3.30 — **RACHMANINOFF**

5 TUESDAY CONCERTS at 3 P.M. FEB. 5-28, MARCH 12, APRIL 2-23

BOSTON SYMPHONY ORCHESTRA SERGE KOUSSEVITZKY Conductor
A Few Season Tickets Available $4, $6, $9, $12

BURTON HOLMES FRIDAY EVE. SATURDAY MAT. **JAN. 18-19** In MOORISH **SPAIN**
ANDALUSIA —AND THE— ALHAMBRA
SEVILLE TO GRANADA
CADIZ—CORDOVA—JEREZ
LA RABIDA—PALOS
TICKETS NOW SELLING—$1.50, $1.00 and 50c

TRANS JAN 17

SYMPHONY HALL
SUN., JAN. 20, at 3.30 — **GIESEKING**
SUN., JAN. 27, at 3.30 — **TIBBETT**
SUN., FEB. 3, at 3.30 — **RACHMANINOFF**

TRANS JAN 16

SYMPHONY HALL

TOMORROW EVE. AT 8:15
ALSO SAT. (MAT.) AT 2:30
BURTON HOLMES
REVEALING TRAVEL REVUES
IN MOORISH **SPAIN**
ANDALUSIA AND ALHAMBRA
VIVIDLY FILMED
TICKETS 1.50, 1.00 and 50c
Sunday at 3:30
GIESEKING
Sun. Aft., Jan. 27, at 3:30
TIBBETT
Sun. Aft., Feb. 3, at 3:30
RACHMANINOFF

GLOBE JAN 17

SYMPHONY HALL

TOMORROW EVE. AT 8:15
ALSO SAT. (MAT.) AT 2:30
BURTON HOLMES
REVEALING TRAVEL REVUES
IN MOORISH **SPAIN**
ANDALUSIA AND ALHAMBRA
VIVIDLY FILMED
TICKETS 1.50, 1.00 and 50c
SUNDAY AT 3:30
GIESEKING
SUN. AFT., JAN. 27, at 3:30
TIBBETT
SUN. AFT., FEB. 3, at 3:30
RACHMANINOFF

HER JAN 17

SYMPHONY HALL

TOMORROW EVE. AT 8:15
ALSO SAT. (MAT.) AT 2:30
BURTON HOLMES
REVEALING TRAVEL REVUES
IN MOORISH **SPAIN**
ANDALUSIA AND ALHAMBRA
VIVIDLY FILMED
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GIESEKING
SUN. AFT., JAN. 27, at 3:30
TIBBETT
SUN. AFT., FEB. 3, at 3:30
RACHMANINOFF

ROST JAN 17

SYMPHONY HALL
TOMORROW 3:30
HEIFETZ
NEXT SUN. JAN. 20 AT 3:30
GIESEKING
SUN. JAN. 27 AT 3:30
TIBBETT
SUN. FEB. 3 AT 3:30
RACHMANINOFF

TRAV JAN 12

SYMPHONY HALL

TONIGHT 8:15 — **DOROTHY SPEARE**
Assisted by Boston Sinfonietta—Arthur Fiedler, Conductor

NEXT SUN. AT 3:30 — **HEIFETZ**

SUN. AFT., JAN. 20, AT 3:30 — **GIESEKING**

SUN. AFT., JAN. 27, AT 3:30 — LAWRENCE **TIBBETT**
First Boston Appearance of Sensational American Singer

5 TUESDAY CONCERTS AT 3 P. M. FEB. 5-28, MARCH 12, APRIL 2-23

BOSTON SYMPHONY ORCHESTRA SERGE KOUSSEVITZKY Conductor

A Few Season Tickets Available $4, $6, $9, $12

HER JAN 9

SYMPHONY HALL

TOMORROW FRIDAY NIGHT
ALSO SAT. MAT. AT 2:15
BURTON HOLMES
FIRST BOSTON PRESENTATION OF HIS GLORIOUSLY PICTURED TRAVEL REVUE
THE **GLORIES** of **MADRID**
PRICES 1.50, 1.00 and 50c

SUNDAY AT 3:30
HEIFETZ

POST JAN 10

SYMPHONY HALL

TOMORROW FRIDAY NIGHT
ALSO SAT. MAT. AT 2:15
BURTON HOLMES
FIRST BOSTON PRESENTATION OF HIS GLORIOUSLY PICTURED TRAVEL REVUE
THE **GLORIES** of **MADRID**
PRICES $1.50 1.00 and 50c

SUNDAY AT 3:30
HEIFETZ

TRANS JAN 10

SYMPHONY HALL

TOMORROW FRIDAY NIGHT
ALSO SAT. MAT. AT 2:15
BURTON HOLMES
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HER JAN 10

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TONIGHT AT 8:15
AND TOMORROW (SAT.) at 2:15
BURTON HOLMES
VIVIDLY FILMED TRAVEL REVUE
THE **GLORIES** of **MADRID**
TODAY IN THE SPANISH CAPITAL
PRICES 1.50, 1.00 and 50c

SUNDAY AT 3:30
HEIFETZ

HER JAN 11

SYMPHONY HALL

TONIGHT AT 8:15
AND TOMORROW (SAT.) at 2:15
BURTON HOLMES
VIVIDLY FILMED TRAVEL REVUE
THE **GLORIES** of **MADRID**
TODAY IN THE SPANISH CAPITAL
PRICES 1.50, 1.00 and 50c

SUNDAY AT 3:30
HEIFETZ

GLOBE JAN 11

SYMPHONY HALL

TONIGHT AT 8:15
AND TOMORROW (SAT.) at 2:15
BURTON HOLMES
VIVIDLY FILMED TRAVEL REVUE
THE **GLORIES** of **MADRID**
TODAY IN THE SPANISH CAPITAL
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HEIFETZ

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TODAY AT 2:15
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VIVIDLY REVEALING PICTURIZATION
THE **GLORIES** of **MADRID**
PRICES 1.50, 1.00 and 50c
FRIDAY EVE. SATURDAY MAT. **JAN. 18-19**
IN MOORISH SPAIN
ANDALUSIA and ALHAMBRA

TOMORROW 3:30
HEIFETZ

GLOBE JAN 12

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GIESEKING

SUN. AFT., JAN. 27, AT 3:30
TIBBETT

SUN. AFT., FEB. 3, AT 3:30
RACHMANINOFF

POST JAN 17

SYMPHONY HALL

TOMORROW AT 3.30 — **HEIFETZ**

NEXT SUN. JAN. 20 AT 3.30 — **GIESEKING**

SUN. AFT. JAN. 27 AT 3.30 — LAWRENCE **TIBBETT**
First Boston Appearance of Sensational American Singer

TUES. EVE., JAN. 29, AT 8.15 — **ST. OLAF CHOIR**

SUN. AFT., FEB. 3, at 3.30 — **RACHMANINOFF**

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BOSTON SYMPHONY ORCHESTRA SERGE KOUSSEVITZKY Conductor
A Few Season Tickets Available $4, $6, $9, $12

BURTON HOLMES FRIDAY EVE. SATURDAY MAT. **JAN. 18-19** In MOORISH **SPAIN**
ANDALUSIA —AND THE— ALHAMBRA
SEVILLE TO GRANADA
CADIZ—CORDOVA—JEREZ
LA RABIDA—PALOS
TICKETS NOW SELLING—$1.50, $1.00 and 50c

TRANS JAN 12

SYMPHONY HALL
SUN., JAN. 20, at 3.30
GIESEKING
SUN., JAN. 27, at 3.30
TIBBETT
SUN., FEB. 3, at 3.30
RACHMANINOFF

TRANS JAN 16

SYMPHONY HALL

TOMORROW EVE. AT 8:15
ALSO SAT. (MAT.) AT 2:30
BURTON HOLMES
REVEALING TRAVEL REVUES
IN MOORISH **SPAIN**
ANDALUSIA AND ALHAMBRA
VIVIDLY FILMED
TICKETS 1.50, 1.00 and 50c

Sunday at 3:30
GIESEKING
Sun. Aft., Jan. 27, at 3:30
TIBBETT
Sun. Aft., Feb. 3, at 3:30
RACHMANINOFF

GLOBE JAN 17

SYMPHONY HALL
TOMORROW 3:30
HEIFETZ
NEXT SUN. JAN. 20 AT 3:30
GIESEKING
SUN. JAN. 27 AT 3:30
TIBBETT
SUN. FEB. 3 AT 3:30
RACHMANINOFF

TRAV JAN 12

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HER JAN 13

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TICKETS NOW SELLING—$1.50, $1.00 and 50c

POST JAN 13

SYMPHONY HALL

TONIGHT AT 8:15
TOMORROW, SAT. (MAT), at 2:30

BURTON HOLMES

MOTORING THRU **SPAIN**

GIBRALTAR TO PYRENEES
VIVID, REVEALING, COLORFUL
PRICES 1.50, 1.00, 50c

SUNDAY AT 3:30
GIESEKING

NEXT SUN., JAN. 27, at 3:30
TIBBETT

GLOBE JAN 18

SYMPHONY HALL

TONIGHT AT 8.15
AND TOMORROW (SAT.) MAT. 2.30

BURTON HOLMES
REVEALING TRAVEL REVUE
In MOORISH **SPAIN**
VIVIDLY FILMED
ANDALUSIA AND ALHAMBRA
TICKETS—1.50, 1.00 and 50c

SUNDAY AT 3.30
GIESEKING

NEXT SUN. JAN. 27 at 3.30
TIBBETT

TRANS JAN 18

SYMPHONY HALL

TONIGHT AT 8:15
AND TOMORROW (SAT.) MAT. 2:30

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REVEALING TRAVEL REVUE
IN MOORISH **SPAIN**
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POST JAN 18

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First Boston Appearance of Sensational American Singer

TUES. EVE., JAN. 29, AT 8.15 — **ST. OLAF CHOIR**

SUN. AFT., FEB. 3, at 3.30 — **RACHMANINOFF**

SUN. AFT FEB. 17, AT 3.30 — **SANROMA**

SUN. AFT., FEB. 24, AT 3.30 — **SPALDING**

5 TUESDAY CONCERTS AT 3 P.M. FEB. 5-26, MARCH 12, APRIL 2-23

BOSTON SYMPHONY ORCHESTRA SERGE KOUSSEVITZKY Conductor

A Few Season Tickets Available $4, $6, $9, $12

BURTON HOLMES FRI. EVE. SAT. MAT. **Jan. 25 - 26**

MOTORING THRU **SPAIN** GIBRALTAR TO THE PYRENEES

VIVID—REVEALING—COLORFUL

TICKETS NOW SELLING—1.50, 1.00 and 50c

Mail Orders Filled Promptly—Checks to Symphony Hall

GLOBE JAN 13

SYMPHONY HALL

TODAY AT 3:30 — **GIESEKING**

NEXT SUN., JAN. 27, AT 3:30 — LAWRENCE **TIBBETT**
First Boston Appearance of Sensational American Singer

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SUN. AFT., FEB. 17, AT 3:30 — **SANROMA**

SUN. AFT., FEB. 24, AT 3:30 — **SPALDING**

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BOSTON SYMPHONY ORCHESTRA SERGE KOUSSEVITZKY Conductor

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BURTON HOLMES FRI. EVE. SAT. MAT. **JAN. 25-26**

MOTORING THRU **SPAIN** GIBRALTAR TO THE PYRENEES

VIVID—REVEALING—COLORFUL

TICKETS NOW SELLING—1.50, 1.00 and 50c

Mail Orders Filled Promptly—Checks to Symphony Hall

ADV JAN 20

SYMPHONY HALL

TOMORROW AT 3:30
GIESEKING

NEXT SUN., JAN. 27, AT 3:30
TIBBETT

SUN. AFT., FEB. 3, AT 3:30
Rachmaninoff

5 Tues. Concerts at 3 P. M.
FEB. 5-26, MAR. 12, APRIL 2-23

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Cond.

A few season tickets at $4, $6, $9, $12

MONITOR JAN 19

SYMPHONY HALL

TOMORROW AT 3:30
GIESEKING

NEXT SUN., JAN. 27, AT 3:30
TIBBETT

TUES., EVE., JAN. 29, AT 8:15
ST. OLAF CHOIR

SUN. AFT., FEB. 3, AT 3:30
RACHMANINOFF

SUN. AFT., FEB. 10, AT 3:30
SANROMA

TRANS JAN 19

SYMPHONY HALL

TODAY AT 2:30
ONLY TIME

BURTON HOLMES
IN MOORISH **SPAIN**
ANDALUSIA AND ALHAMBRA
VIVIDLY FILMED
TICKETS—1.50, 1.00 and 50c

POST JAN 19

SYMPHONY HALL

TODAY AT 3:30
GIESEKING

NEXT SUN., JAN. 27, AT 3:30
TIBBETT

TUES. EVE., JAN. 29, AT 8:15
ST. OLAF CHOIR

SUN. AFT., FEB. 3, AT 3:30
RACHMANINOFF

ADV JAN 20

SYMPHONY HALL

NEXT SUN., JAN. 27, at 3.30
TIBBETT

SUN., FEB. 3, at 3.30
RACHMANINOFF

TRANS JAN 20

SYMPHONY HALL

NEXT SUN., JAN. 27 AT 3:30
TIBBETT

SUN., FEB. 3 AT 3:30
RACHMANINOFF

POST JAN. 22

SYMPHONY HALL

TODAY AT 2:30
ONLY TIME

BURTON HOLMES
IN MOORISH **SPAIN**
ANDALUSIA AND ALHAMBRA
VIVIDLY FILMED
TICKETS 1.50, 1.00 and 50c

GLOBE JAN 19

SYMPHONY HALL

TODAY AT 3:30 — **HEIFETZ**

NEXT SUN., JAN. 20, AT 3:30 — **GIESEKING**

SUN. AFT., JAN. 27, AT 3:30 — LAWRENCE **TIBBETT**
First Boston Appearance of Sensational American Singer

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SUN. AFT., FEB. 3, AT 3:30 — **RACHMANINOFF**

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BOSTON SYMPHONY ORCHESTRA SERGE KOUSSEVITZKY Conductor

A Few Season Tickets Available $4, $6, $9, $12

BURTON HOLMES FRIDAY EVE. SATURDAY MAT. **JAN. 18-19** IN MOORISH **SPAIN**

ANDALUSIA AND THE ALHAMBRA — SEVILLE TO GRANADA, CADIZ—CORDOVA—JEREZ, LA RABIDA—PALOS

TICKETS NOW SELLING—$1.50, $1.00 and 50c

HER JAN 13

SYMPHONY HALL

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NEXT SUN., JAN. 20, AT 3:30 — **GIESEKING**

SUN. AFT., JAN. 27, AT 3:30 — LAWRENCE **TIBBETT**
First Boston Appearance of Sensational American Singer

SUN. AFT., FEB. 3, AT 3:30 — **RACHMANINOFF**

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ADV JAN 13

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POST JAN 13

SYMPHONY HALL

TONIGHT AT 8:15
TOMORROW, SAT. (MAT), at 2:30

BURTON HOLMES

MOTORING THRU **SPAIN**

GIBRALTAR TO PYRENEES
VIVID, REVEALING, COLORFUL
PRICES 1.50, 1.00, 50c

SUNDAY AT 3:30 — **GIESEKING**

NEXT SUN., JAN. 27, at 3:30 — **TIBBETT**

CLOSE JAN 18

SYMPHONY HALL

TONIGHT AT 8.15
AND TOMORROW (SAT.) MAT. 2.30

BURTON HOLMES

REVEALING TRAVEL REVUE
In MOORISH **SPAIN**

VIVIDLY FILMED
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HER JAN 18

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SUN. AFT FEB. 17, AT 3.30 — **SANROMA**

SUN. AFT., FEB. 24, AT 3.30 — **SPALDING**

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HER JAN 20

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TRANS JAN 19

SYMPHONY HALL

TODAY AT 2:30
ONLY TIME

BURTON HOLMES

IN MOORISH **SPAIN**

ANDALUSIA AND ALHAMBRA
VIVIDLY FILMED
TICKETS—1.50, 1.00 and 50c

POST JAN 19

SYMPHONY HALL

TODAY AT 3:30 — **GIESEKING**

NEXT SUN., JAN. 27, AT 3:30 — **TIBBETT**

TUES. EVE., JAN. 29, AT 8:15 — **ST. OLAF CHOIR**

SUN. AFT., FEB. 3, AT 3:30 — **RACHMANINOFF**

ADV JAN 20

SYMPHONY HALL

NEXT SUN., JAN. 27, at 3.30 — **TIBBETT**

SUN., FEB. 3, at 3.30 — **RACHMANINOFF**

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SYMPHONY HALL

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5 Tues. Concerts at 3 P. M.
FEB. 5-26, MAR. 12, APRIL 2-23

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HER JAN 22

SYMPHONY HALL

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TIBBETT

SUN., FEB. 3, AT 3:30

RACHMANINOFF

TRAV JAN 22

SYMPHONY HALL

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TIBBETT

TUES. EVE. JAN. 29 at 8.15

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RACHMANINOFF

SUNDAY, FEB. 17 at 3.30

SANROMA

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Sunday at 3:30

TIBBETT

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RACHMANINOFF

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SANROMA

SUN. AFT., FEB. 17, at 3.30

SPALDING

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TONIGHT 8:15

ST. OLAF CHOIR

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RACHMANINOFF

POST JAN 29

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RACHMANINOFF

TRAV JAN 29

SYMPHONY HALL
Next Sunday, 3.30
RACHMANINOFF

TRANS JAN 30

SYMPHONY HALL
NEXT SUNDAY 3.30
RACHMANINOFF

GLOBE JAN 30

SYMPHONY HALL
NEXT SUNDAY 3:30
RACHMANINOFF

AMER JAN 30

SYMPHONY HALL
NEXT SUNDAY 3:30
RACHMANINOFF

TRAV JAN 30

SYMPHONY HALL
NEXT SUNDAY 3:30
RACHMANINOFF

POST JAN 30

SYMPHONY HALL
SUNDAY AT 3:30
RACHMANINOFF

POST JAN 31

SYMPHONY HALL
SUNDAY AT 3:30
RACHMANINOFF

HER JAN 31

SYMPHONY HALL
SUNDAY AT 3:30
RACHMANINOFF
SEATS FOR

GLOBE JAN 31

SYMPHONY HALL
SUNDAY AT 3:30
RACHMANINOFF

AMER JAN 31

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TRAV JAN 31

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SUNDAY AT 3:30
RACHMANINOFF

POST FEB 1

SYMPHONY HALL
SUNDAY at 3.30
RACHMANINOFF

TRANS FEB 1

SYMPHONY HALL
SUNDAY AT 3:30
RACHMANINOFF

TRAV FEB 1

SYMPHONY HALL
SUNDAY AT 3:30
RACHMANINOFF

AMER FEB 1

SYMPHONY HALL
TODAY AT 2:30
BURTON HOLMES
THE IRISH FREE STATE
THE IRELAND OF 1929
IN COLOR AND MOTION
Tickets $1.50, $1.00 & 50c
TOMORROW AT 3:30
RACHMANINOFF

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HER FEB 1

SYMPHONY HALL
TOMORROW AT 3:30
RACHMANINOFF

AMER FEB 2

SYMPHONY HALL
TOMORROW 3.30
RACHMANINOFF
Sunday, Feb. 17, at 3.30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
SUNDAY, FEB. 24, at 3.30
SPALDING
Opening Concert Tues. Series
FEB. 5 at 3 P.M.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
BACH—Brandenburg Concerto No. 4
MOZART—Jupiter Symphony
BEETHOVEN—"Eroica" Symphony
SINGLE TICKETS ON SALE
FRI. EVE. SAT. MAT. **FEB. 8-9**
LAST TIMES
BURTON HOLMES
A TRAVEL FANTASY
SIAM
LAND OF CHANG
TICKETS $1.50, $1.00, 50c

TRANS FEB 2

SYMPHONY HALL
TODAY 3:30
RACHMANINOFF
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GLOBE FEB 3

SYMPHONY HALL
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RACHMANINOFF
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TRANS FEB 4

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TONIGHT AT 8:15
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– LAST TIMES –
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GLOBE FEB 4

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SPALDING
Foremost American Violinist
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.

TRAV FEB 9

SYMPHONY HALL
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JESUS MARIA
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TRANS FEB 9

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POST FEB 10

[125]

SYMPHONY HALL
TONIGHT 8:15
ST. OLAF CHOIR
NEXT SUNDAY 3:30
RACHMANINOFF

HER JAN 29

SYMPHONY HALL
NEXT SUNDAY 3:30
RACHMANINOFF

TRAV JAN 29

SYMPHONY HALL
Next Sunday, 3.30
RACHMANINOFF

TRANS JAN 30

SYMPHONY HALL
NEXT SUNDAY 3.30
RACHMANINOFF

GLOBE JAN 30

SYMPHONY HALL
NEXT SUNDAY 3:30
RACHMANINOFF

AMER JAN 30

SYMPHONY HALL
NEXT SUNDAY 3:30
RACHMANINOFF

TRAV JAN 30

SYMPHONY HALL
NEXT SUNDAY 3:30
RACHMANINOFF

POST JAN 30

SYMPHONY HALL
SUNDAY AT 3:30
RACHMANINOFF

POST JAN 31

SYMPHONY HALL
SUNDAY AT 3:30
RACHMANINOFF

HER JAN 31

SYMPHONY HALL
SUNDAY AT 3:30
RACHMANINOFF
SEATS FOR

GLOBE JAN 31

SYMPHONY HALL
SUNDAY AT 3:30
RACHMANINOFF

AMER JAN 31

SYMPHONY HALL
SUNDAY AT
RACHMANINOFF

TRAV JAN 31

SYMPHONY HALL
TOMORROW EVE. 8.15
SAT. AFT. at 2.30
BURTON HOLMES
IRISH FREE STATE
THE IRELAND OF 1929
TICKETS $1.50, $1.00, 50c
SUNDAY at 3.30
RACHMANINOFF
SUNDAY, FEB. 17, at 8.30
SANROMA

TRANS JAN 31

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BEETHOVEN—"Eroica" Symphony
SINGLE TICKETS ON SALE

ADV FEB 3

SYMPHONY HALL
Opening Concert Tues. Series
TOMORROW at 3 P.M.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
BACH—Brandenburg Concerto No. 4
MOZART—Jupiter Symphony
BEETHOVEN—"Eroica" Symphony
SINGLE TICKETS ON SALE

TRANS FEB 4

SYMPHONY HALL
TONIGHT AT 8:15
TOMORROW AT 2:30
– LAST TIMES –
BURTON HOLMES
JUNGLE EPIC
SIAM
LAND OF CHANG
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GLOBE FEB 4

SYMPHONY HALL
TONIGHT AT 8:15
TOMORROW AT 2:30
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Sunday, Feb. 17, at 3:30
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Foremost American Violinist

HER FEB 4

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TONIGHT AT 8:15
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BURTON HOLMES
JUNGLE EPIC
SIAM
LAND OF CHANG
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POST FEB 4

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.

TRAV FEB 1

SYMPHONY HALL
Next Sunday, Feb. 17, at 3.3
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3.30
SPALDING
Foremost American Violinist
Sunday, March 3, at 3.30
GIGLI
Great Italian Tenor, Met. Opera Co.

TRANS FEB 9

SYMPHONY HALL
Next Sun., Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.

POST FEB 10

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.

ADV FEB 10

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist
Sunday, March 3, at 3:30
GIGLI
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HER FEB 10

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
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Sunday, March 3, at 3:30
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GLOBE FEB 10

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Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
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Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist

HER FEB 12

SYMPHONY HALL
Sunday, Feb. 17, at 3.30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3.30
SPALDING
Foremost American Violinist

TRANS FEB 12

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist

HER FEB 13

SYMPHONY HALL
Sunday, Feb. 17, at 3.30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3.30
SPALDING
Foremost American Violinist

TRANS FEB 13

SYMPHONY HALL
Sunday, Feb. 17, at 3.30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3.30
SPALDING
Foremost American Violinist

TRANS FEB 14

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist

POST FEB

SYMPHONY HALL
Sunday, Feb. 17, at 3.30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3.30
SPALDING
Foremost American Violinist

TRANS FEB 14

SYMPHONY HALL
TODAY AT 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
NEXT SUNDAY, FEB. 24, AT 3:30
SPALDING
Foremost American Violinist
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.

ADV FEB 17

SYMPHONY HALL
TODAY AT 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
NEXT SUNDAY, FEB. 24, AT 3:30
SPALDING
Foremost American Violinist
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.
Branson De Cou
and His
DREAM PICTURES
SAT. AFT., MARCH 2, AT 2:30
EUROPEAN WONDERLANDS
SAT. AFT., MARCH 9, AT 2:30
MYSTERIOUS INDIA
"His Dream Pictures Reach the Level of Fine Art"
Tickets $1.50, $1 & 50c. Now on Sale

GLOBE FEB 17

SYMPHONY HALL
TODAY AT 3:30
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JESUS MARIA
SANROMA
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NEXT SUNDAY, FEB. 24, AT 3:30
SPALDING
Foremost American Violinist
Second Tues. Concert, Feb. 26 at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Branson De Cou
and His
DREAM PICTURES
SAT. AFT., MARCH 2, AT 2:30
EUROPEAN WONDERLANDS
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Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.
SUN. AFT., MARCH 10, AT 3:30
Hampton Institute CHORUS
60 Mixed Negro Voices in a Classical Program
Dr. R. NATHANIEL DETT, Director

HER FEB 17

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist

GLOBE FEB 15

SYMPHONY HALL
TOMORROW AT 3.30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
NEXT SUNDAY, Feb. 24, at 3.30
SPALDING
Foremost American Violinist
Second Tues. Concert, Feb. 26 at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
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Hampton Institute CHORUS
60 Mixed Negro Voices in a Classical Program—Dr. R. NATHANIEL DETT, Director

TRANS FEB 16

SYMPHONY HALL

THIS SUN. AFT. FEB. 24 AT 3:30	**ALBERT SPALDING** AMERICA'S FOREMOST VIOLINIST
	Branson DeCou AND HIS FAMOUS **Dream Pictures**
	Sat. Aft., Mar. 2, at 2:30 — **European Wonderlands** — His Dream Pictures Reach the Level of Fine Art
	Sat. Aft., Mar. 9, at 2:30 — **Mysterious India** — TICKETS $1.50, $1 and 50c.
SUN. AFT. MAR. 3 AT 3:30	**GIGLI** MARGARET SHOTWELL Pianist Assisting — Great Italian Tenor, Met. Opera Co. — Gigli will sing Una Furtiva Lagrima from Elisir d'Amore, Oh, Paradiso from L'Africaine, M'appari from Martha, Vesti la giubba from Pagliacci, Che gelida manina from Boheme, La Donna e Mobile from Rigoletto, and songs by Gluck, Donaudy, Pergolesi, Grieg, Curran, Rachmaninoff.
THURS. EVE. MAR. 7 AT 8:15	**HARVARD-SMITH** GLEE CLUBS — DR. A. T. DAVISON, I. T. GOROKHOFF, Conductors
SUN. AFT. MAR. 10 AT 3:30	**Hampton Institute Chorus** — 60 Mixed Negro Voices — Dr. R. Nathaniel Dett, Director
SUN. AFT. MAR. 17 AT 3:30	**HOFMANN** CHOPIN-LISZT PROGRAM

Mail Orders Filled Promptly—Checks to Symphony Hall

HER FEB 22

SYMPHONY HALL
THIS SUNDAY, FEB. 24, AT 3:30
SPALDING
Foremost American Violinist
Branson De Cou
and His
DREAM PICTURES
SAT. AFT., MARCH 2, AT 2:30
EUROPEAN WONDERLANDS
SAT. AFT., MARCH 9, AT 2:30
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GIGLI
Great Italian Tenor, Met. Opera Co.

GLOBE FEB 22

SYMPHONY HALL

THIS SUN. AFT. FEB. 24 AT 3:30	**ALBERT SPALDING** AMERICA'S FOREMOST VIOLINIST
SUN. AFT. MAR. 3 AT 3:30	**GIGLI** MARGARET SHOTWELL Pianist Assisting — Great Italian Tenor, Met. Opera Co.
THURS. EVE. MAR. 7 AT 8:15	**HARVARD-SMITH** GLEE CLUBS — DR. A. T. DAVISON I. T. GOROKHOFF, Conductors
SUN. AFT. MAR. 10 AT 3:30	**Hampton Institute Chorus** — 60 Mixed Negro Voices — Dr. R. Nathaniel Dett, Director

Mail Orders Filled Promptly—Checks to Symphony Hall

POST FEB 22

SYMPHONY HALL

TOMORROW 3.30	**ALBERT SPALDING**
	SECOND TUESDAY AFTERNOON CONCERT Feb. 26 at 3 P. M. **BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY Conductor — HANDEL, Concerto Grosso No. 12; HAYDN, Surprise Symphony; BRAHMS, 2nd Symphony
	Branson DeCou AND HIS FAMOUS **Dream Pictures**
	Sat. Aft., Mar. 2, at 2.30 — **European Wonderlands** — His Dream Pictures Reach the Level of Fine Art
	Sat. Aft., Mar. 9, at 2.30 — **Mysterious India** — TICKETS $1.50, $1 and 50c
NEXT SUN. AFT. MAR. 3 AT 3.30	**GIGLI** MARGARET SHOTWELL Pianist Assisting — Great Italian Tenor, Met. Opera Co.
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SUN. AFT. MAR. 17 AT 3.30	**HOFMANN** CHOPIN-LISZT PROGRAM

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TRANS FEB 23

SYMPHONY HALL
TODAY AT 3:30
SPALDING
Branson De Cou
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DREAM PICTURES
SAT. AFT., MARCH 2, AT 2:30
EUROPEAN WONDERLANDS
SAT. AFT., MARCH 9, AT 2:30
MYSTERIOUS INDIA
"His Dream Pictures Reach the Level of Fine Art"
Tickets $1.50, $1 & 50c. Now on Sale.
NEXT SUN., MARCH 3, AT 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.
SUN. AFT., MARCH 10, AT 3:30
Hampton Institute CHORUS
60 Mixed Negro Voices in a Classical Program
Dr. R. NATHANIEL DETT, Director

ADV FEB 24

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.

ADV FEB 10

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.

HER FEB 10

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.

GLOBE FEB 10

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist

HER FEB 12

SYMPHONY HALL
Sunday, Feb. 17, at 3.30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3.30
SPALDING
Foremost American Violinist

TRANS FEB 12

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist

HER FEB 13

SYMPHONY HALL
Sunday, Feb. 17, at 3.30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3.30
SPALDING
Foremost American Violinist

TRANS FEB 13

SYMPHONY HALL
Sunday, Feb. 17, at 3.30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3.30
SPALDING
Foremost American Violinist

TRANS FEB 14

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist

POST FEB

SYMPHONY HALL
Sunday, Feb. 17, at 3.30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3.30
SPALDING
Foremost American Violinist

TRANS FEB

SYMPHONY HALL
TODAY AT 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
NEXT SUNDAY, FEB. 24, AT 3:30
SPALDING
Foremost American Violinist
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.

ADV FEB 17

SYMPHONY HALL
TODAY AT 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
NEXT SUNDAY, FEB. 24, AT 3:30
SPALDING
Foremost American Violinist
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.
Branson De Cou
and His
DREAM PICTURES
SAT. AFT., MARCH 2, AT 2:30
EUROPEAN WONDERLANDS
SAT. AFT., MARCH 9, AT 2:30
MYSTERIOUS INDIA
"His Dream Pictures Reach the Level of Fine Art"
Tickets $1.50, $1 & 50c. Now on Sale

GLOBE FEB 17

SYMPHONY HALL
TODAY AT 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
NEXT SUNDAY, FEB. 24, AT 3:30
SPALDING
Foremost American Violinist
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.
Branson De Cou
and His
DREAM PICTURES
SAT. AFT., MARCH 2, AT 2:30
EUROPEAN WONDERLANDS
SAT. AFT., MARCH 9, AT 2:30
MYSTERIOUS INDIA
"His Dream Pictures Reach the Level of Fine Art"
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POST FEB 17

SYMPHONY HALL
TODAY AT 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
NEXT SUNDAY, FEB. 24, AT 3:30
SPALDING
Foremost American Violinist
Second Tues. Concert, Feb. 26 at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Branson De Cou
and His
DREAM PICTURES
SAT. AFT., MARCH 2, AT 2:30
EUROPEAN WONDERLANDS
SAT. AFT., MARCH 9, AT 2:30
MYSTERIOUS INDIA
"His Dream Pictures Reach the Level of Fine Art"
Tickets $1.50, $1 & 50c. Now on Sale.
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.
SUN. AFT., MARCH 10, AT 3:30
Hampton Institute
CHORUS
60 Mixed Negro Voices in a Classical Program
Dr. R. NATHANIEL DETT, Director

HER FEB 17

SYMPHONY HALL
Next Sunday, Feb. 17, at 3:30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
Sunday, Feb. 24, at 3:30
SPALDING
Foremost American Violinist

GLOBE FEB 15

SYMPHONY HALL
TOMORROW AT 3.30
JESUS MARIA
SANROMA
Brilliant Spanish-American Pianist
NEXT SUNDAY, Feb. 24, at 3.30
SPALDING
Foremost American Violinist
Second Tues. Concert, Feb. 26 at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Branson De Cou
and His
DREAM PICTURES
SAT. AFT., MARCH 2, at 2.30
EUROPEAN WONDERLANDS
SAT. AFT., MARCH 9, at 2.30
MYSTERIOUS INDIA
"His Dream Pictures Reach the Level of Fine Art."
Tickets $1.50, $1 and 50c. Now on Sale
SUNDAY, MARCH 3, at 3.30
GIGLI
Great Italian Tenor, Met. Opera Co.
SUN. AFT., MARCH 10, at 3.30
Hampton Institute
CHORUS
60 Mixed Negro Voices in a Classical Program—Dr. R. NATHANIEL DETT, Director

TRANS FEB 16

SYMPHONY HALL
THIS SUN. AFT. FEB. 24 AT 3:30
ALBERT SPALDING
AMERICA'S FOREMOST VIOLINIST
Branson DeCou AND HIS FAMOUS Dream Pictures
Sat. Aft., Mar. 2, at 2:30
European Wonderlands
His Dream Pictures Reach the Level of Fine Art
Sat. Aft., Mar. 9, at 2:30
Mysterious India
TICKETS $1.50, $1 and 50c.
SUN. AFT. MAR. 3 AT 3:30
GIGLI
MARGARET SHOTWELL Pianist Assisting
Great Italian Tenor, Met. Opera Co.
Gigli will sing Una Furtiva Lagrima from Elisir d'Amore, Oh, Paradiso from L'Africaine, M'appari from Martha, Vesti la giubba from Pagliacci, Che gelida manina from Boheme, La Donna e Mobile from Rigoletto, and songs by Gluck, Donaudy, Pergoles, Grieg, Curran, Rachmaninoff.
THURS. EVE. MAR. 7 AT 8:15
HARVARD-SMITH GLEE CLUBS
DR. A. T. DAVISON I. T. GOROKHOFF, Conductors
SUN. AFT. MAR. 10 AT 3:30
Hampton Institute Chorus
60 Mixed Negro Voices Dr. R. Nathaniel Dett, Director
SUN. AFT. MAR. 3 AT 3:30
HOFMANN
CHOPIN-LISZT PROGRAM
Mail Orders Filled Promptly—Checks to Symphony Hall

HER FEB 2

SYMPHONY HALL
THIS SUNDAY, FEB. 24, AT 3:30
SPALDING
Foremost American Violinist
Branson De Cou
and His
DREAM PICTURES
SAT. AFT., MARCH 2, AT 2:30
EUROPEAN WONDERLANDS
SAT. AFT., MARCH 9, AT 2:30
MYSTERIOUS INDIA
"His Dream Pictures Reach the Level of Fine Art"
Tickets $1.50, $1 & 50c. Now on Sale.
Sunday, March 3, at 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.

GLOBE FEB 22

SYMPHONY HALL
TOMORROW 3.30
ALBERT SPALDING
SECOND TUESDAY AFTERNOON CONCERT Feb. 26 at 3 P. M.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY Conductor
HANDEL, Concerto Grosso No. 12; HAYDN, Surprise Symphony; BRAHMS, 2nd Symphony
Branson DeCou AND HIS FAMOUS Dream Pictures
Sat. Aft., Mar. 2, at 2.30
European Wonderlands
His Dream Pictures Reach the Level of Fine Art
Sat. Aft., Mar. 9, at 2.30
Mysterious India
TICKETS $1.50, $1 and 50c
NEXT SUN. AFT. MAR. 3 AT 3.30
GIGLI
MARGARET SHOTWELL Pianist Assisting
Great Italian Tenor, Met. Opera Co.
THURS. EVE. MAR. 7 AT 8.15
HARVARD-SMITH GLEE CLUBS
DR. A. T. DAVISON, I. T. GOROKHOFF, Conductors
SUN. AFT. MAR. 10 AT 3.30
Hampton Institute Chorus
60 Mixed Negro Voices Dr. R. Nathaniel Dett, Director
SUN. AFT. MAR. 17 AT 3.30
HOFMANN
CHOPIN-LISZT PROGRAM
Mail Orders Filled Promptly—Checks to Symphony Hall

TRANS FEB 23

SYMPHONY HALL
THIS SUN. AFT. FEB. 24 AT 3:30
ALBERT SPALDING
AMERICA'S FOREMOST VIOLINIST
SUN. AFT. MAR. 3 AT 3:30
GIGLI
MARGARET SHOTWELL Pianist Assisting
Great Italian Tenor, Met. Opera Co.
THURS. EVE. MAR. 7 AT 8:15
HARVARD-SMITH GLEE CLUBS
DR. A. T. DAVISON I. T. GOROKHOFF, Conductors
SUN. AFT. MAR. 10 AT 3:30
Hampton Institute Chorus
60 Mixed Negro Voices Dr. R. Nathaniel Dett, Director
Mail Orders Filled Promptly—Checks to Symphony Hall

POST FEB 20

SYMPHONY HALL
TODAY AT 3:30
SPALDING
Branson De Cou
and His
DREAM PICTURES
SAT. AFT., MARCH 2, AT 2:30
EUROPEAN WONDERLANDS
SAT. AFT., MARCH 9, AT 2:30
MYSTERIOUS INDIA
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NEXT SUN., MARCH 3, AT 3:30
GIGLI
Great Italian Tenor, Met. Opera Co.
SUN. AFT., MARCH 10, AT 3:30
Hampton Institute
CHORUS
60 Mixed Negro Voices in a Classical Program
Dr. R. NATHANIEL DETT, Director

ADV FEB 24

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SYMPHONY HALL

TODAY 3:30 — **ALBERT SPALDING**

2nd TUES. AFT. CONCERT, FEB. 26, at 3 P. M.

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

HANDEL, Concerto Grosso No. 12; HAYDN, "Surprise Symphony; BRAHMS, Second Symphony

Branson DeCou AND HIS FAMOUS **Dream Pictures**

Sat. Aft., Mar. 2, at 2:30 — European Wonderlands

Sat. Aft., Mar. 9, at 2:30 — Mysterious India

His Dream Pictures Reach the Level of Fine Art — TICKETS $1.50, $1 and 50c.

NEXT SUN. AFT. MAR. 3 AT 3:30 — **GIGLI** MARGARET SHOTWELL Pianist Assisting

Great Italian Tenor, Met. Opera Co.

Gigli will sing Una Furtiva Lagrima from Elisir d'Amore, Oh, Paradiso from L'Africaine, M'appari from Martha, Vesti la giubba from Pagliacci, Che gelida manina from Boheme, La Donna e Mobile from Rigoletto, and songs by Gluck, Donaudy, Pergolesi, Grieg, Curran, Rachmaninoff.

THURS. EVE. MAR. 7 AT 8:15 — **HARVARD-SMITH** GLEE CLUBS

DR. A. T. DAVISON, I. T. GOROKHOFF, Conductors

SUN. AFT. MAR. 10 AT 3:30 — **Hampton Institute Chorus**

60 Mixed Negro Voices — Dr. R. Nathaniel Dett, Director

SUN. AFT. MAR. 17 AT 3:30 — **HOFMANN** CHOPIN-LISZT PROGRAM

Mail Orders Filled Promptly—Checks to Symphony Hall

HER FEB 24

SYMPHONY HALL

TONIGHT at 8:15

GLEE CLUB CONTEST

For Championship of New England

Eleven College Glee Clubs

Tickets 75c, $1, $1.50, $2

TOMORROW at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

This Sun., Mar. 3 at 3.30

GIGLI

Great Italian Tenor, Met. Opera Co.

Thursday, Mar. 7, at 8.15

HARVARD SMITH GLEE CLUBS

IN A JOINT CONCERT

Dr. A. T. Davison, I. T. Gorokhoff, Cond'rs

Sun. Aft., Mar. 10, at 3.30

Hampton Institute CHORUS

60 Mixed Negro Voices in a Classical Program

Dr. R. NATHANIEL DETT, Director

GLOBE MAR 1

SYMPHONY HALL

TONIGHT at 8:15

GLEE CLUB CONTEST

For Championship of New England

ELEVEN COLLEGE GLEE CLUBS

Tickets, 75c, $1, $1.50, $2

TOMORROW at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

This Sun., Mar. 3, at 3:30

GIGLI

Great Italian Tenor, Met. Opera Co.

Thurs. Eve., March 7, at 8:15

HARVARD SMITH GLEE CLUBS

IN JOINT CONCERT

DR. A. T. DAVISON-I. T. GOROKHOFF, Conductors

SUN. AFT., MARCH 10, AT 3:30

Hampton Institute CHORUS

60 Mixed Negro Voices in a Classical Program

Dr. NATHANIEL DETT, Director

HER MAR 1

SYMPHONY HALL

Friday, Mar. 1, at 8.15

GLEE CLUB CONTEST

For Championship of New England

ELEVEN COLLEGE GLEE CLUBS

Tickets, 75c, $1, $1.50, $2

Next Sun., Mar. 3, at 3.30

GIGLI

Great Italian Tenor, Met. Opera Co.

Thursday, Mar. 7, at 8.15

HARVARD SMITH GLEE CLUBS

IN A JOINT CONCERT

Dr. A. T. Davison, I. T. Gorokhoff, Cond'rs

Sun. Aft., Mar. 10, at 3.30

Hampton Institute CHORUS

60 Mixed Negro Voices in a Classical Program

Dr. R. NATHANIEL DETT, Director

Sunday, Mar. 17, at 3.30

HOFMANN CHOPIN LISZT PROGRAM

TRANS FEB 27

SYMPHONY HALL

TONIGHT, at 8.15

GLEE CLUB CONTEST

For Championship of New England

ELEVEN COLLEGE GLEE CLUBS

Tickets, 75c, $1, $1.50, $2

TOMORROW at 2.30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

This Sun., Mar. 3, at 3.30

GIGLI

Great Italian Tenor, Met. Opera Co.

TRANS MAR 1

SYMPHONY HALL

Today at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

TLV MAR 3

SYMPHONY HALL

Next Sat., Mar. 2, at 2.30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

Next Sun., Mar. 3, at 3.30

GIGLI

Great Italian Tenor, Met. Opera Co.

Thurs. Eve., March 7, at 8.15

HARVARD SMITH GLEE CLUBS

IN A JOINT CONCERT

Dr. A. T. Davison, I. T. Gorokhoff, Cond'rs

TRANS FEB 28

SYMPHONY HALL

NEXT SUN., MAR. 3, AT 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

POST FEB 28

SYMPHONY HALL

Tomorrow at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

AMER MAR 2

SYMPHONY HALL

TOMORROW at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

TRAV MAR 2

SYMPHONY HALL

TODAY at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

TOMORROW at 3:30

GIGLI

Great Italian Tenor, Met. Opera Co.

GLOBE MAR 2

SYMPHONY HALL

TONIGHT at 8:15

GLEE CLUB CONTEST

For Championship of New England

Eleven College Glee Clubs

Tickets 75c, $1, $1.50, $2

TOMORROW at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

This Sun., Mar. 3, at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

Thursday, Mar. 7, at 8:15

HARVARD SMITH GLEE CLUBS

IN A JOINT CONCERT

Dr. A. T. Davison, I. T. Gorokhoff, Cond'rs

Sun. Aft., Mar. 10, at 3:30

Hampton Institute CHORUS

60 Mixed Negro Voices in a Classical Program

Dr. R. NATHANIEL DETT, Director

POST MAR 1

SYMPHONY HALL

TODAY at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

TOMORROW at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

POST MAR 2

SYMPHONY HALL

TODAY at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

TOMORROW at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

HER MAR 2

SYMPHONY HALL

TOMORROW AT 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

Thurs. Eve., March 7, at 8:15

HARVARD SMITH GLEE CLUBS

IN JOINT CONCERT

DR. A. T. DAVISON—I. T. GOROKHOFF Conductors

Saturday, March 9, at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

MYSTERIOUS INDIA

Tickets $1.50, $1 and 50c — Now on Sale

Next Sun. Aft., March 10, at 3:30

Hampton Institute CHORUS

60 Mixed Negro Voices in a Classical Program

Dr. NATHANIEL DETT, Director

Sunday, March 17, at 3:30

Hofmann CHOPIN LISZT PROGRAM

MONITOR MAR 2

SYMPHONY HALL

TOM'W 3.30 — **GIGLI** MARGARET SHOTWELL Pianist Assisting

Great Italian Tenor, Met. Opera Co.

THURS. EVE. MAR. 7 AT 8.15 — **HARVARD-SMITH** GLEE CLUBS

DR. A. T. DAVISON, I. T. GOROKHOFF, Conductors

Branson DeCou AND HIS FAMOUS **Dream Pictures**

SAT. AFT., MAR. 9, AT 2.30 — MYSTERIOUS INDIA

His Dream Pictures Reach the Level of Fine Art — TICKETS $1.50, $1 and 50c

NEXT SUN. AFT. MAR. 10 AT 3.30 — **Hampton Institute Chorus**

60 Mixed Negro Voices — DR. R. NATHANIEL DETT, Director

SUN. AFT. MAR. 17 AT 3.30 — **HOFMANN** CHOPIN-LISZT PROGRAM

Mr. Hofmann will not play again in Boston until Season 1930-31

SUNDAY AFTERNOON, MARCH 24, AT 3.30

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor — WAGNER PROGRAM

Mail Orders Promptly Filled—Checks to Symphony Hall

TRANS MAR 2

SYMPHONY HALL

TODAY 3:30 — **GIGLI** MARGARET SHOTWELL Pianist Assisting

Great Italian Tenor, Met. Opera Co.

THURS. EVE. MAR. 7 AT 8:15 — **HARVARD-SMITH** GLEE CLUBS

DR. A. T. DAVISON I. T. GOROKHOFF, Conductors

Branson DeCou AND HIS FAMOUS **Dream Pictures**

SAT. AFT. MAR. 9 AT 2:30 — MYSTERIOUS INDIA

His Dream Pictures Reach the Level of Fine Art — TICKETS $1.50, $1 and 50c

NEXT SUN. AFT. MAR. 10 AT 3:30 — **Hampton Institute Chorus**

60 Mixed Negro Voices — DR. E. NATHANIEL DETT, Director

SUN. AFT. MAR. 17 AT 3:30 — **HOFMANN** CHOPIN-LISZT PROGRAM

Mr. Hofmann will not play again in Boston until Season 1930-31

SUNDAY AFTERNOON, MARCH 24, AT 3:30

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor—WAGNER PROGRAM

Mail Orders Filled Promptly—Checks to Symphony Hall

HER MAR 3

SYMPHONY HALL

Saturday Mar. 9 at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

MYSTERIOUS INDIA

Tickets $1.50, $1 & 50c, Now on Sale

Thurs. Eve., March 7, at 8:15

HARVARD SMITH GLEE CLUBS

IN JOINT CONCERT

DR. A. T. DAVISON—I. T. GOROKHOFF, Conductors

HER MAR 5

SYMPHONY HALL

Saturday, Mar. 9, at 2.30

BRANSON DeCOU AND HIS **DREAM PICTURES**

MYSTERIOUS INDIA

Tickets $1.50, $1 and 50c. Now on Sale

Thurs. Eve., March 7, at 8.15

HARVARD SMITH GLEE CLUBS

IN JOINT CONCERT

Dr. A. T. Davison-I. T. Gorokhoff, Conductors

TRANS MAR 5

SYMPHONY HALL

TONIGHT AT 8:15

HARVARD SMITH GLEE CLUBS

IN JOINT CONCERT

DR. A. T. DAVIDSON-I. T. GOROKHOFF, Conductors

Saturday, Mar. 9 at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

MYSTERIOUS INDIA

Tickets $1.50, $1 & 50c Now on Sale

CLOSE MAR 7

SYMPHONY HALL

TOMORROW at 2.30

BRANSON DeCOU AND HIS **DREAM PICTURES**

MYSTERIOUS INDIA

Tickets $1.50, $1 and 50c. Now on Sale

Sun., March 17, at 3.30

HOFMANN CHOPIN LISZT PROGRAM

TRANS MAR 8

[127]

SYMPHONY HALL

TODAY 3:30 — **ALBERT SPALDING**

2nd TUES. AFT. CONCERT, FEB. 26, at 3 P. M.

BOSTON SYMPHONY ORCHESTRA SERGE KOUSSEVITZKY Conductor

HANDEL, Concerto Grosso No. 12; HAYDN, "Surprise Symphony; BRAHMS, Second Symphony

Branson DeCou AND HIS FAMOUS **Dream Pictures**

Sat. Aft., Mar. 2, at 2:30 — European Wonderlands

Sat. Aft., Mar. 9, at 2:30 — Mysterious India

His Dream Pictures Reach the Level of Fine Art — TICKETS $1.50, $1 and 50c.

NEXT SUN. AFT. MAR. 3 AT 3:30 — **GIGLI** MARGARET SHOTWELL Pianist Assisting

Great Italian Tenor, Met. Opera Co.

Gigli will sing Una Furtiva Lagrima from Elisir d'Amore, Oh, Paradiso from L'Africaine, M'appari from Martha, Vesti la giubba from Pagliacci, Che gelida manina from Boheme, La Donna e Mobile from Rigoletto, and songs by Gluck, Donaudy, Pergoles, Grieg, Curran, Rachmaninoff.

THURS. EVE. MAR. 7 AT 8:15 — **HARVARD-SMITH** GLEE CLUBS

DR. A. T. DAVISON I. T. GOROKHOFF, Conductors

SUN. AFT. MAR. 10 AT 3:30 — **Hampton Institute Chorus**

60 Mixed Negro Voices — Dr. R. Nathaniel Dett, Director

SUN. AFT. MAR. 17 AT 3:30 — **HOFMANN** CHOPIN-LISZT PROGRAM

Mail Orders Filled Promptly—Checks to Symphony Hall

HER FEB 24

SYMPHONY HALL

TONIGHT at 8:15

GLEE CLUB CONTEST

For Championship of New England

Eleven College Glee Clubs

Tickets 75c, $1, $1.50, $2

TOMORROW at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

This Sun., Mar. 3 at 3.30

GIGLI

Great Italian Tenor, Met. Opera Co.

Thursday, Mar. 7, at 8.15

HARVARD SMITH GLEE CLUBS

IN A JOINT CONCERT

Dr. A. T. Davison, I. T. Gorokhoff, Cond'rs

Sun. Aft., Mar. 10, at 3.30

Hampton Institute CHORUS

60 Mixed Negro Voices in a Classical Program

Dr. R. NATHANIEL DETT, Director

GLOBE MAR 1

SYMPHONY HALL

TONIGHT at 8:15

GLEE CLUB CONTEST

For Championship of New England

ELEVEN COLLEGE GLEE CLUBS

Tickets, 75c, $1, $1.50, $2

TOMORROW at 2:30

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European Wonderlands

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This Sun., Mar. 3, at 3:30

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Great Italian Tenor, Met. Opera Co.

Thurs. Eve., March 7, at 8:15

HARVARD SMITH GLEE CLUBS

IN JOINT CONCERT

DR. A. T. DAVISON-I. T. GOROKHOFF, Conductors

SUN. AFT., MARCH 10, AT 3:30

Hampton Institute CHORUS

60 Mixed Negro Voices in a Classical Program

Dr. NATHANIEL DETT, Director

HER MAR 1

SYMPHONY HALL

Friday, Mar. 1, at 8.15

GLEE CLUB CONTEST

For Championship of New England

ELEVEN COLLEGE GLEE CLUBS

Tickets, 75c, $1, $1.50, $2

Next Sun., Mar. 3, at 3.30

GIGLI

Great Italian Tenor, Met. Opera Co.

Thursday, Mar. 7, at 8.15

HARVARD SMITH GLEE CLUBS

IN A JOINT CONCERT

Dr. A. T. Davison, I. T. Gorokhoff, Cond'rs

Sun. Aft., Mar. 10, at 3.30

Hampton Institute CHORUS

60 Mixed Negro Voices in a Classical Program

Dr. R. NATHANIEL DETT, Director

Sunday, Mar. 17, at 3.30

HOFMANN CHOPIN LISZT PROGRAM

TRANS FEB 27

SYMPHONY HALL

TONIGHT, at 8.15

GLEE CLUB CONTEST

For Championship of New England

ELEVEN COLLEGE GLEE CLUBS

Tickets, 75c, $1, $1.50, $2

TOMORROW at 2.30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

This Sun., Mar. 3, at 3.30

GIGLI

Great Italian Tenor, Met. Opera Co.

TRANS MAR 1

SYMPHONY HALL

Today at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

HER MAR 3

SYMPHONY HALL

Next Sat., Mar. 2, at 2.30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

Next Sun., Mar. 3, at 3.30

GIGLI

Great Italian Tenor, Met. Opera Co.

Thurs. Eve., March 7, at 8.15

HARVARD SMITH GLEE CLUBS

IN A JOINT CONCERT

Dr. A. T. Davison, I. T. Gorokhoff, Cond'rs

TRANS FEB 28

SYMPHONY HALL

NEXT SUN., MAR. 3, AT 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

POST FEB 28

SYMPHONY HALL

Tomorrow at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

AMER MAR 2

SYMPHONY HALL

TOMORROW at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

TRAV MAR 2

SYMPHONY HALL

TODAY at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

TOMORROW at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

GLOBE MAR 2

SYMPHONY HALL

TONIGHT at 8:15

GLEE CLUB CONTEST

For Championship of New England

Eleven College Glee Clubs

Tickets 75c, $1, $1.50, $2

TOMORROW at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

This Sun., Mar. 3, at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

Thursday, Mar. 7, at 8:15

HARVARD SMITH GLEE CLUBS

IN A JOINT CONCERT

Dr. A. T. Davison, I. T. Gorokhoff, Cond'rs

Sun. Aft., Mar. 10, at 3:30

Hampton Institute CHORUS

60 Mixed Negro Voices in a Classical Program

Dr. R. NATHANIEL DETT, Director

POST MAR 1

SYMPHONY HALL

TODAY at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

TOMORROW at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

POST MAR 2

SYMPHONY HALL

TODAY at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

TOMORROW at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

GLOBE MAR 2

SYMPHONY HALL

TODAY at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

European Wonderlands

Tickets $1.50, $1 & 50c, Now on Sale

TOMORROW at 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

HER MAR 2

SYMPHONY HALL

TOMORROW AT 3:30

GIGLI

Great Italian Tenor Met. Opera Co.

Thurs. Eve., March 7, at 8:15

HARVARD SMITH GLEE CLUBS

IN JOINT CONCERT

DR. A. T. DAVISON—I. T. GOROKHOFF Conductors

Saturday, March 9, at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

MYSTERIOUS INDIA

Tickets $1.50, $1 and 50c Now on Sale

Next Sun. Aft., March 10, at 3:30

Hampton Institute CHORUS

60 Mixed Negro Voices in a Classical Program

Dr. NATHANIEL DETT, Director

Sunday, March 17, at 3:30

Hofmann CHOPIN LISZT PROGRAM

MONITOR MAR 2

SYMPHONY HALL

TOM'W 3.30 — **GIGLI** MARGARET SHOTWELL Pianist Assisting

Great Italian Tenor, Met. Opera Co.

THURS. EVE. MAR. 7 AT 8.15 — **HARVARD-SMITH** GLEE CLUBS

DR. A. T. DAVISON, I. T. GOROKHOFF, Conductors

Branson DeCou AND HIS FAMOUS **Dream Pictures**

SAT. AFT., MAR. 9, AT 2.30 — MYSTERIOUS INDIA

His Dream Pictures Reach the Level of Fine Art — TICKETS $1.50, $1 and 50c

NEXT SUN. AFT. MAR. 10 AT 3.30 — **Hampton Institute Chorus**

60 Mixed Negro Voices — DR. R. NATHANIEL DETT, Director

SUN. AFT. MAR. 17 AT 3.30 — **HOFMANN** CHOPIN-LISZT PROGRAM

Mr. Hofmann will not play again in Boston until Season 1930-31

SUNDAY AFTERNOON, MARCH 24, AT 3.30

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor — WAGNER PROGRAM

Mail Orders Promptly Filled—Checks to Symphony Hall

TRANS MAR 2

SYMPHONY HALL

TODAY 3:30 — **GIGLI** MARGARET SHOTWELL Pianist Assisting

Great Italian Tenor, Met. Opera Co.

THURS. EVE. MAR. 7 AT 8:15 — **HARVARD-SMITH** GLEE CLUBS

DR. A. T. DAVISON I. T. GOROKHOFF, Conductors

Branson DeCou AND HIS FAMOUS **Dream Pictures**

SAT. AFT. MAR. 9 AT 2:30 — MYSTERIOUS INDIA

His Dream Pictures Reach the Level of Fine Art TICKETS $1.50, $1 and 50c

NEXT SUN. AFT. MAR. 10 AT 3:30 — **Hampton Institute Chorus**

60 Mixed Negro Voices — DR. E. NATHANIEL DETT, Director

SUN. AFT. MAR. 17 AT 3:30 — **HOFMANN** CHOPIN-LISZT PROGRAM

Mr. Hofmann will not play again in Boston until Season 1930-31

SUNDAY AFTERNOON, MARCH 24, AT 3:30

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor—WAGNER PROGRAM

Mail Orders Filled Promptly—Checks to Symphony Hall

HER MAR 3

SYMPHONY HALL

Saturday Mar. 9 at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

MYSTERIOUS INDIA

Tickets $1.50, $1 & 50c, Now on Sale

Thurs. Eve., March 7, at 8:15

HARVARD SMITH GLEE CLUBS

IN JOINT CONCERT

DR. A. T. DAVISON-I. T. GOROKHOFF, Conductors

HER MAR 5

SYMPHONY HALL

Saturday, Mar. 9, at 2.30

BRANSON DeCOU AND HIS **DREAM PICTURES**

MYSTERIOUS INDIA

Tickets $1.50, $1 and 50c. Now on Sale

Thurs. Eve., March 7, at 8.15

HARVARD SMITH GLEE CLUBS

IN JOINT CONCERT

Dr. A. T. Davison-I. T. Gorokhoff, Conductors

TRANS MAR 5

SYMPHONY HALL

TONIGHT AT 8:15

HARVARD SMITH GLEE CLUBS

IN JOINT CONCERT

DR. A. T. DAVIDSON-I. T. GOROKHOFF, Conductors

Saturday, Mar. 9 at 2:30

BRANSON DeCOU AND HIS **DREAM PICTURES**

MYSTERIOUS INDIA

Tickets $1.50, $1 & 50c. Now on Sale

GLOBE MAR 7

SYMPHONY HALL

TOMORROW at 2.30

BRANSON DeCOU AND HIS **DREAM PICTURES**

MYSTERIOUS INDIA

Tickets $1.50, $1 and 50c. Now on Sale

Sun., March 17, at 3.30

HOFMANN CHOPIN LISZT PROGRAM

TRANS MAR 8

[127]

CUT-OUT

SYMPHONY HALL
TODAY AT 3:30
GIGLI
Great Italian Tenor Met. Opera Co.
Thurs. Eve., March 7, at 8:15
HARVARD SMITH GLEE CLUBS
IN JOINT CONCERT
DR. A. T. DAVISON-I. T. GOROKHOFF, Conductors
Saturday Mar. 9, at 2:30
BRANSON DeCOU
AND HIS
DREAM PICTURES
MYSTERIOUS INDIA
TICKETS $1.50, $1 & 50c. Now on Sale
NEXT SUN. AFT., MARCH 10, AT 3:30
Hampton Institute CHORUS
60 Mixed Negro Voices in a Classical Program
DR. NATHANIEL DETT, Director
SUNDAY, MAR. 17 AT 3:30
HOFMANN CHOPIN LISZT PROGRAM

Globe MAR 3

SYMPHONY HALL
TODAY at 3:30
GIGLI
Great Italian Tenor Met. Opera Co.
Thurs. Eve., Mar. 7, at 8:15
HARVARD SMITH GLEE CLUBS
IN JOINT CONCERT
Dr. A. T. Davison—I. T. Gorokhoff—Conductors
Saturday, Mar. 9, at 2:30
Branson DeCou
and His
DREAM PICTURES
MYSTERIOUS INDIA
Tickets $1.50, $1 & 50c. Now on Sale
NEXT SUN. AFT., MARCH 10, AT 3:30
Hampton Institute CHORUS
60 Mixed Negro Voices in a Classical Program
DR. NATHANIEL DETT, Director
SUN., MAR. 17, at 3:30
HOFMANN CHOPIN LISZT PROGRAM

Post MAR 3

SYMPHONY HALL
TOMORROW at 8:15
HARVARD SMITH GLEE CLUBS
IN JOINT CONCERT
DR. A.T. DAVISON-I.T. GOROKHOFF, Conductors
Saturday Mar. 9 at 2:30
BRANSON DeCOU
AND HIS
DREAM PICTURES
MYSTERIOUS INDIA
Tickets $1.50, $1 & 50c. Now on Sale
Tues., March 12, at 8 P. M.
Dayton Westminster Choir JOHN FINLEY WILLIAMSON Conductor
Auspices: Council of Federations of Women's Church Societies

HER MAR 6

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD SMITH GLEE CLUBS
IN JOINT CONCERT
DR. A. T. DAVISON—I. T. GOROKHOFF, Conductors
SUN. AFT., MARCH 10, AT 3:30
Hampton Institute CHORUS
60 Mixed Negro Voices in a Classical Program
Dr. NATHANIEL DETT, Director
Tues., March 12, at 8 P. M.
Dayton Westminster Choir JOHN FINLEY WILLIAMSON Conductor
Auspices: Council of Federations of Women's Church Societies

Post MAR 7

SYMPHONY HALL
Tomorrow at 2:30
BRANSON DeCOU
AND HIS
DREAM PICTURES
MYSTERIOUS INDIA
Tickets $1.50, $1 & 50c. Now on Sale
SUN. AFT., MARCH 10, AT 3:30
Hampton Institute CHORUS
60 Mixed Negro Voices in a Classical Program
Dr. NATHANIEL DETT, Director
Tues., March 12, at 8 P. M.
Dayton Westminster Choir JOHN FINLEY WILLIAMSON Conductor
Auspices: Council of Federation of Women's Church Societies

GLOBE MAR 8

SYMPHONY HALL
TOMORROW at 2:30
BRANSON DeCOU
AND HIS
DREAM PICTURES
MYSTERIOUS INDIA
Tickets $1.50, $1 & 50c. Now on Sale
SUN. AFT., MARCH 10, AT 3:30
Hampton Institute CHORUS
60 Mixed Negro Voices in a Classical Program
Dr. NATHANIEL DETT, Director
Tues., March 12, at 8 P. M.
Dayton Westminster Choir JOHN FINLEY WILLIAMSON Conductor
Auspices: Council of Federations of Women's Church Societies

HER MAR 8

SYMPHONY HALL
Tomorrow 8 P. M.
Dayton Westminster Choir JOHN FINLEY WILLIAMSON Conductor
Auspices: Council of Federations of Women's Church Societies
Next Sun., Mar. 17, at 3.30
HOFMANN CHOPIN LISZT PROGRAM

TRANS MAR 11

SYMPHONY HALL
TOMORROW AT 3.30 — **Hampton Institute Chorus** — 60 Mixed Negro Voices — DR. R. NATHANIEL DETT, Director
NEXT SUN. AFT. MAR. 17 AT 3.30 — **HOFMANN** CHOPIN-LISZT PROGRAM — Mr. Hofmann will not play again in Boston until Season 1930-31
SUNDAY AFTERNOON, MARCH 24, AT 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor — WAGNER PROGRAM
3rd TUES. AFT. CONCERT, MARCH 12, at 3 P. M.
PROGRAM: BERLIOZ, "Roman Carnival"; Overture, SCHUBERT "Unfinished" Symphony; SCHUMANN, Symphony No. 1.
YOUNG PEOPLE'S CONCERTS MARCH 19-20 at 4 P. M.
TUES. EVE. MAR. 12 AT 8 P.M. — **DAYTON WESTMINSTER CHOIR**
JOHN FINLEY WILLIAMSON, Conductor
Auspices: Council of Federations of Women's Church Societies.
Mail Orders Filled Promptly—Checks to Symphony Hall

TRANS MAR 9

SYMPHONY HALL
Tuesday, March 12, at 8 p. m.
Dayton Westminster Choir JOHN FINLEY WILLIASON Conductor
Auspices: Council of Federations of Women's Church Societies
Sunday, March 17, at 3:30
Hofmann CHOPIN LISZT PROGRAM
Sunday, March 24, at 3:30
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
WAGNER PROGRAM

Monitor MAR 9

SYMPHONY HALL
TODAY at 2:30
BRANSON DeCOU
AND HIS
DREAM PICTURES
MYSTERIOUS INDIA
Tickets $1.50, $1 & 50c. Now on Sale

GLOBE MAR 9

SYMPHONY HALL
TODAY AT 3:30 — **Hampton Institute Chorus** — 60 Mixed Negro Voices — DR. R. NATHANIEL DETT, Director
NEXT SUN. AFT. MAR. 17 AT 3:30 — **HOFMANN** CHOPIN-LISZT PROGRAM — Mr. Hofmann will not play again in Boston until Season 1930-31
SUNDAY AFTERNOON, MARCH 24, AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor—WAGNER PROGRAM
3rd TUES. AFT. CONCERT, MARCH 12, at 3 P. M.
PROGRAM: BERLIOZ, "Roman Carnival"; Overture, SCHUBERT "Unfinished" Symphony; SCHUMANN, Symphony No. 1.
YOUNG PEOPLE'S CONCERTS MARCH 19-20 at 4 P. M.
TUES. EVE. MAR. 12 AT 8 P. M. — **Dayton Westminster Choir**
JOHN FINLEY WILLIAMSON, Conductor
Auspices: Council of Federations of Women's Church Societies
Mail Orders Filled Promptly—Checks to Symphony Hall

HER MAR

SYMPHONY HALL
Tues., March 12, at 8 P. M.
Dayton Westminster Choir JOHN FINLEY WILLIAMSON Conductor
Auspices: Council of Federations of Women's Church Societies

ADV MAR 10

SYMPHONY HALL
SUN. AFT., MARCH 10, AT 3:30
Hampton Institute CHORUS
60 Mixed Negro Voices in a Classical Program
Dr. NATHANIEL DETT, Director
Tues., March 12, at 8 P. M.
Dayton Westminster Choir JOHN FINLEY WILLIAMSON Conductor
Auspices: Council of Federations of Women's Church Societies
SUN. MAR. 17 AT 3:30
HOFMANN CHOPIN LISZT PROGRAM

GLOBE MAR 10

SYMPHONY HALL
TONIGHT at 8:15
Dayton Westminster Choir JOHN FINLEY WILLIAMSON Conductor
Auspices: Council of Federations of Women's Church Societies
NEXT SUN., MAR. 17 at 3:30
HOFMANN CHOPIN LISZT PROGRAM

HER MAR 12

SYMPHONY HALL
TONIGHT at 8:15
HARVARD SMITH GLEE CLUBS
IN JOINT CONCERT
DR. A.T. DAVISON-I.T. GOROKHOFF, Conductors
Saturday Mar. 9 at 2:30
BRANSON DeCOU
AND HIS
DREAM PICTURES
MYSTERIOUS INDIA
Tickets $1.50, $1 & 50c. Now on Sale
SUN. AFT., MARCH 10, AT 3:30
Hampton Institute CHORUS
60 Mixed Negro Voices in a Classical Program
Dr. NATHANIEL DETT, Director
Tues., March 12, at 8 P. M.
Dayton Westminster Choir JOHN FINLEY WILLIASON Conductor
Auspices: Council of Federations of Women's Church Societies
SUN. MAR. 17 AT 3:30
HOFMANN CHOPIN LISZT PROGRAM

HER MAR 7

SYMPHONY HALL
TOMORROW AT 3:30
Hampton Institute CHORUS
90 Mixed Negro Voices in a Classical Program
Dr. NATHANIEL DETT, Director
NEXT SUN., MAR. 17 AT 3:30
HOFMANN CHOPIN LISZT PROGRAM
SUN., MAR. 24 AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
WAGNER PROGRAM

TRAV MAR 9

SYMPHONY HALL
TONIGHT AT 8:15
Dayton Westminster Choir JOHN FINLEY WILLIASON Conductor
Auspices: Council of Federations of Women's Church Societies
NEXT SUN., MAR. 17, AT 3:30
HOFMANN CHOPIN LISZT PROGRAM
SUN., APRIL 14, AT 3:30
ONLY CONCERT THIS SEASON
John McCormack
TICKETS NOW SELLING

Post MAR 12

SYMPHONY HALL
NEXT SUN., MAR. 17, AT 3:30
HOFMANN CHOPIN LISZT PROGRAM

GLOBE MAR 14

SYMPHONY HALL
SUN., APRIL 14, AT 3:30
ONLY CONCERT THIS SEASON
John McCormack
TICKETS NOW SELLING

Post MAR 14

SYMPHONY HALL
TODAY AT 3:30 — **Hampton Institute Chorus** — 60 Mixed Negro Voices — DR. R. NATHANIEL DETT, Director
NEXT SUN. AFT. MAR. 17 AT 3:30 — **HOFMANN** CHOPIN-LISZT PROGRAM — Mr. Hofmann will not play again in Boston until Season 1930-31
SUNDAY AFTERNOON, MARCH 24, AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor—WAGNER PROGRAM
3rd TUES. AFT. CONCERT, MARCH 12, at 3 P. M.
PROGRAM: BERLIOZ, "Roman Carnival"; Overture, SCHUBERT "Unfinished" Symphony; SCHUMANN, Symphony No. 1.
YOUNG PEOPLE'S CONCERTS MARCH 19-20 at 4 P. M.
TUES. EVE. MAR. 12 AT 8 P. M. — **Dayton Westminster Choir**
JOHN FINLEY WILLIAMSON, Conductor
Auspices: Council of Federations of Women's Church Societies
Mail Orders Filled Promptly—Checks to Symphony Hall

HER MAR

SYMPHONY HALL
SUN. AFT., MARCH 10, AT 3:30
Hampton Institute CHORUS
60 Mixed Negro Voices in a Classical Program
Dr. NATHANIEL DETT, Director
Tues., March 12, at 8 P. M.
Dayton Westminster Choir JOHN FINLEY WILLIAMSON Conductor
Auspices: Council of Federations of Women's Church Societies
SUN. MAR. 17 AT 3:30
HOFMANN CHOPIN LISZT PROGRAM

GLOBE MAR 10

SYMPHONY HALL
TONIGHT at 8:15
Dayton Westminster Choir JOHN FINLEY WILLIAMSON Conductor
Auspices: Council of Federations of Women's Church Societies
NEXT SUN., MAR. 17 at 3:30
HOFMANN CHOPIN LISZT PROGRAM

HER MAR 12

SYMPHONY HALL
TONIGHT AT 8:15
Dayton Westminster Choir JOHN FINLEY WILLIAMSON Conductor
Auspices: Council of Federations of Women's Church Societies
Next Sun., March 17, at 3:30
HOFMANN CHOPIN LISZT PROGRAM

GLOBE MAR 12

SYMPHONY HALL
TONIGHT at 8:15
Dayton Westminster Choir JOHN FINLEY WILLIAMSON Conductor
Auspices: Council of Federations of Women's Church Societies
NEXT SUN., MAR. 17, AT 3:30
HOFMANN CHOPIN LISZT PROGRAM
SUN., APRIL 14, AT 3:30
ONLY CONCERT THIS SEASON
John McCormack
TICKETS NOW SELLING

Post MAR 12

[128]

CUT-OUT

SYMPHONY HALL
NEXT SUN., MAR. 17, at 3:30
HOFMANN CHOPIN LISZT PROGRAM
Tues., Mar. 19; Wed., Mar. 20, at 4 P. M.
YOUNG PEOPLE'S CONCERTS
SERGE KOUSSEVITZKY, Conductor
RICHARD BURGIN, Asst. Conductor
Brief Remarks with Slides by ALFRED H. MEYER
Sunday, April 14, at 3:30
John McCormack
TICKETS NOW SELLING

AER MAR 1[illegible]

SYMPHONY HALL
Tues., Mar. 19; Wed., Mar. 20
at 4 P. M.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
RICHARD BURGIN, Asst. Conductor
YOUNG PEOPLE'S CONCERTS
Brief Remarks, with slides by
ALFRED H. MEYER
Sunday, April 14, at 3:30
John McCormack
TICKETS NOW SELLING

POST MAR 13

SYMPHONY HALL
TOMORROW AT 3:30
Hofmann CHOPIN LISZT PROGRAM
TWICE ONLY
Next Fri. Eve., 8:15 Sat. Mat., 2:30 Mar. 22, 23

OFFICIAL FILM of the Heroic Rescue of
NOBILE'S ITALIA CREW
ALL SEATS RESERVED

MONITOR MAR 16

SYMPHONY HALL
TOMORROW AT 3:30
HOFMANN CHOPIN LISZT PROGRAM
TWICE ONLY
NEXT Fri. Eve., 8:15 Sat. Mat., 2:30 MAR. 22 23

OFFICIAL FILM
of the Heroic Rescue of
NOBILE'S ITALIA CREW
ALL SEATS RESERVED
SUNDAY, APRIL 14 at 3:30
ONLY CONCERT THIS SEASON
John McCormack
TICKETS NOW SELLING

AER MAR 16

SYMPHONY HALL
TODAY At 3:30
HOFMANN CHOPIN-LISZT PROGRAM
Mr. Hofmann will not play again in Boston until Season 1930-31
TWICE ONLY—Next FRI. EVE. 8:15 SAT. MAT. 2:30 MAR. 22 23
OFFICIAL FILM OF THE HEROIC RESCUE OF NOBILE'S ITALIA CREW

ALL SEATS RESERVED
NEXT SUNDAY AFTERNOON, MARCH 24, AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor—WAGNER PROGRAM
YOUNG PEOPLE'S CONCERTS MARCH 19-20 at 4 P. M.
GOOD FRIDAY EVENING MARCH 29 AT 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC BY BACH
(According to St. Matthew)
Chorus of Three Hundred Voices.—Symphony Orchestra Players
Soloists
JEANETTE VREELAND, Soprano | NEVADA VAN DER VEER, Contralto
FRED PATTON, Bass | ARTHUR KRAFT, Tenor
JAMES R. HOUGHTON, Baritone
SUN. AFT. APRIL 7 AT 3:30 **RACHMANINOFF**
SUN. AFT. APRIL 14 AT 3:30 **JOHN McCORMACK**
Mail Orders Filled Promptly—Checks to Symphony Hall

TRANS MAR 16

SYMPHONY HALL
NEXT SUN., MAR. 17, at 3.30
HOFMANN CHOPIN LISZT PROGRAM
TUES., MAR. 19-WED., MAR. 20, at 4 P.M.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
RICHARD BURGIN, Asst. Conductor
YOUNG PEOPLE'S CONCERTS
Brief remarks with slides by
ALFRED H. MEYER
SUN., APRIL 14, at 3.30
ONLY CONCERT THIS SEASON
John McCormack
TICKETS NOW SELLING

TRANS MAR 13

SYMPHONY HALL
NEXT SUN., MAR. 17, at 3.30
HOFMANN CHOPIN LISZT PROGRAM

TRANS MAR 13

SYMPHONY HALL
THIS SUN., MAR. 17, at 3:30
HOFMANN CHOPIN LISZT PROGRAM
SUN., APRIL 14, AT 3:30
ONLY CONCERT THIS SEASON
John McCormack
TICKETS NOW SELLING

POST MAR 13

SYMPHONY HALL
THIS SUN. MAR. 17, at 3.30
HOFMANN CHOPIN LISZT PROGRAM

TRANS MAR 15

SYMPHONY HALL
This Sun., Mar. 17, at 3:30
HOFMANN CHOPIN LISZT PROGRAM

HER MAR 15

SYMPHONY HALL
SUNDAY, APRIL 14, AT 3:30
ONLY CONCERT THIS SEASON
John McCormack
TICKETS NOW SELLING

POST MAR 16

SYMPHONY HALL
TOMORROW at 3:30
HOFMANN CHOPIN LISZT PROGRAM
TWICE ONLY
NEXT Fri. Eve., 8:15 Sat. Mat., 2:30 MAR. 22 23

OFFICIAL FILM
of the Heroic Rescue of
NOBILE'S ITALIA CREW
ALL SEATS RESERVED
SUNDAY, APRIL 14 at 3:30
ONLY CONCERT THIS SEASON
John McCormack
TICKETS NOW SELLING

AER MAR 16

SYMPHONY HALL
TWICE ONLY
NEXT FRI. EVE. 8:15 SAT. MAT. 2:30 Mar. 22 23

Official Film of the Heroic Rescue of
NOBILE'S ITALIA CREW
ALL SEATS RESERVED

AMER MAR 16

SYMPHONY HALL
TOMORROW at 3:30
HOFMANN CHOPIN LISZT PROGRAM
SUNDAY, APRIL 14 at 3:30
ONLY CONCERT THIS SEASON
John McCormack
TICKETS NOW SELLING

TRAV MAR 16

SYMPHONY HALL
TODAY and TOMORROW at 4 P. M.
YOUNG PEOPLE'S CONCERTS
SERGE KOUSSEVITZKY, Conductor
RICHARD BURGIN, Ass't Conductor
2 SHOWINGS ONLY
NEXT FRI. EVE., 8:15 SAT. MAT. 2:30
"KRASSIN"
The Official Film of
The Heroic Rescue of
NOBILE'S ITALIA CREW
All Seats Reserved—50c to $2
SUN., APRIL 7, at 3:30
RACHMANINOFF

HER MAR 19

SYMPHONY HALL
2 SHOWINGS ONLY
NEXT FRI. EVE. 8:15 SAT. MAT. 2:30
"KRASSIN"
THE OFFICIAL FILM OF THE HEROIC RESCUE OF
NOBILE'S ITALIA CREW
ALL SEATS RESERVED—50c to $2
SUN., APRIL 7, at 3:30
RACHMANINOFF

AMER MAR 19

SYMPHONY HALL

TODAY At 3:30 — **HOFMANN** — CHOPIN-LISZT PROGRAM

Mr. Hofmann will not play again in Boston until Season 1930-31

THURS. EVE. MAR. 21 AT 8:15 — DEBATE "Shall Death Penalty Be Abolished?"

BOSTON COLLEGE vs. HARVARD

(AFFIRMATIVE) TICKETS 50c to $1.50 (NEGATIVE)

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GOOD FRIDAY EVENING, MARCH 29, AT 8:15

HANDEL AND HAYDN SOCIETY

THOMPSON STONE, Conductor

PASSION MUSIC BY BACH

(According to St. Matthew)

Chorus of Three Hundred Voices—Symphony Orchestra Players

Soloists

JEANETTE VREELAND, Soprano | NEVADA VAN DER VEER, Contralto

FRED PATTON, Bass | ARTHUR KRAFT, Tenor

JAMES R. HOUGHTON, Baritone

SUN. AFT. APRIL 7 AT 3:30 — **RACHMANINOFF**

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GLOBE MAR 17

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TRANS MAR 19

SYMPHONY HALL

Authentic Film of Rescue of NOBILE'S CREW

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Gripping — Sensational

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SUN. APRIL 7 AT 3:30

RACHMANINOFF

AMER MAR 20

SYMPHONY HALL

TWICE ONLY

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AUSPICES: DENISON HOUSE. TICKET SALE OPENS THURSDAY

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SUN. MAR. 31 AT 3:30 — **LEVITZKI** Auspices: Denison House — FIRST BOSTON APPEARANCE OF NOTED PIANIST FOLLOWING EUROPEAN TRIUMPHS. TICKET SALE OPENS THURS.

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SYMPHONY HALL

TONIGHT AT 8:15

DEBATE

BOSTON COLLEGE

NEGATIVE

VS.

HARVARD

AFFIRMATIVE

"Shall Death Penalty Be Abolished?"

Authentic Film of Rescue of NOBILE'S CREW

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RACHMANINOFF

TRAV MAR 22

ADV MAR 17

[130]

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POST MAR 20

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TODAY AT 3:30	Hampton Institute Chorus 60 Mixed Negro Voices DR. R. NATHANIEL DETT, Director
TONIGHT AT 8:15	Boston College and Holy Cross MUSICAL CLUBS—TICKETS 75c, $1, $1.50
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PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor—WAGNER PROGRAM

TUES. EVE. MAR. 12 AT 8 P. M.	Dayton Westminster Choir JOHN FINLEY WILLIAMSON, Conductor Auspices: Council of Federations of Women's Church Societies

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POST MAR 10

SYMPHONY HALL

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GOOD FRIDAY EVENING, MARCH 29, AT 8.15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC BY BACH
(According to St. Matthew)
Chorus of Three Hundred Voices—Symphony Orchestra Players
SOLOISTS
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(According to St. Matthew)
Chorus—Orchestra—Soloists
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK

HER MAR 26

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POST MAR 24

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Handel and Haydn SOCIETY
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PASSION MUSIC
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Chorus—Orchestra—Soloists
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HER [131] MAR 24

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Gripping—Sensational
Tonite 8.15
Tom'w 2.30
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SYMPHONY HALL

TODAY AT 3:30	Boston Symphony Pension Fund Concert

GOOD FRIDAY EVENING, MARCH 29, AT 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC BY BACH
(According to St. Matthew)
Chorus of Three Hundred Voices—Symphony Orchestra Players
SOLOISTS
JEANETTE VREELAND, Soprano — NEVADA VAN DER VEER, Contralto
FRED PATTON, Bass — ARTHUR KRAFT, Tenor
JAMES R. HOUGHTON, Baritone

NEXT SUN. MAR. 31 AT 3:30	LEVITZKI Celebrated Pianist Returning after 2 year absence with new European laurels
SUN. AFT. APRIL 7 AT 3:30	RACHMANINOFF
FRI. EVE. APRIL 12 AT 8:15	DEBATE 'Is Religion Necessary to Human Welfare?' Rev. JOHN ROACH STRATON says YES! VICTOR F. CALVERTON says NO! Tickets $1.00 to $2.50. On Sale Now
SUN. AFT. APRIL 14 AT 3:30	JOHN McCORMACK

Mail Orders Filled Promptly—Checks to Symphony Hall

POST MAR 24

SYMPHONY HALL
GOOD FRIDAY, MAR. 29, AT 8:15
Handel and Haydn SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC
By BACH
(According to St. Matthew)
Chorus—Orchestra—Soloists
NEXT SUN., MAR. 31, AT 3:30
LEVITSKI
PIANIST
SUN., APRIL 7, AT 3:30
RACHMANINOFF
SUN., APRIL 14, AT 3:30
McCORMACK

ADV MAR 24

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthews)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK

POST MAR 26

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC
By BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

HER MAR 26

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

GLOBE MAR 26

SYMPHONY HALL
NEXT SUN., MAR. 31, AT 3:30
LEVITZKI
PIANIST
SUN., APRIL 7, AT 3:30
RACHMANINOFF

AMER MAR 26

SYMPHONY HALL
NEXT SUN. MAR. 31 AT 3:30
LEVITZKI
PIANIST
SUN. APRIL 7 AT 3:30
RACHMANINOFF

TRAV MAR 26

SYMPHONY HALL
NEXT SUN., MAR. 31, AT 3:30
LEVITZKI
PIANIST
SUN. APRIL 7, AT 3:30
RACHMANINOFF

TRANS MAR 26

SYMPHONY HALL
SUN., APRIL 7 AT 3:30
RACHMANINOFF

GLOBE MAR 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthews)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK

POST MAR 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC
By BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

HER MAR 28

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK

POST MAR 28

SYMPHONY HALL
Good Friday, Mar. 29, at 8.15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
NEXT SUN., MAR. 31, AT 3.30
LEVITZKI
PIANIST
SUN. APRIL 7, AT 3.30
RACHMANINOFF

TRANS MAR 27

SYMPHONY HALL
SUN., APRIL 7, AT 3:30
RACHMANINOFF

AMER MAR 29

SYMPHONY HALL
Good Friday, Mar. 29, at 8.15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthews)
CHORUS—ORCHESTRA—SOLOISTS
NEXT SUN., MAR. 31, AT 3.30
LEVITZKI
PIANIST
SUN. APRIL 7, AT 3.30
RACHMANINOFF

TRANS MAR 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC
By BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

TRAV MAR 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Passion Music
BY BACH
(According to St. Matthews)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
Rachmaninoff

MONITOR MAR 29

SYMPHONY HALL
This Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

TRAV MAR 29

SYMPHONY HALL
SUN. APRIL 7, AT 3.30
Rachmaninoff

TRANS MAR 29

SMPHONY HALL
TODAY at 3:30
LEVITZKI
PIANIST
Next Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK
4th Tues. Concert April 2, at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY
CONDUCTOR
FRANCK—SYMPHONY
WAGNER—"FOREST MURMURS"
PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"

TRANS MAR 30

CLOBE MAR 31

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, at 3:30
RACHMANINOFF

HER APR 1

SYMPHONY HALL
TOMORROW at 3.30
LEVITZKI
PIANIST
NEXT SUNDAY, APRIL 7, at 3.30
RACHMANINOFF
SUNDAY, APRIL 14, at 3.30
McCORMACK
14th TUES. CONCERT, APRIL 2 at 3 P.M.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRANCK—SYMPHONY
WAGNER—"FOREST MURMURS"
PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"
SUNDAY, APRIL 28, at 3.30
ROLAND HAYES

Symphony Hall — World's Greatest Singer

JOHN McCormack

Only Boston Appearance This Season

Sunday Afternoon,
April 14
At 3:30

TICKETS NOW SELLING

PILOT MAR 23

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK

POST MAR 29

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

GLOBE MAR 28

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC
By BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

TRAV MAR 28

SYMPHONY HALL
TONIGHT at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC
By BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
This Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

HER MAR 29

SYMPHONY HALL
TODAY at 3:30
LEVITZKI
PIANIST
Next Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK
FRI. EVE., APRIL 12, at 8:15
DEBATE
"Is Religion Necessary to HUMAN WELFARE?"
REV. JOHN ROACH STRATON
SAYS YES
VICTOR F. CALVERTON
SAYS NO
Tickets $1 to $2.50
4th Tues. Concert April 2, at 3 P. M.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY
CONDUCTOR
FRANCK—SYMPHONY
WAGNER—"FOREST MURMURS"
PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"

HER MAR 31

SYMPHONY HALL
TONIGHT 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
This Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK

POST MAR 29

SYMPHONY HALL
TODAY at 3:30
LEVITZKI
PIANIST
Next Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK
FRI. EVE., APRIL 12, at 8:15
DEBATE
"Is Religion Necessary to HUMAN WELFARE?"
REV. JOHN ROACH STRATON
SAYS YES
VICTOR F. CALVERTON
SAYS NO
Tickets $1 to $2.50
4th Tues. Concert, April 2, at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY
CONDUCTOR
FRANCK—SYMPHONY
WAGNER—"FOREST MURMURS"
PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"

POST MAR 31

SYMPHONY HALL
SUN., APRIL 7 AT 3:30
RACHMANINOFF

GLOBE MAR 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthews)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK

POST MAR 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC
By BACH
(According to St. Matthews)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

HER MAR 27

SYMPHONY HALL
NEXT SUN., MAR. 31 AT 3:30
LEVITZKI
PIANIST
SUN. APRIL 7 AT 3:30
RACHMANINOFF

AMER MAR 27

SYMPHONY HALL
TONIGHT at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC
BY BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
This Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

GLOBE MAR 29

SYMPHONY HALL
TOMORROW at 3:30
LEVITZKI
PIANIST
Next Sun., April 7, at 3:30
RACHMANINOFF
4th Tues. Concert April 2, at 3 P. M.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY
CONDUCTOR
FRANCK—SYMPHONY
WAGNER—"FOREST MURMURS"
PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"

TRAV MAR 30

SYMPHONY HALL
TODAY at 3:30
LEVITZKI
PIANIST
Next Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14 at 3:30
McCORMACK

ADV [132] MAR 31

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

Globe Mar 26

SYMPHONY HALL
NEXT SUN., MAR. 31, AT 3:30
LEVITZKI
PIANIST
SUN., APRIL 7, AT 3:30
RACHMANINOFF

Amer Mar 26

SYMPHONY HALL
NEXT SUN. MAR. 31 AT 3:30
LEVITZKI
PIANIST
SUN. APRIL 7 AT 3:30
RACHMANINOFF

Trav Mar 26

SYMPHONY HALL
NEXT SUN., MAR. 31, AT 3:30
LEVITZKI
PIANIST
SUN. APRIL 7, AT 3:30
RACHMANINOFF

Trans Mar 26

SYMPHONY HALL
SUN., APRIL 7 AT 3:30
RACHMANINOFF

Globe Mar 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthews)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK

Post Mar 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC
By BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

Amer Mar 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
NEXT SUN., MAR. 31, AT 3.30
LEVITZKI
PIANIST
SUN. APRIL 7, AT 3.30
RACHMANINOFF

Trans Mar 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8.15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthews)
CHORUS—ORCHESTRA—SOLOISTS
NEXT SUN., MAR. 31, AT 3.30
LEVITZKI
PIANIST
SUN. APRIL 7, AT 3.30
RACHMANINOFF

Trans Mar 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC
By BACH
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CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

Trav Mar 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Passion Music
BY BACH
(According to St. Matthews)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
Rachmaninoff

Monitor Mar 27

SYMPHONY HALL
This Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

Trav Mar 27

SYMPHONY HALL
SUN. APRIL 7, AT 3.30
Rachmaninoff

Trans Mar 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8.15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthews)
CHORUS—ORCHESTRA—SOLOISTS
NEXT SUN., MAR. 31, AT 3.30
LEVITZKI
PIANIST
SUN. APRIL 7, AT 3.30
RACHMANINOFF

Amer Mar 29

SYMPHONY HALL
TOMORROW at 3.30
LEVITZKI
PIANIST
NEXT SUNDAY, APRIL 7, at 3.30
RACHMANINOFF
SUNDAY, APRIL 14, at 3.30
McCORMACK
14th TUES. CONCERT, APRIL 2 at 3 P.M.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRANCK—SYMPHONY
WAGNER—"FOREST MURMURS"
PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"
SUNDAY, APRIL 28, at 3.30
ROLAND HAYES

Trans Mar 30

SMPHONY HALL
TODAY at 3:30
LEVITZKI
PIANIST
Next Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK
4th Tues. Concert April 2, at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY
CONDUCTOR
FRANCK—SYMPHONY
WAGNER—"FOREST MURMURS"
PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"

Her Apr 1

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, at 3:30
RACHMANINOFF

Symphony Hall — World's Greatest Singer

JOHN McCormack

Only Boston Appearance This Season

Sunday Afternoon,
April 14
At 3:30

TICKETS NOW SELLING

Globe Mar 23

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

Globe Mar 28

SYMPHONY HALL
TONIGHT 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
This Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK

Post Mar 29

SYMPHONY HALL
TODAY at 3:30
LEVITZKI
PIANIST
Next Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK
FRI. EVE., APRIL 12, at 8:15
DEBATE
"Is Religion Necessary to HUMAN WELFARE?"
REV. JOHN ROACH STRATON
SAYS YES
VICTOR F. CALVERTON
SAYS NO
Tickets $1 to $2.50
4th Tues. Concert, April 2, at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY
CONDUCTOR
FRANCK—SYMPHONY
WAGNER—"FOREST MURMURS"
PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"

Post Mar 31

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC
By BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

Trav Mar 28

SYMPHONY HALL
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PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

Her Mar 29

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PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"

Her Mar 31

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
PASSION MUSIC
BY BACH
(According to St. Matthews)
CHORUS—ORCHESTRA—SOLOISTS
Next Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF
Sun., April 14, at 3:30
McCORMACK

Post Mar 27

SYMPHONY HALL
Good Friday, Mar. 29, at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
PASSION MUSIC
By BACH
(According to St. Matthew)
CHORUS—ORCHESTRA—SOLOISTS
This Sun., Mar. 31, at 3:30
LEVITZKI
PIANIST
Sun., April 7, at 3:30
RACHMANINOFF

Globe Mar 29

SYMPHONY HALL
TOMORROW at 3:30
LEVITZKI
PIANIST
Next Sun., April 7, at 3:30
RACHMANINOFF
4th Tues. Concert April 2, at 3 P. M.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY
CONDUCTOR
FRANCK—SYMPHONY
WAGNER—"FOREST MURMURS"
PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"

Trav Mar 30

SYMPHONY HALL
TODAY at 8:30
LEVITZKI
PIANIST
Next Sun., April 7, at 8:30
RACHMANINOFF
Sun., April 14 at 8:30
McCORMACK

Adv [132] Mar 31

SYMPHONY HALL
SUNDAY AT 3:30
LEVITZKI
PIANIST
Next Sun., April 7, at 3:30
RACHMANINOFF

AMER MAR 30

SYMPHONY HALL
4th Tues. Concert TOM'W 3 P. M.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRANCK—SYMPHONY
WAGNER—"FOREST MURMURS"
PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"
Next Sunday April 7 at 3:30
RACHMANINOFF

TRAV APR 1

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF
SUNDAY, APRIL 14, AT 3:30
McCORMACK

POST APR 1

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

GLOBE APR 1

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

AMER APR 1

Amusements
SYMPHONY HALL
4th TUESDAY CONCERT—T'm'w at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRANCK—SYMPHONY
WAGNER—"FOREST MURMURS"
PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"
NEXT SUNDAY, APRIL 7, at 3.30
RACHMANINOFF

TRANS APR 1

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF
SUNDAY, APRIL 14, AT 3:30
McCORMACK

POST APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, at 3:30
RACHMANINOFF
SUNDAY, APRIL 14, AT 3.30
McCORMACK
SUNDAY, APRIL 28, AT 3.30
ROLAND HAYES

TRANS APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

TRAV APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF
SUNDAY, APRIL 14, AT 3:30
McCORMACK

POST APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

GLOBE APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

AMER APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF
SUNDAY, APRIL 14, AT 3:30
McCORMACK

POST APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

GLOBE APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, at 3:30
RACHMANINOFF

AMER APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

TRAV APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
Rachmaninoff
SUNDAY, APRIL 28, at 3.30
Roland Hayes

TRANS APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF
SUNDAY, APRIL 14, AT 3:30
McCORMACK

POST APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

HER APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
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McCORMACK

POST APR

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HER APR

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TRAV APR

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TRAV APR

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SUNDAY, APRIL 14, AT 3:30
McCORMACK

POST APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

GLOBE APR

SYMPHONY HALL
TOMORROW at 3:30
RACHMANINOFF

HER APR 6

SYMPHONY HALL
TOMORROW at 3:30
RACHMANINOFF

AMER APR 6

SYMPHONY HALL
TOMORROW at 3:30
RACHMANINOFF
Next Sun., April 14, at 3:30
McCORMACK

POST APR 6

SYMPHONY HALL
TOMORROW at 3:30
RACHMANINOFF
Next Sun., April 14, at 3:30
McCORMACK

TRAV APR 6

SYMPHONY HALL
TOMORROW at 3:30
RACHMANINOFF

GLOBE APR 6

SYMPHONY HALL
Tomorrow at 3.30
RACHMANINOFF
FRI. EVE., APRIL 12, at 8.15
DEBATE
"Is Religion Necessary to HUMAN WELFARE?"
REV. JOHN ROACH STRATON
SAYS YES
VICTOR F. CALVERTON
SAYS NO
TICKETS 50c to $2.50
NEXT SUN., APRIL 14, at 3.30
McCORMACK
Sunday, April 21, at 3.30
SIMMONS AND **HARVARD** GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
SUNDAY, APRIL 28, at 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 6

SYMPHONY HALL
TODAY at 3:30
RACHMANINOFF
Fri. Eve., April 12, at 8:15
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CONDUCTORS
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HER APR 7

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TODAY at 3:30
RACHMANINOFF
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GLOBE APR 7

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POST APR 7

SYMPHONY HALL
TODAY at 3:30
RACHMANINOFF
Next Sun., April 14, at 3:30
McCORMACK

ADV APR 7

SYMPHONY HALL
NEXT SUNDAY AT 3:30
McCORMACK

POST APR 9

SYMPHONY HALL
SUNDAY, APRIL 28, AT 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 9

SYMPHONY HALL
NEXT SUNDAY AT 3:30
McCORMACK

POST APR 10

SYMPHONY HALL
Sunday, April 21, at 3.30
SIMMONS AND **HARVARD** GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
Sunday, April 28, at 3.30
ROLANDHAYES
Program of Requested Favorites

TRANS APR 10

SYMPHONY HALL
NEXT SUNDAY AT 3:30
McCORMACK

POST APR 11

SYMPHONY HALL
SUNDAY, APRIL 28, AT 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 11

SYMPHONY HALL
NEXT SUNDAY AT 3:30
McCORMACK

POST APR 12

SYMPHONY HALL
SUNDAY, APRIL 28, AT 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 12

SYMPHONY HALL
TOMORROW AT 3.30
McCORMACK
NEXT SUNDAY AT 3.30
SIMMONS AND **HARVARD** GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
SUNDAY APRIL 28 AT 3.30
ROLAND HAYES
Program of Requested Favorites
OPENING NIGHT
WEDNESDAY MAY 1
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor

TRANS APR

SYMPHONY HALL
TOMORROW AT 3:30
McCORMACK
SUNDAY APRIL 28 AT 3:30
ROLAND HAYES
Program of Requested Favorites

TRAV APR 13

SYMPHONY HALL
TODAY AT 3:30
McCORMACK
SUNDAY, APRIL 28, AT 3:30
ROLAND HAYES
Program of Requested Favorites

ADV APR 14

SYMPHONY HALL
TODAY AT 3:30
McCORMACK
NEXT SUNDAY AT 3:30
SIMMONS AND **HARVARD** GLEE CLUBS
Dr. A. T. Davison-David Blair McClosky
Conductors
SUNDAY APRIL 28 AT 3:30
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OPENING NIGHT
WEDNESDAY MAY 1
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor

HER APR 14

SYMPHONY HALL
TODAY AT 3:30
McCORMACK
NEXT SUNDAY AT 3:30
SIMMONS AND **HARVARD** GLEE CLUBS
Dr. A. T. Davison-David Blair McClosky
Conductors
SUNDAY, APRIL 28, AT 3:30
ROLAND HAYES
Program of Requested Favorites
OPENING NIGHT
WEDNESDAY, MAY 1
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor

GLOBE APR 14

SYMPHONY HALL
SUNDAY AT 3:30
LEVITZKI
PIANIST
Next Sun., April 7, at 3:30
RACHMANINOFF

AMER MAR 30

SYMPHONY HALL
4th Tues. Concert TOM'W 3 P. M.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRANCK—SYMPHONY
WAGNER—"FOREST MURMURS"
PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"
Next Sunday April 7 at 3:30
RACHMANINOFF

TRAV APR 1

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF
SUNDAY, APRIL 14, AT 3:30
McCORMACK

POST APR 1

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

GLOBE APR 1

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

AMER APR 1

Amusements
SYMPHONY HALL
4th TUESDAY CONCERT—T'm'w at 3
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
FRANCK—SYMPHONY
WAGNER—"FOREST MURMURS"
PRELUDE AND LOVE DEATH
"TRISTAN AND ISOLDE"
PRELUDE "MASTERSINGERS"
NEXT SUNDAY, APRIL 7, at 3.30
RACHMANINOFF

TRANS APR 1

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF
SUNDAY, APRIL 14, AT 3:30
McCORMACK

POST APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, at 3.30
RACHMANINOFF
SUNDAY, APRIL 14, AT 3.30
McCORMACK
SUNDAY, APRIL 28, AT 3.30
ROLAND HAYES

TRANS APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

AMER APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

TRAV APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

GLOBE APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

AMER APR

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF
SUNDAY, APRIL 14, AT 3:30
McCORMACK

POST APR 5

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

GLOBE APR 5

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, at 3:30
RACHMANINOFF

AMER APR 5

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

TRAV APR 5

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3.30
Rachmaninoff
SUNDAY, APRIL 28, at 3.30
Roland Hayes

TRANS APR 5

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF
SUNDAY, APRIL 14, AT 3:30
McCORMACK

POST APR 4

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

HER APR 5

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

HER APR 3

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

HER APR 4

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

GLOBE APR 4

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

AMER APR 4

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF
SUNDAY, APRIL 14, AT 3:30
McCORMACK

POST APR 5

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

GLOBE APR 5

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, at 3:30
RACHMANINOFF

AMER APR 5

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

TRAV APR 5

SYMPHONY HALL
NEXT SUNDAY, APRIL 7, AT 3:30
RACHMANINOFF

HER APR 6

SYMPHONY HALL
TOMORROW at 3:30
RACHMANINOFF

AMER APR 6

SYMPHONY HALL
TOMORROW at 3:30
RACHMANINOFF
Next Sun., April 14, at 3:30
McCORMACK

POST APR 6

SYMPHONY HALL
TOMORROW at 3:30
RACHMANINOFF
Next Sun., April 14, at 3:30
McCORMACK

TRAV APR 6

SYMPHONY HALL
TOMORROW at 3:30
RACHMANINOFF

GLOBE APR 6

SYMPHONY HALL
Tomorrow at 3.30
RACHMANINOFF
FRI. EVE., APRIL 12, at 8.15
DEBATE
"Is Religion Necessary to HUMAN WELFARE?"
REV. JOHN ROACH STRATON
SAYS YES
VICTOR F. CALVERTON
SAYS NO
TICKETS 50c to $2.50
NEXT SUN., APRIL 14, at 3.30
McCORMACK
Sunday, April 21, at 3.30
SIMMONS AND **HARVARD** GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
SUNDAY, APRIL 28, at 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 6

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TODAY at 3:30
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HER APR 7

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GLOBE APR 7

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McCORMACK

POST APR 7

SYMPHONY HALL
TODAY at 3:30
RACHMANINOFF
Next Sun., April 14, at 3:30
McCORMACK

ADV APR 7

SYMPHONY HALL
NEXT SUNDAY AT 3:30
McCORMACK

POST APR 9

SYMPHONY HALL
SUNDAY, APRIL 28, AT 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 9

SYMPHONY HALL
NEXT SUNDAY AT 3:30
McCORMACK

POST APR 10

SYMPHONY HALL
Sunday, April 21, at 3.30
SIMMONS AND **HARVARD** GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
Sunday, April 28, at 3.30
ROLANDHAYES
Program of Requested Favorites

TRANS APR 10

SYMPHONY HALL
NEXT SUNDAY AT 3:30
McCORMACK

POST APR 11

SYMPHONY HALL
SUNDAY, APRIL 28, AT 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 11

SYMPHONY HALL
NEXT SUNDAY AT 3:30
McCORMACK

POST APR 12

SYMPHONY HALL
SUNDAY, APRIL 28, AT 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 12

SYMPHONY HALL
TOMORROW AT 3.30
McCORMACK
NEXT SUNDAY AT 3.30
SIMMONS AND **HARVARD** GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
SUNDAY APRIL 28 AT 3.30
ROLAND HAYES
Program of Requested Favorites
OPENING NIGHT
WEDNESDAY MAY 1
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor

TRANS APR 13

SYMPHONY HALL
TOMORROW AT 3:30
McCORMACK
SUNDAY APRIL 28 AT 3:30
ROLAND HAYES
Program of Requested Favorites

TRAV APR 13

SYMPHONY HALL
TODAY AT 3:30
McCORMACK
SUNDAY, APRIL 28, AT 3:30
ROLAND HAYES
Program of Requested Favorites

ADV APR 14

SYMPHONY HALL
TODAY AT 3:30
McCORMACK
NEXT SUNDAY AT 3:30
SIMMONS AND **HARVARD** GLEE CLUBS
Dr. A. T. Davison-David Blair McClosky
Conductors
SUNDAY APRIL 28 AT 3:30
ROLAND HAYES
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OPENING NIGHT
WEDNESDAY MAY 1
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor

HER APR 14

SYMPHONY HALL
TODAY AT 3:30
McCORMACK
NEXT SUNDAY AT 3:30
SIMMONS AND **HARVARD** GLEE CLUBS
Dr. A. T. Davison-David Blair McClosky
Conductors
SUNDAY, APRIL 28, AT 3:30
ROLAND HAYES
Program of Requested Favorites
OPENING NIGHT
WEDNESDAY, MAY 1
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor

GLOBE APR 14

SYMPHONY HALL
SUNDAY, APRIL 28 AT 3:30
ROLAND HAYES
Program of Requested Favorites

HER APR 16

SYMPHONY HALL
SUNDAY, APRIL 28, AT 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 16

SYMPHONY HALL
NEXT SUNDAY at 3.30
SIMMONS AND HARVARD GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
SUNDAY, APRIL 28, at 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 17

SYMPHONY HALL
SUNDAY, APRIL 28, AT 3:30
ROLAND HAYES
Program of Requested Favorites

POST APR 18

SYMPHONY HALL
Sunday, April 28, at 3:30
ROLAND HAYES
PROGRAM OF REQUESTED FAVORITES

GLOBE APR 18

SYMPHONY HALL
SUNDAY, April 28, at 3:30
ROLAND HAYES
Program of Requested Favorites

TRAV APR 18

SYMPHONY HALL
SUNDAY, APRIL 28, at 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 13

SYMPHONY HALL
Next Sunday at 3:30
SIMMONS AND HARVARD GLEE CLUBS
Dr. A. T. Davison-David Blair McClosky
Conductors
Sunday, April 28, at 3:30
ROLAND HAYES
Program of Requested Favorites
OPENING NIGHT
WEDNESDAY, MAY 1
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
ALFRED CASELLA, Conductor

POST APR 19

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SIMMONS and HARVARD GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
SUNDAY, APRIL 28, AT 3:30
ROLAND HAYES
Program of Requested Favorites
OPENING NIGHT
WEDNESDAY, MAY 1
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor

GLOBE APR 11

SYMPHONY HALL
SUNDAY, APRIL 28, at 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 20

SYMPHONY HALL
NEXT SUNDAY AT 3:30
ROLAND HAYES
LAST CONCERT OF SEASON

GLOBE APR 23

SYMPHONY HALL
TOMORROW AT 3:30
SIMMONS and HARVARD GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
NEXT SUNDAY, April 28, AT 3:30
Roland Hayes
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

MONITOR APR 20

SYMPHONY HALL
NEXT SUNDAY, APRIL 28, at 3:30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

ADV APR 21

SYMPHONY HALL
NEXT SUNDAY AT 3:30
ROLAND HAYES
LAST CONCERT OF SEASON

HER APR 23

SYMPHONY HALL
NEXT SUNDAY AT 3.30
ROLAND HAYES
LAST CONCERT OF SEASON

TRANS APR 23

SYMPHONY HALL
NEXT SUNDAY AT 3:30
ROLAND HAYES
LAST CONCERT OF SEASON
POPS
80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season
Wed., MAY 1
50c, 75c, $1

HER APR 24

SYMPHONY HALL
NEXT SUNDAY at 3.30
ROLAND HAYES
LAST CONCERT OF SEASON
POPS
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
OPENING NIGHT
44th Season
WED. MAY 1
50c, 75c $1

SYMPHONY HALL
Tomorrow at 3.30
SIMMONS AND HARVARD GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
NEXT SUNDAY, APRIL 28, at 3.30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

TRANS APR 20

SYMPHONY HALL
TODAY AT 3:30
SIMMONS AND HARVARD GLEE CLUBS
Dr A. T. Davison—David Blair McCloskey
Conductors
NEXT SUNDAY AT 3:30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

GLOBE APR 21

SYMPHONY HALL
NEXT SUNDAY AT 3:30
ROLAND HAYES
LAST CONCERT OF SEASON
POPS
80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season
Wed., May 1
50c, 75c, $1

POST APR 24

SYMPHONY HALL
NEXT SUNDAY AT 3:30
ROLAND HAYES
LAST CONCERT OF SEASON

TRANS APR 25

SYMPHONY HALL
THIS SUNDAY at 3.30
ROLAND HAYES
LAST RECITAL OF SEASON

TRAV APR 26

SYMPHONY HALL
THIS SUNDAY at 3.30
ROLAND HAYES
LAST RECITAL OF SEASON

TRANS APR 26

SYMPHONY HALL
TOMORROW AT 3:30
SIMMONS AND HARVARD GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
Next Sunday, April 28, at 3:30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

TRAV APR 20

SYMPHONY HALL
TODAY AT 3:30
SIMMONS AND HARVARD GLEE CLUBS
Dr. A. T. Davison—David Blair McCloskey
Conductors
NEXT SUNDAY AT 3:30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

POST APR 21

SYMPHONY HALL
THIS SUNDAY AT 3:30
ROLAND HAYES
LAST RECITAL OF SEASON
POPS
80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season
Wed., MAY 1
50c, 75c, $1

POST APR 26

SYMPHONY HALL
THIS SUNDAY AT 3:30
ROLAND HAYES
LAST RECITAL OF SEASON
POPS
80 Symphony Players
Alfredo Casella—Conductor
Opening Night—44th Season
Wed., MAY 1
50c, 75c, $1

HER APR 26

SYMPHONY HALL
NEXT SUNDAY, APRIL 28, at 3:30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

HMER APR 20

SYMPHONY HALL
TODAY AT 3:30
SIMMONS AND HARVARD GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
NEXT SUNDAY AT 3:30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

HER APR 21

SYMPHONY HALL
TOMORROW AT 3:30 (DAY LIGHT)
ROLAND HAYES
LAST RECITAL OF SEASON
POPS
80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season
Wed., MAY 1
1st SUN. CONCERT MAY 12
HARVARD NIGHT MAY 13
50c, 75c, $1

TRAV APR 27

SYMPHONY HALL
TOMORROW AT 3:30
(Daylight)
ROLAND HAYES
LAST RECITAL OF SEASON
POPS
80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season
Wed., MAY 1
1st Sunday Concert May 12
Harvard Night, May 13
50c, 75c $1

AMER APR 27

SYMPHONY HALL
SUNDAY, APRIL 28 AT 3:30
ROLAND HAYES
Program of Requested Favorites

HER APR 16

SYMPHONY HALL
SUNDAY, APRIL 28, AT 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 16

SYMPHONY HALL
NEXT SUNDAY at 3.30
SIMMONS AND HARVARD GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
SUNDAY, APRIL 28, at 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 17

SYMPHONY HALL
SUNDAY, APRIL 28, AT 3:30
ROLAND HAYES
Program of Requested Favorites

POST APR 13

SYMPHONY HALL
Sunday, April 28, at 3:30
ROLAND HAYES
PROGRAM OF REQUESTED FAVORITES

GLOBE APR 18

SYMPHONY HALL
SUNDAY, April 28, at 3:30
ROLAND HAYES
Program of Requested Favorites

TRAV APR 18

SYMPHONY HALL
SUNDAY, APRIL 28, at 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 13

SYMPHONY HALL
Next Sunday at 3:30
SIMMONS AND HARVARD GLEE CLUBS
Dr. A. T. Davison-David Blair McClosky
Conductors
Sunday, April 28, at 3:30
ROLAND HAYES
Program of Requested Favorites
OPENING NIGHT
WEDNESDAY, MAY 1
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFRED CASELLA, Conductor

POST APR 19

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SIMMONS and HARVARD GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
SUNDAY, APRIL 28, AT 3:30
ROLAND HAYES
Program of Requested Favorites
OPENING NIGHT
WEDNESDAY, MAY 1
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor

GLOBE APR 11

SYMPHONY HALL
SUNDAY, APRIL 28, at 3.30
ROLAND HAYES
Program of Requested Favorites

TRANS APR 20

SYMPHONY HALL
NEXT SUNDAY AT 3:30
ROLAND HAYES
LAST CONCERT OF SEASON

HER APR 23

SYMPHONY HALL
TOMORROW AT 3:30
SIMMONS and HARVARD GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
NEXT SUNDAY, April 28, AT 3:30
Roland Hayes
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

MONITOR APR 20

SYMPHONY HALL
NEXT SUNDAY, APRIL 28, at 3:30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

ADV APR 21

SYMPHONY HALL
NEXT SUNDAY AT 3:30
ROLAND HAYES
LAST CONCERT OF SEASON

TRANS APR 23

SYMPHONY HALL
NEXT SUNDAY at 3.30
ROLAND HAYES
LAST CONCERT OF SEASON
POPS
80 SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor
OPENING NIGHT
44th Season
WED. MAY 1
50c, 75c $1

HER APR 24

SYMPHONY HALL
NEXT SUNDAY at 3.30
ROLAND HAYES
LAST CONCERT OF SEASON

TRANS APR 23

SYMPHONY HALL
Tomorrow at 3.30
SIMMONS AND HARVARD GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
NEXT SUNDAY, APRIL 28, at 3.30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

TRANS APR 20

SYMPHONY HALL
TODAY AT 3:30
SIMMONS AND HARVARD GLEE CLUBS
Dr A. T. Davison—David Blair McCloskey
Conductors
NEXT SUNDAY AT 3:30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

GLOBE APR 21

SYMPHONY HALL
NEXT SUNDAY AT 3:30
ROLAND HAYES
LAST CONCERT OF SEASON
POPS
80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season
Wed., May 1
50c, 75c, $1

POST APR 24

SYMPHONY HALL
NEXT SUNDAY AT 3:30
ROLAND HAYES
LAST CONCERT OF SEASON

HER APR 25

SYMPHONY HALL
NEXT SUNDAY at 3.30
Roland Hayes
LAST CONCERT OF SEASON

TRANS APR 25

SYMPHONY HALL
THIS SUNDAY AT 3:30
ROLAND HAYES
LAST RECITAL OF SEASON

TRAV APR 26

SYMPHONY HALL
THIS SUNDAY AT 3.30
ROLAND HAYES
LAST RECITAL OF SEASON

TRANS APR 26

SYMPHONY HALL
TOMORROW AT 3:30
SIMMONS AND HARVARD GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
Next Sunday, April 28, at 3:30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

TRAV APR 20

SYMPHONY HALL
TODAY AT 3:30
SIMMONS AND HARVARD GLEE CLUBS
Dr A. T. Davison—David Blair McCloskey
Conductors
NEXT SUNDAY AT 3:30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

POST APR 21

SYMPHONY HALL
THIS SUNDAY AT 3:30
ROLAND HAYES
LAST RECITAL OF SEASON
POPS
80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season
Wed., MAY 1
50c, 75c, $1

POST APR 26

SYMPHONY HALL
THIS SUNDAY AT 3:30
ROLAND HAYES
LAST RECITAL OF SEASON

HER APR 26

SYMPHONY HALL
NEXT SUNDAY, APRIL 28, at 3:30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

HMER APR 20

SYMPHONY HALL
TODAY AT 3:30
SIMMONS AND HARVARD GLEE CLUBS
Dr. A. T. Davison—David Blair McClosky
Conductors
NEXT SUNDAY AT 3:30
ROLAND HAYES
Program of Requested Favorites
POPS
44th Season
OPENS
MAY 1st
SYMPHONY HALL

HER APR 21

SYMPHONY HALL
TOMORROW AT 3:30 (DAY LIGHT)
ROLAND HAYES
LAST RECITAL OF SEASON
POPS
80 Symphony Players
Alfredo Casella—Conductor
Opening Night—44th Season
Wed., MAY 1
1st SUN. CONCERT MAY 12
HARVARD NIGHT MAY 13
50c, 75c, $1

TRAV APR 27

SYMPHONY HALL
TOMORROW AT 3:30
(Daylight)
ROLAND HAYES
LAST RECITAL OF SEASON
POPS
80 Symphony Players
Alfredo Casella, Conductor
Opening Night—
44th Season
Wed., MAY 1
1st Sunday Concert May 12
Harvard Night, May 13
50c, 75c $1

AMER APR 27

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SYMPHONY HALL

POPS

80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season

Wed., May 1

50c, 75c, $1

CRIMSON APR 27

SYMPHONY HALL

TOMORROW AT 3:30

Roland HAYES

LAST RECITAL OF SEASON

POPS

80 Symphony Players
Alfredo Casella, Conductor

Opening Night—
44th Season

Wed., MAY 1

50c, 75c, $1

MONITOR APR 27

SYMPHONY HALL

TODAY AT 3:30 (Daylight)

ROLAND HAYES

LAST RECITAL OF SEASON

POPS

80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season

Wed., MAY 1

1st Sunday Concert, May 12
Harvard Night, May 13

50c, 75c, $1

POST APR 28

SYMPHONY HALL

TODAY AT 3:30 (Daylight)

ROLAND HAYES

LAST RECITAL OF SEASON

POPS

80 Symphony Players
Alfredo Casella—Conductor
Opening Night—44th Season

Wed., MAY 1

1st SUN. CONCERT MAY 12
HARVARD NIGHT MAY 13

50c, 75c, $1

HER APR 28

SYMPHONY HALL

TODAY AT 3:30 (Daylight)

ROLAND HAYES

LAST RECITAL OF SEASON

POPS

80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season

Wed., MAY 1

1st Sun. Concert, May 12
HARVARD Night, May 13

50c, 75c, $1

GLOBE APR 28

SYMPHONY HALL

TODAY
AT 8:30 (Daylight)

ROLAND HAYES

LAST RECITAL OF SEASON

POPS

80 Symphony Players
Alfredo Casella, Conductor
Opening Night—
44th Season

Wed., MAY 1

1st Sunday Concert May 12
Harvard Night, May 13

50c, 75c, $1

ADV APR 29

SYMPHONY HALL

POPS

ALFREDO CASELLA—Cond.
Opening Night—44th Season

WED, MAY 1—50c, 75c, $1

TRANS APR 29

SYMPHONY HALL

POPS

ALFREDO CASELLA, Conductor
Opening Night—44th Season

WED., MAY 1 50c, 75c, $1

POST APR 29

SYMPHONY HALL

POPS

ALFREDO CASELLA—Conductor
OPENING NIGHT—44th SEASON

WED., MAY 1—50c, 75c, $1

GLOBE APR 29

SYMPHONY HALL

POPS

ALFREDO CASELLA, Conductor
TOMORROW—8:15

POST APR 30

SYMPHONY HALL

POPS

ALFREDO CASELLA, Conductor
TOMORROW—8:15

HER APR 30

SYMPHONY HALL

POPS

ALFREDO CASELLA. Conductor
TOMORROW—8:15

GLOBE APR 30

SYMPHONY HALL

POPS

ALFREDO CASELLA, Conductor
TOMORROW—8:15

AMER APR 30

SYMPHONY HALL

POPS

ALFREDO CASELLA—Cond.
TOMORROW—8:15

TRANS APR 30

SYMPHONY HALL

POPS

Alfredo Casella—Conductor
TOMORROW—8:15

TRAV APR 30

SYMPHONY HALL

POPS

ALFREDO CASELLA, Conductor
TONIGHT 8:15

GLOBE MAY 1

SYMPHONY HALL

POPS

ALFREDO CASELLA, Conductor
TONIGHT 8:15

POST MAY 1

SYMPHONY HALL

POPS

ALFREDO CASELLA
TONIGHT—8:15

ADV MAY 1

SYMPHONY HALL

POPS

Alfredo Casella—Conductor
TONIGHT 8.15

TRAV MAY 1

SYMPHONY HALL

POPS

Alfredo Casella—Conductor
TONIGHT 8:15

HER MAY 1

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—CONDUCTOR

GLOBE MAY 2

SYMPHONY HALL—TONIGHT 8.15

POPS

ALFREDO CASELLA, Conductor

TRANS MAY 2

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor

POST MAY 2

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor

HER MAY 2

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor

AMER MAY 3

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor

AMER MAY 2

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—CONDUCTOR

GLOBE MAY 4

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA, Conductor

HER MAY 4

SYMPHONY HALL—TONIGHT at 8:15

POPS

ALFREDO CASELLA—Conductor

GLOBE MAY 3

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—CONDUCTOR

TRAV MAY 3

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor

POST MAY 3

SYMPHONY HALL

POPS

80 Symphony Players
Alfredo Casella, Conductor

EXTRA—Next Week Only
ADDED ATTRACTION

ISADORA DUNCAN
DANCERS

Irma Duncan, Director
Arthur Fiedler, Conductor
Mon., Wed., Fri., SCHUBERT
Tues., Thurs., Sat., "PATHETIC"

SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT
Tickets 50c, 75c, $1

TRAV MAY 4

SYMPHONY HALL

POPS

80 Symphony Players
Alfredo Casella, Conductor

EXTRA—Next Week Only
ADDED ATTRACTION

ISADORA DUNCAN
DANCERS

Irma Duncan, Director
Arthur Fiedler, Conductor
Mon., Wed., Fri., SCHUBERT
Tues., Thurs., Sat., "PATHETIC"

SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT
Tickets 50c, 75c, $1.00

GLOBE MAY 4

SYMPHONY HALL

POPS

80 Symphony Players
Alfredo Casella, Conductor

EXTRA — Next Week Only
ADDED ATTRACTION

ISADORA DUNCAN
DANCERS

Irma Duncan, Director
Arthur Fiedler, Conductor
Mon., Wed., Fri., SCHUBERT
Tues., Thurs., Sat., "PATHETIC"

SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT
Tickets—50c, 75c, $1

HER MAY 4

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor
EXTRA—This Week Only

DUNCAN SISTERS

Tickets 50c, 75c, $1

HER MAY 6

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA, Conductor
EXTRA—This Week Only

DUNCAN DANCERS

TICKETS 50c, 75c, $1

TRAV MAY 6

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA, Conductor
TONIGHT—8:15

AMER MAY 1

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor

TRAV MAY 2

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor
EXTRA—This Week Only

DUNCAN DANCERS

TICKETS 50c, 75c, $1

GLOBE MAY 6

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor

TRAV MAY 4

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor

POST MAY 4

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor

HER MAY

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor

AMER MAY 3

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA, Conductor

HER MAY 4

Symphony Hall—Tonight 8:15

POPS

ALFREDO CASELLA—Conductor
EXTRA—This Week Only

DUNCAN SISTERS

Tickets 50c, 75c, $1

HER MAY 6

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor
EXTRA—This Week Only

DUNCAN DANCERS

TICKETS 50c, 75c, $1

TRAV MAY 6

SYMPHONY HALL

POPS

80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season

Wed., May 1

50c, 75c, $1

CRIMSON APR 27

SYMPHONY HALL

TOMORROW AT 3:30

Roland HAYES

LAST RECITAL OF SEASON

POPS

80 Symphony Players
Alfredo Casella, Conductor

Opening Night—
44th Season

Wed., MAY 1

50c, 75c, $1

HERALD APR 27

SYMPHONY HALL

TODAY AT 3:30 (Daylight)

ROLAND HAYES

LAST RECITAL OF SEASON

POPS

80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season

Wed., MAY 1

1st Sunday Concert, May 12
Harvard Night, May 13

50c, 75c, $1

POST APR 28

SYMPHONY HALL

TODAY AT 3:30 (Daylight)

ROLAND HAYES

LAST RECITAL OF SEASON

POPS

80 Symphony Players
Alfredo Casella—Conductor
Opening Night—44th Season

Wed., MAY 1

1st SUN. CONCERT MAY 12
HARVARD NIGHT MAY 13

50c, 75c, $1

HER APR 28

SYMPHONY HALL

TODAY AT 3:30 (Daylight)

ROLAND HAYES

LAST RECITAL OF SEASON

POPS

80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season

Wed., MAY 1

1st Sun. Concert, May 12
HARVARD Night, May 13

50c, 75c, $1

GLOBE APR 28

SYMPHONY HALL

TODAY
AT 3:30 (Daylight)

ROLAND HAYES

LAST RECITAL OF SEASON

POPS

80 Symphony Players
Alfredo Casella, Conductor
Opening Night—
44th Season

Wed., MAY 1

1st Sunday Concert May 12
Harvard Night, May 13

50c, 75c, $1

ADV APR 28

SYMPHONY HALL

POPS

ALFREDO CASELLA—Cond.
Opening Night—44th Season

WED, MAY 1—50c, 75c, $1

TRANS APR 29

SYMPHONY HALL

POPS

ALFREDO CASELLA, Conductor
Opening Night—44th Season
WED., MAY 1 50c, 75c, $1

POST APR 29

SYMPHONY HALL

POPS

ALFREDO CASELLA—Conductor
OPENING NIGHT—44th SEASON

WED., MAY 1—50c, 75c, $1

GLOBE APR 29

SYMPHONY HALL

POPS

ALFREDO CASELLA, Conductor
TOMORROW—8:15

POST APR 30

SYMPHONY HALL

POPS

Alfredo Casella—Conductor
TOMORROW—8:15

TRAV APR 30

SYMPHONY HALL

POPS

ALFREDO CASELLA, Conductor
TOMORROW—8:15

HER APR 30

SYMPHONY HALL

POPS

ALFREDO CASELLA, Conductor
TOMORROW—8:15

GLOBE APR 30

SYMPHONY HALL

POPS

ALFREDO CASELLA, Conductor
TOMORROW—8:15

HERALD APR 30

SYMPHONY HALL

POPS

ALFREDO CASELLA—Cond.
TOMORROW—8.15

TRANS APR 30

SYMPHONY HALL

POPS

Alfredo Casella—Conductor
TONIGHT 8:15

TRAV APR 30

SYMPHONY HALL

POPS

ALFREDO CASELLA, Conductor
TONIGHT 8:15

GLOBE MAY 1

SYMPHONY HALL

POPS

ALFREDO CASELLA, Conductor
TONIGHT 8:15

POST MAY 1

SYMPHONY HALL

POPS

ALFREDO CASELLA Conductor
TONIGHT—8:15

ADV MAY 1

SYMPHONY HALL

POPS

Alfredo Casella—Conductor
TONIGHT 8.15

TRAV MAY 1

SYMPHONY HALL—TONIGHT at 8:15

POPS

ALFREDO CASELLA—Conductor

GLOBE MAY 3

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—CONDUCTOR

TRAV MAY 3

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor

POST MAY 4

Symphony Hall—Tonight 8:15

POPS

ALFREDO CASELLA—Conductor
EXTRA—This Week Only
DUNCAN SISTERS
Tickets 50c, 75c, $1

HER MAY 6

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA, Conductor
TONIGHT—8:15

AMER MAY 1

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor
EXTRA—This Week Only
DUNCAN DANCERS
TICKETS 50c, 75c, $1

GLOBE MAY 6

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor
EXTRA—This Week Only
DUNCAN DANCERS
TICKETS 50c, 75c, $1

TRAV MAY 6

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor

AMER MAY 2

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—Conductor

POST MAY 3

SYMPHONY HALL

POPS

80 Symphony Players
Alfredo Casella, Conductor

EXTRA—Next Week Only
ADDED ATTRACTION

ISADORA DUNCAN
DANCERS

Irma Duncan, Director
Arthur Fiedler, Conductor
Mon., Wed., Fri., SCHUBERT
Tues., Thurs., Sat., "PATHETIC"

SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT
Tickets 50c, 75c, $1

TRAV MAY 4

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA, Conductor

HER MAY 4

SYMPHONY HALL—TONIGHT 8:15

POPS

ALFREDO CASELLA—CONDUCTOR

GLOBE MAY 4

SYMPHONY HALL

POPS

80 Symphony Players
Alfredo Casella, Conductor

EXTRA—Next Week Only
ADDED ATTRACTION

ISADORA DUNCAN
DANCERS

Irma Duncan, Director
Arthur Fiedler, Conductor
Mon., Wed., Fri., SCHUBERT
Tues., Thurs., Sat., "PATHETIC"

SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT
Tickets—50c, 75c, $1

HER MAY 4

SYMPHONY HALL
POPS
80 Symphony Players
Alfredo Casella, Conductor
EXTRA—Next Week Only
ADDED ATTRACTION
Isadora Duncan
Dancers
Irma Duncan, *Director*
Arthur Fiedler, *Conductor*
Mon., Wed., Fri., SCHUBERT
Tues., Thurs., Sat., "PATHETIC"
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT
Tickets 50c, 75c, $1

MONITOR MAY 4

SYMPHONY HALL
POPS
80 Symphony Players
Alfredo Casella, Conductor
EXTRA—This Week Only
ADDED ATTRACTION
ISADORA DUNCAN
DANCERS
Irma Duncan, Director
Arthur Fiedler, Conductor
Mon., Wed., Fri., SCHUBERT
Tues., Thurs., Sat., "PATHETIC"
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT
TICKETS 50c, 75c, $1

GLOBE MAY 5

SYMPHONY HALL
POPS
80 Symphony Players
Alfredo Casella, Conductor
EXTRA—This Week Only
ADDED ATTRACTION
ISADORA DUNCAN
DANCERS
Irma Duncan, Director
Arthur Fiedler, Conductor
Mon., Wed., Fri., SCHUBERT
Tues., Thurs., Sat., "PATHETIC"
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT
Tickets 50c, 75c, $1

POST MAY 5

SYMPHONY HALL
POPS
80 Symphony Players
Alfredo Casella, Conductor
EXTRA—This Week Only
ADDED ATTRACTION
ISADORA DUNCAN
DANCERS
Irma Duncan, Director
Arthur Fiedler, Conductor
Mon., Wed., Fri., SCHUBERT
Tues., Thurs., Sat., "PATHETIC"
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT
Tickets 50c, 75c, $1.00

HER MAY 5

Symphony Hall—Tonight 8.15
POPS
ALFREDO CASELLA—Conductor
EXTRA—This Week Only
DUNCAN DANCERS
Tickets 50c, 75c, $1

AMER MAY 6

Symphony Hall — Tonight 8.15
ALFREDO CASELLA, Conductor
POPS
EXTRA—This Week Only
DUNCAN DANCERS
Tickets, 50c, 75c, $1

TRANS MAY 6

SYMPHONY HALL
POPS
80 Symphony Players
Alfredo Casella, Conductor
EXTRA—This Week Only
ADDED ATTRACTION
ISADORA DUNCAN
DANCERS
Irma Duncan, Director
Arthur Fiedler, Conductor
Tickets 50c, 75c, $1

HER MAY 6

SYMPHONY HALL
NEXT SUNDAY AT 3:30
ROLAND HAYES
LAST CONCERT OF SEASON
POPS
80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season
Wed., MAY 1
50c, 75c, $1

GLOBE APR 25

SYMPHONY HALL
POPS
80 Symphony Players
Alfredo Casella, Conductor
EXTRA—This Week Only
ADDED ATTRACTION
ISADORA DUNCAN
DANCERS
Irma Duncan, Director
Arthur Fiedler, Conductor
Mon., Wed., Fri., SCHUBERT
Tues, Thurs, Sat, "PATHETIC"
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT
Tickets 50c, 75c, $1

ADV MAY 5

SYMPHONY HALL—TONIGHT 8.15
POPS
EXTRA—This Week Only
DUNCAN DANCERS
Interpreting Tschaikovsky's "Pathetic"
ARTHUR FIEDLER, Conductor
Tickets 50c, 75c, $1

TRANS MAY 7

SYMPHONY HALL—TONIGHT 8.15
POPS
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
Interpreting Tschaikovsky's "Pathetic"
ARTHUR FIEDLER—Conductor
Tickets 50c, 75c, $1

AMER MAY 7

SYMPHONY HALL
TODAY AT 3:30
McCORMACK
NEXT SUNDAY AT 3:30
SIMMONS
AND
HARVARD GLEE CLUBS
Dr. A. T. Davison-David Blair McClosky
Conductors
SUNDAY, APRIL 28, AT 3:30
ROLAND HAYES
Program of Requested Favorites
OPENING NIGHT
WEDNESDAY, MAY 1
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor

POST APR 14

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER
TICKETS 50c, 75c, $1

GLOBE MAY 8

SYMPHONY HALL--Tonight 8:15
POPS
Alfredo Casella—Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER, Conducting
Tickets 50c, 75c, $1

AMER MAY 8

SYMPHONY HALL—Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER, Conducting
Tickets 50c, 75c, $1

TRAV MAY 8

SYMPHONY HALL—TONIGHT 8.15
POPS
Interpreting Tschaikovsky's "Pathetic"
Arthur Fiedler, Conductor
TICKETS, 50c, 75c, $1

APP MAY 7

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER, Conducting
Tickets 50c, 75c, $1

POST MAY 8

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

POST MAY 9

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

GLOBE MAY 9

SYMPHONY HALL - Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets, 50c., 75c., $1
MON., MAY 13
HARVARD NIGHT
Numbers by The
HARVARD
GLEE CLUB
Dr. A. T. Davison-Conductor

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

AMER MAY 10

SYMPHONY HALL—Tonight 8:15
POPS
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
Interpreting Tschaikovsky's "Pathetic"
ARTHUR FIEDLER, Conductor
Tickets 50c, 75c, $1

HER MAY 7

Symphony Hall—Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
EXTRA—This Week Only
DUNCAN SISTERS
Tickets 50c, 75c, $1

ADV MAY 6

SYMPHONY HALL—TONIGHT 8.15
POPS
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
Interpreting Tschaikovsky's
"Pathetic"
Arthur Fiedler, Conductor
TICKETS, 50c, 75c, $1

APP MAY 7

SYMPHONY HALL—Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
Sun., May 12—Wagner Program

TRANS MAY 9

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM

ADV MAY 9

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

CRIMSON MAY 9

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

POST MAY 10

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

TRANS MAY 10

SYMPHONY HALL—Tonight 8:15
POPS
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
Interpreting Tschaikovsky's "Pathetic"
ARTHUR FIEDLER, Conductor
Tickets 50c, 75c, $1

HER MAY 7

SYMPHONY HALL—TONIGHT 8.15
POPS
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
Interpreting Tschaikovsky's "Pathetic"
ARTHUR FIEDLER—Conductor
TICKETS 50c, 75c, $1

GLOBE MAY 7

SYMPHONY HALL—Tonight 8:15
POPS
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
Interpreting Tschaikovsky's 'Pathetic'
ARTHUR FIEDLER, Conductor
Tickets 50c, 75c, $1

TRAV [136] MAY 9

SYMPHONY HALL
POPS
80 Symphony Players
Alfredo Casella, Conductor
EXTRA—Next Week Only
ADDED ATTRACTION
Isadora Duncan
Dancers
Irma Duncan, *Director*
Arthur Fiedler, *Conductor*
Mon., Wed., Fri., SCHUBERT
Tues., Thurs., Sat., "PATHETIC"
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT
Tickets 50c, 75c, $1

MONITOR MAY 4

SYMPHONY HALL
TODAY AT 3:30
McCORMACK
NEXT SUNDAY AT 3:30
SIMMONS
AND
HARVARD GLEE CLUBS
Dr. A. T. Davison-David Blair McClosky
Conductors
SUNDAY, APRIL 28, AT 3:30
ROLAND HAYES
Program of Requested Favorites
OPENING NIGHT
WEDNESDAY, MAY 1
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
ALFREDO CASELLA, Conductor

POST APR 14

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER
TICKETS 50c, 75c, $1

GLOBE MAY 8

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1

POST MAY 8

SYMPHONY HALL
POPS
80 Symphony Players
Alfredo Casella, Conductor
EXTRA—This Week Only
ADDED ATTRACTION
ISADORA DUNCAN
DANCERS
Irma Duncan, Director
Arthur Fiedler, Conductor
Mon., Wed., Fri., SCHUBERT
Tues., Thurs., Sat., "PATHETIC"
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13 — HARVARD NIGHT
TICKETS 50c, 75c, $1

GLOBE MAY 5

SYMPHONY HALL
NEXT SUNDAY AT 3:30
ROLAND HAYES
LAST CONCERT OF SEASON
POPS
80 Symphony Players
Alfredo Casella, Conductor
Opening Night—44th Season
Wed., MAY 1
50c, 75c, $1

GLOBE APR 25

SYMPHONY HALL
POPS
80 Symphony Players
Alfredo Casella, Conductor
EXTRA—This Week Only
ADDED ATTRACTION
ISADORA DUNCAN
DANCERS
Irma Duncan, Director
Arthur Fiedler, Conductor
Mon., Wed., Fri., SCHUBERT
Tues, Thurs, Sat, "PATHETIC"
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT
Tickets 50c, 75c, $1

ADV MAY 5

SYMPHONY HALL
POPS
80 Symphony Players
Alfredo Casella, Conductor
EXTRA—This Week Only
ADDED ATTRACTION
ISADORA DUNCAN
DANCERS
Irma Duncan, Director
Arthur Fiedler, Conductor
Mon., Wed., Fri., SCHUBERT
Tues., Thurs., Sat., "PATHETIC"
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT
Tickets 50c, 75c, $1.00

HER MAY 5

SYMPHONY HALL—TONIGHT 8.15
POPS
EXTRA—This Week Only
DUNCAN DANCERS
Interpreting Tschaikovsky's "Pathetic"
ARTHUR FIEDLER, Conductor
Tickets 50c, 75c, $1

TRANS MAY 7

SYMPHONY HALL—TONIGHT 8.15
POPS
EXTRA—This Week Only
DUNCAN DANCERS
Interpreting Tschaikovsky's "Pathetic"
ARTHUR FIEDLER—Conductor
Tickets 50c, 75c, $1

AMER MAY 7

Symphony Hall—Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
EXTRA—This Week Only
DUNCAN SISTERS
Tickets 50c, 75c, $1

ADV MAY 6

SYMPHONY HALL—TONIGHT 8.15
POPS
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
Interpreting Tschaikovsky's
"Pathetic"
Arthur Fiedler, Conductor
TICKETS, 50c, 75c, $1

APR MAY 7

SYMPHONY HALL—Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER, Conducting
Tickets 50c, 75c, $1
Sun., May 12—Wagner Program

TRANS MAY 9

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM

ADV MAY 9

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

POST MAY 4

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

GLOBE MAY 9

SYMPHONY HALL—Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

HER MAY 9

SYMPHONY HALL - Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets, 50c., 75c., $1
MON., MAY 13
HARVARD NIGHT
Numbers by The
HARVARD
GLEE CLUB
Dr. A. T. Davison-Conductor

CRIMSON MAY 9

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

POST MAY 10

SYMPHONY HALL—Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIELDER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

AMER MAY 10

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

TRANS MAY 10

SYMPHONY HALL--Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM

ADV MAY 9

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM

TRANS MAY 9

SYMPHONY HALL--Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM

POST MAY 10

SYMPHONY HALL—Tonight 8:15
POPS
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
Interpreting Tschaikovsky's "Pathetic"
ARTHUR FIELDER, Conductor
Tickets 50c, 75c, $1

HER MAY 7

SYMPHONY HALL—TONIGHT 8:15
POPS
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
Interpreting Tschaikovsky's "Pathetic"
ARTHUR FIELDER, Conductor
Tickets: 50c, 75c, $1.

POST MAY 7

SYMPHONY HALL—Tonight 8:15
POPS
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
Interpreting Tschaikovsky's 'Pathetic'
ARTHUR FIELDER, Conductor
Tickets 50c, 75c, $1

TRANS [136] MAY 9

Symphony Hall—Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
EXTRA—This Week Only
DUNCAN DANCERS
Tickets 50c, 75c, $1

AMER MAY 6

Symphony Hall — Tonight 8.15
ALFREDO CASELLA, Conductor
POPS
EXTRA—This Week Only
DUNCAN DANCERS
Tickets, 50c, 75c, $1

TRANS MAY 6

SYMPHONY HALL
POPS
80 Symphony Players
Alfredo Casella, Conductor
EXTRA—This Week Only
ADDED ATTRACTION
ISADORA DUNCAN
DANCERS
Irma Duncan, Director
Arthur Fiedler, Conductor
Tickets 50c, 75c, $1

HER MAY 6

SYMPHONY HALL
POPS
80 Symphony Players
Alfredo Casella, Conductor
EXTRA—This Week Only
ADDED ATTRACTION
ISADORA DUNCAN
DANCERS
Irma Duncan, Director—Arthur Fiedler, Conductor
Tickets 50c, 75c, $1

POST MAY 6

SYMPHONY HALL—TONIGHT 8.15
POPS
EXTRA—This Week Only
DUNCAN DANCERS
Interpreting Tschaikovsky's "Pathetic"
ARTHUR FIEDLER, Conductor
Tickets 50c, 75c, $1

TRANS MAY 8

SYMPHONY HALL—Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

HER MAY 10

SYMPHONY HALL—Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

TRAV MAY 10

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
TICKETS 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

GLOBE MAY 10

POPS

סימפאני האל
באסטאן
דער 44טער סעזאן פון די
פאפס
ערעפענט זיך נעקסטען מיטוואך
דעם 1טען מאי, אום 8:15 אזייגער
אין קעסטער פון 80 סימפאני שפילער
אלפרעדא קאסעלא, קאנדוקטאר.

POPS

JEWISH FORWARD APRIL 28

SYMPHONY HALL - Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets, 50c., 75c., $1
MON., MAY 13
HARVARD NIGHT
Numbers by The
HARVARD
GLEE CLUB
Dr. A. T. Davison-Conductor

CRIMSON MAY 10

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TOM'W—WAGNER PROGRAM
MON.—HARVARD NIGHT
TICKETS 50c, 75c, $1

TRAV MAY 11

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
TOM'W—WAGNER PROGRAM
Tickets 50c, 75c, $1

POST MAY 11

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
TOM'W—WAGNER PROGRAM
Tickets 50c, 75c, $1

HER MAY 11

SYMPHONY HALL - Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets, 50c., 75c., $1
MON., MAY 13
HARVARD NIGHT
Numbers by The
HARVARD
GLEE CLUB
Dr. A. T. Davison-Conductor

CRIMSON MAY 11

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—HARVARD NIGHT
SONGS BY THE
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
Tickets 50c, 75c, $1

TRAV MAY 13

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—HARVARD NIGHT
TICKETS, 50c, 75c, $1

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—HARVARD NIGHT
TICKETS, 50c, 75c, $1

TRAV MAY 13

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—HARVARD NIGHT
TICKETS, 50c, 75c, $1

HER MAY 13

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

HER MAY 14

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

ADV MAY 14

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

AMER MAY 14

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

GLOBE MAY 14

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

ADV 15

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

AMER 15

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

TRAV 15

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS MAY 15

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

TRAV MAY 16

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

GLOBE MAY 16

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TOM'W—WAGNER PROGRAM
MON.—HARVARD NIGHT
SONGS BY THE
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
Tickets 50c, 75c, $1.

TRANS MAY 11

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TOM'W—WAGNER PROGRAM
MON.—HARVARD NIGHT
Tickets 50c, 75c, $1

AMER MAY 11

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
TOMORROW—WAGNER PROGRAM
Tickets 50c, 75c, $1.

GLOBE MAY 11

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—WAGNER PROGRAM
TOM'W—HARVARD NIGHT
TICKETS— 50c, 75c, $1.

POST MAY 12

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—WAGNER PROGRAM
TOM'W—HARVARD NIGHT
TICKETS 50c, 75c, $1

ADV MAY 12

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—WAGNER PROGRAM
TOM'W—HARVARD NIGHT
Tickets 50c, 75c, $1

GLOBE MAY 12

SYMPHONY HALL — Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
TICKETS 50c, 75c, $1

ADV

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—HARVARD NIGHT
TICKETS 50c, 75c, $1

GLOBE MAY 13

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—HARVARD NIGHT
Tickets 50c, 75c, $1

AMER MAY 13

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS MAY 14

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
ALFREDO CASELLA,
Conductor
Sunday at 8.15
WAGNER
PROGRAM
Tickets: 50c, 75c, $1.00

JEWISH ADVOCATE MAY 9

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

TRAV MAY 16

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

GLOBE MAY 16

SYMPHONY HALL—Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

HER MAY 10

SYMPHONY HALL—Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS. WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

TRAV MAY 10

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
TICKETS 50c, 75c, $1
SUN., MAY 12—WAGNER PROGRAM
MON., MAY 13—HARVARD NIGHT

GLOBE MAY 10

P O P S

סימפאני האל
באסטאן
דער 44סטער סעזאן פון די
פאפס
ערעפענט יוך נעקסטען מיטוואך
דעם 1סטען מאי, אום 8:15 אזייגעס
אירקעסטער פון 80 סימפאני שפילער
אדמיניסטראציע [illegible] דירעקטאר.

POPS

JEWISH FORWARD APRIL 28

SYMPHONY HALL - Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
EXTRA—THIS WEEK ONLY
DUNCAN DANCERS
ARTHUR FIEDLER, Conducting
Tickets, 50c., 75c., $1
MON., MAY 13
HARVARD NIGHT
Numbers by The
HARVARD
GLEE CLUB
Dr. A. T. Davison-Conductor

CRIMSON MAY 10

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
Tomorrow—WAGNER PROGRAM
MONDAY—HARVARD NIGHT
Songs by the
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
TICKETS 50c, 75c, $1

MONITOR MAY 11

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TOM'W—WAGNER PROGRAM
MON.—HARVARD NIGHT
SONGS BY THE
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
Tickets 50c, 75c, $1.

TRANS MAY 11

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TOM'W — WAGNER PROGRAM
MON.—HARVARD NIGHT
Tickets 50c, 75c, $1

AMER MAY 11

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
TOMORROW—WAGNER PROGRAM
Tickets 50c, 75c, $1.

GLOBE MAY 11

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—WAGNER PROGRAM
TOM'W—HARVARD NIGHT
TICKETS 50c, 75c, $1

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
TOM'W—WAGNER PROGRAM
Tickets 50c, 75c, $1

POST MAY 11

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
TOM'W—WAGNER PROGRAM
Tickets 50c, 75c, $1

HER MAY 11

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—WAGNER PROGRAM
TOM'W—HARVARD NIGHT
TICKETS 50c, 75c, $1

POST MAY 12

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—WAGNER PROGRAM
TOM'W—HARVARD NIGHT
Tickets 50c, 75c, $1

ADV MAY 12

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—WAGNER PROGRAM
TOM'W—HARVARD NIGHT
Tickets 50c, 75c, $1

GLOBE MAY 12

SYMPHONY HALL — Tonight 8:15
POPS
ALFREDO CASELLA, Conductor
TICKETS 50c, 75c, $1

ADV

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—HARVARD NIGHT
SONGS BY THE
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
Tickets 50c, 75c, $1

TRANS MAY 13

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—HARVARD NIGHT
TICKETS, 50c, 75c, $1

POST MAY 13

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—HARVARD NIGHT
TICKETS 50c, 75c, $1

GLOBE MAY 13

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—HARVARD NIGHT
Tickets 50c, 75c, $1

AMER MAY 13

[137]

SYMPHONY HALL
THIRD WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
TONIGHT—HARVARD NIGHT
TICKETS, 50c, 75c, $1

TRAV MAY 13

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

HER MAY 13

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

GLOBE MAY 15

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
Tickets 50c, 75c, $1

POST MAY 15

SYMPHONY HALL
POPS
80 Symphony Players
ALFREDO CASELLA,
Conductor
Sunday at 8.15
WAGNER
PROGRAM
Tickets: 50c, 75c, $1.00

JEWISH ADVOCATE MAY 9

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS MAY 14

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

HER MAY 14

SYMPHONY HALL — TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

ADV MAY 14

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

AMER MAY 14

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

GLOBE MAY 14

SYMPHONY HALL — TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

ADV 15

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

AMER 15

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

TRAV 15

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS MAY 15

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

TRAV MAY 16

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

GLOBE MAY 16

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS MAY 16

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

HER MAY 16

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

AMER MAY 16

SYMPHONY HALL—TONIGHT 8:15
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ALFREDO CASELLA—CONDUCTOR
Tickets 50c, 75c, $1

POST MAY 16

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS MAY 17

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

TRAV MAY 17

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

AMER MAY 17

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
Tickets 50c, 75c, $1

POST MAY 17

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

AER MAY 17

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

GLOBE MAY 17

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

GLOBE MAY 18

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
Tickets 50c, 75c, $1

POST MAY 18

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

HER MAY 18

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

ADV MAY 18

SYMPHONY HALL
FOURTH WEEK
POPS
80 Symphony Players
Alfredo Casella, Conductor
SAT. MAY 25
TCHAIKOVSKY—WAGNER
PROGRAM
SUN. MAY 26
SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

TRANS MAY 18

SYMPHONY HALL
FOURTH WEEK
POPS
80 Symphony Players
Alfredo Casella, Conductor
SAT., MAY 25
TCHAIKOVSKY—WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

AMER MAY 18

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Alfredo Casella, Conductor
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SUN. MAY 26
SYMPHONIC PROGRAM
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TRAV MAY 18

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80 Symphony Players
Alfredo Casella, Conductor
SAT., MAY 25
TCHAIKOVSKY—WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

MONITOR MAY 18

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

HER MAY 20

SYMPHONY HALL
FOURTH WEEK
POPS
80 Symphony Players
Alfredo Casella, Conductor
SAT. MAY 25
TCHAIKOVSKY—WAGNER
PROGRAM
SUN. MAY 26
SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

POST MAY 19

SYMPHONY HALL
FOURTH WEEK
POPS
80 Symphony Players
Alfredo Casella, Conductor
SAT. MAY 25
TCHAIKOVSKY—WAGNER
PROGRAM
SUN. MAY 26
SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

HER MAY 19

SYMPHONY HALL
FOURTH WEEK
POPS
80 Symphony Players
Alfredo Casella, Conductor
SAT., MAY 25
TSCHAIKOVSKY—WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

ADV MAY 19

SYMPHONY HALL
FOURTH WEEK
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80 Symphony Players
Alfredo Casella, Conductor
SAT. MAY 25
TCHAIKOVSKY—WAGNER
PROGRAM
SUN. MAY 26
SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

GLOBE MAY 19

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

ADV MAY 20

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS MAY 20

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

AMER MAY 20

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

GLOBE MAY

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRAV MAY 20

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRAV MAY 20

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

GLOBE MAY 21

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

HER MAY 21

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
Tickets 50c, 75c, $1

HER POST MAY 21

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

POST TRAV MAY 21

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS MAY 21

SYMPHONY HALL--Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

AMER MAY 21

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

ADV MAY 21

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

GLOBE MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

HERALD MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
Tickets 50c, 75c, $1

POST MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

TRAV MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

AMER MAY 22

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

ADV MAY 22

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
SATURDAY, MAY 25
Tschaikowsky — Wagner
PROGRAM
SUNDAY, MAY 26
SYMPHONIC PROGRAM
FIRST BOSTON PERFORMANCE
CASELLA'S ORGAN CONCERTO
TICKETS 50c, 75c, $1.

GLOBE MAY 23

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
SAT., MAY 25
TCHAIKOVSKY-WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
1st Boston Performance
CASELLA'S ORGAN CONCERTO
Tickets 50c, 75c, $1

HER MAY 23

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
SAT., MAY 25
TCHAIKOVSKY—WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
1st BOSTON PERFORMANCE
CASELLA'S ORGAN CONCERTO
Tickets 50c, 75c, $1

POST MAY 23

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
SAT., MAY 25
TCHAIKOVSKY-WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
1st Boston Performance
CASELLA'S ORGAN CONCERTO
Tickets 50c, 75c, $1

TRAV MAY 23

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

AMER MAY 23

SYMPHONY HALL—TONIGHT 8.15
POPS
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Tickets 50c, 75c, $1

TRANS MAY 16

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

HER MAY 16

SYMPHONY HALL-Tonight 8:15
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ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

AMER MAY 16

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
Tickets 50c, 75c, $1

POST MAY 16

SYMPHONY HALL—TONIGHT 8.15
POPS
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Tickets 50c, 75c, $1

TRANS MAY 17

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TRAV MAY 17

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ALFREDO CASELLA—Conductor
TICKETS—50c, 75c, $1

AER MAY 17

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

GLOBE MAY 17

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

GLOBE MAY 18

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
Tickets 50c, 75c, $1

POST MAY 18

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

HER MAY 18

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

ADV MAY 18

SYMPHONY HALL
FOURTH WEEK
POPS
80 Symphony Players
Alfredo Casella, Conductor
SAT. MAY 25
TCHAIKOVSKY—WAGNER
PROGRAM
SUN. MAY 26
SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

TRANS MAY 18

SYMPHONY HALL
FOURTH WEEK
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80 Symphony Players
Alfredo Casella, Conductor
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PROGRAM
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SUN. MAY 26
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Alfredo Casella, Conductor
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TCHAIKOVSKY—WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

MONITOR MAY 18

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

HER MAY 20

SYMPHONY HALL
FOURTH WEEK
POPS
80 Symphony Players
Alfredo Casella, Conductor
SAT., MAY 25
TCHAIKOVSKY—WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

POST MAY 19

SYMPHONY HALL
FOURTH WEEK
POPS
80 Symphony Players
Alfredo Casella, Conductor
SAT. MAY 25
TCHAIKOVSKY—WAGNER
PROGRAM
SUN. MAY 26
SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

HER MAY 9

SYMPHONY HALL
FOURTH WEEK
POPS
80 Symphony Players
Alfredo Casella, Conductor
SAT., MAY 25
TSCHAIKOVSKY—WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

ADV MAY 19

SYMPHONY HALL
FOURTH WEEK
POPS
80 Symphony Players
Alfredo Casella, Conductor
SATURDAY, MAY 25
TCHAIKOVSKY—WAGNER
PROGRAM
SUNDAY, MAY 26
SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

GLOBE MAY 19

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

ADV MAY 20

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POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS MAY 20

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GLOBE MAY

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Tickets 50c, 75c, $1

POST MAY 20

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ALFREDO CASELLA—Conductor
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TRAV MAY 20

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

GLOBE MAY 21

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POPS
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HER MAY 21

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
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HER POST MAY 21

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

POST TRAV MAY 21

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS MAY 21

SYMPHONY HALL--Tonight 8:15
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ALFREDO CASELLA—Conductor
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AMER MAY 21

SYMPHONY HALL-Tonight 8:15
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GLOBE MAY 22

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HERALD MAY 22

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HER MAY 20

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TRAV MAY 22

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SATURDAY, MAY 25
Tschaikowsky — Wagner
PROGRAM
SUNDAY, MAY 26
SYMPHONIC PROGRAM
FIRST BOSTON PERFORMANCE
CASELLA'S ORGAN CONCERTO
TICKETS 50c, 75c, $1.

GLOBE MAY 23

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POPS
ALFREDO CASELLA—Conductor
SAT., MAY 25
TCHAIKOVSKY-WAGNER
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SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

AMER MAY 23

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—CONDUCTOR
Tickets 50c, 75c, $1

HER MAY 20

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS MAY 20

SYMPHONY HALL — TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

AMER MAY 20

POST MAY 20

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
SAT. MAY 25
TCHAIKOVSKY-WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
First Boston Performance
CASELLA'S ORGAN CONCERTO
Tickets 50c, 75c, $1

TRANS MAY 23

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
SAT., MAY 25
TCHAIKOVSKY-WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
1st Boston Performance
CASELLA'S ORGAN CONCERTO
Tickets 50c, 75c, $1

GLOBE MAY 24

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
SAT., MAY 25
TCHAIKOVSKY-WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
1st Boston Performance
CASELLA'S ORGAN CONCERTO
Tickets 50c, 75c, $1

HER MAY 24

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

TRAV MAY 24

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TCHAIKOVSKY-WAGNER PROGRAM
TOM'W 8:15—SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

HER MAY 25

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tchaikovsky-Wagner Program
Tom'w 8:15—Symphonic Program
Tickets 50c, 75c, $1

POST MAY 25

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TCHAIKOVSKY-WAGNER PROGRAM
TOM'W 8:15—SYMPHONIC PROGRAM
TICKETS 50c, 75c, $1

GLOBE MAY 25

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TCHAIKOVSKY-WAGNER
PROGRAM
TOMORROW AT 8:15
SYMPHONIC PROGRAM
1st Boston Performance
CASELLA'S ORGAN CONCERTO
Tickets 50c, 75c, $1

TRAV MAY 25

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

ADV MAY 24

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

AMER MAY 24

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

TRAV MAY 24

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
SAT., MAY 25
TCHAIKOVSKY-WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
1st Boston Performance
CASELLA'S ORGAN CONCERTO
Tickets 50c, 75c, $1

POST MAY 24

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
SAT., MAY 25
TCHAIKOVSKY-WAGNER
PROGRAM
SUN., MAY 26
SYMPHONIC PROGRAM
First Boston Performance
CASELLA'S ORGAN CONCERTO
Tickets 50c, 75c, $1

TRANS MAY 24

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
TCHAIKOVSKY-WAGNER
PROGRAM
TOMORROW 8.15
SYMPHONIC PROGRAM
First Boston Performance
CASELLA'S ORGAN CONCERTO
THUR., MAY 30—M.I.T. NIGHT
NO POP CONCERT FRI., MAY 31
Tickets 50c, 75c, $1

TRANS MAY 25

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TCHAIKOVSKY-WAGNER
PROGRAM
TOMORROW AT 8:15
SYMPHONIC PROGRAM
Tickets 50c, 75c, $1

ADV MAY 25

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
SYMPHONIC PROGRAM
1st Boston Performance
CASELLA'S ORGAN CONCERTO
Thurs., May 30—M. I. T. Night
No Pop Concert Fri., May 31
Tickets 50c, 75c, $1

GLOBE MAY 26

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA, Conductor
SYMPHONIC PROGRAM
1st Boston Performance
CASELLA'S ORGAN CONCERTO
THURS., MAY 30—M. I. T. NIGHT
NO POP CONCERT FRI., MAY 31
Tickets 50c, 75c, $1

ADV MAY 26

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
SYMPHONIC PROGRAM
1st Boston Performance
CASELLA'S ORGAN CONCERTO
Thur., May 30—M. I. T. Night
No Pop Concert Fri., May 31
Tickets 50c, 75c, $1

HER MAY 26

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
SYMPHONIC PROGRAM
1st Boston Performance
CASELLA'S ORGAN CONCERTO
THUR., MAY 30—M. I. T. NIGHT
NO POP CONCERT FRI., MAY 31
Tickets 50c, 75c, $1

POST MAY 26

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

POST MAY 27

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

HER MAY 27

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRAV MAY 27

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

AMER MAY 27

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

TRANS MAY 27

SYMPHONY HALL-Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

ADV MAY 27

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

TRAV MAY 27

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

TRAV MAY 28

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

HER MAY 28

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS MAY 28

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

POST MAY 28

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

AMER MAY 28

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets, 50c, 75c, $1

ADV MAY 28

SYMPHONY HALL—TONIGHT 8:15
FIFTH WEEK OF THE
POPS
ALFREDO CASELLA—Conductor
TOMORROW—TECH NIGHT
Tickets 50c, 75c, $1

HER MAY 29

SYMPHONY HALL—TONIGHT 8:15
FIFTH WEEK OF THE
POPS
ALFREDO CASELLA—Conductor
TOMORROW—TECH NIGHT
TICKETS 50c, 75c, $1

GLOBE MAY 29

SYMPHONY HALL—TONIGHT 8:15
FIFTH WEEK OF THE
POPS
ALFREDO CASELLA—Conductor
TOMORROW — TECH NIGHT
Tickets 50c, 75c, $1

AMER MAY 29

SYMPHONY HALL—TONIGHT 8.15
FIFTH WEEK OF THE
POPS
ALFREDO CASELLA
Conductor
Tomorrow—Tech Night
Tickets 50c, 75c, $1

TRANS MAY 29

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
ENTIRE HOUSE TAKEN
BY RADCLIFFE

POST MAY 31

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TOMORROW—TECH NIGHT
ARTHUR FIEDLER—Conductor
Tickets 50c, 75c, $1

TRAV MAY 29

SYMPHONY HALL—Tonight 8:15
FIFTH WEEK OF THE
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

DV MAY 29

SYMPHONY HALL—TONIGHT 8:15
POPS
TONIGHT—TECH NIGHT
ARTHUR FIEDLER—Conductor
FRIDAY — ENTIRE HOUSE
TAKEN BY RADCLIFFE
Tickets—50c, 75c, $1

POST MAY 30

SYMPHONY HALL—TONIGHT 8:15
POPS
TONIGHT—TECH NIGHT
Arthur Fiedler—Conductor
Friday Entire House Taken
By Radcliffe
Tickets: 50c, 75c, $1

GLOBE MAY 30

SYMPHONY HALL—TONIGHT 8:15
POPS
TONIGHT—TECH NIGHT
ARTHUR FIEDLER, Conductor
MARIMBA SOLOS—LAWRENCE WHITE
FRIDAY ENTIRE HOUSE
TAKEN BY RADCLIFFE
Tickets 50c 75c, $1

HER MAY 31

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
ENTIRE HOUSE TAKEN
BY RADCLIFFE

HER MAY 31

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
ENTIRE HOUSE TAKEN BY
RADCLIFFE

TRANS MAY 31

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

HER JUN 1

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

GLOBE JUN 1

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

POST JUN 1

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

ADV JUN 1

SYMPHONY HALL
EVE'S 8.15—NO CONCERT TOM'W
SIXTH WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
Sat., June 8—RUSSIAN PROGRAM
with Tchaikovsky's "Pathetic" Symphony
Sun., June 9—SYMPHONY PROGRAM Inc.
CASELLA'S Concerto-Louis KRASNER, Violin
Mon., June 10—All Wagner Progam
Tickets 50c, 75c, $1

TRANS JUN 1

SYMPHONY HALL
NO CONCERT TOMORROW
SIXTH WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
Sat. June 8—RUSSIAN PROGRAM
with Tchaikovsky's "Pathetic" Symphony
Sun., June 9—SYMPHONY PROGRAM, Inc.
CASELLA'S Concerto—Louis KRASNER, Violin
Mon. June 10—All Wagner Program
Tickets 50c, 75c, $1

AMER JUN 1

SYMPHONY HALL
EVE'S 8:15—NO CONCERT TOM'W
SIXTH WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
Sat., June 8—RUSSIAN PROGRAM
with Tchaikovsky's "Pathetic" Symphony
Sun., June 9—Symphony Program
Inc. CASELLA'S CONCERTO
LOUIS KRASNER, *Violin*
Mon., June 10—All Wagner Program
TICKETS 50c, 75c, $1

MONITOR JUN 1

SYMPHONY HALL
SIXTH WEEK OF THE
EVES. 8:15—NO CONCERT TOM'W
POPS
80 Symphony Players
Alfredo Casella, Conductor
Sat. June 8—RUSSIAN PROGRAM
with Tchaikovsky's "Pathetic" Symphony
Sun., June 9—SYMPHONY PROGRAM Inc.
CASELLA'S CONCERTO—LOUIS KRASNER, Violin
Mon. June 10—All Wagner Program
Tickets 50c, 75c, $1

TRAV JUN 1

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

AMER JUN 3

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS JUN 3

SYMPHONY HALL
Evenings 8:15—No Concert Tonight
SIXTH WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
Sat. June 8—RUSSIAN PROGRAM
with Tchaikovsky's "Pathetic" Symphony
Sun. June 9—SYMPHONY PROGRAM
Inc. Casella's Concerto—Louis Krasner, Violin
Mon. June 10—All Wagner Program
Tickets 50c, 75c, $1

GLOBE JUN 7

SYMPHONY HALL
EVE'S 8:15—NO CONCERT TONIGHT
SIXTH WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
Sat. June 8—RUSSIAN PROGRAM
with Tchaikovsky's "Pathetic" Symphony
Sun., June 9—SYMPHONY PROGRAM Inc.
Casella's Concerto—Louis Krasner, Violin
Mon. June 10—All Wagner Program
Tickets 50c, 75c, $1

HER JUN 7

SYMPHONY HALL
Eve's 8:15—No Concert Tonight
SIXTH WEEK OF THE
POPS
80 Symphony Players
Alfredo Casella, Conductor
Sat. June 8—RUSSIAN PROGRAM
with Tchaikovsky's "Pathetic" Symphony
Sun., June 9—SYMPHONY PROGRAM, Inc.
CASELLA'S Concerto—Louis KRASNER, Violin
Mon. June 10—All Wagner Program
Tickets 50c, 75c, $1

ADV JUN 7

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

TRAV JUNE 3

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

HER JUN 3

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

ADV JUN 3

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

GLOBE JUN 3

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

ADV JUNE 4

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRAV JUN 4

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRAVS JUN 4

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

POST JUN 4

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

GLOBE JUN 4

SYMPHONY HALL--Tonight 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

AMER JUNE 4

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

HER JUN 4

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

GLOBE JUN 5

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

HER JUN 5

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
TICKETS 50c, 75c, $1

GLOBE MAY 31

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS JUN 5

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

AMER JUN 5

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

ADV JUN 5

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRAV JUN 5

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

POST JUN 5

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRAV JUN 6

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

HER JUN 6

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

POST JUN 6

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

POST JUN 3

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

ADV JUNE 6

SYMPHONY HALL—TONIGHT 8.15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS JUNE 6

SYMPHONY HALL
TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Sat., June 8—Russian Program with
Tchaikovsky's "Pathetic" Symphony
Sun., June 9—Symphony Program, Inc.
Casella's Concerto; Louis Krasner, Violin
Mon., June 10—All Wagner Program
Tickets 50c, 75c, $1

POST JUN 7

SYMPHONY HALL
TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Sat., June 8—Russian Program with
Tchaikovsky's "Pathetic" Symphony
Sun., June 9—Symphony Program, Inc.
Casella's Concerto; Louis Krasner, Violin
Mon., June 10—All Wagner Program
Tickets 50c, 75c, $1

HER JUN 7

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

TRANS JUN 5

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

AMER JUN 5

SYMPHONY HALL—TONIGHT 8:15
POPS
ALFREDO CASELLA—Conductor
Tickets 50c, 75c, $1

ADV JUNE 4

SYMPHONY HALL—TONIGHT 8:15
LAST TWO WEEKS
POPS
ALFREDO CASELLA—Conductor
LAST SUNDAY CONCERT JUNE 23
RUSSIAN PROGRAM

TRAVELER JUNE 19

SYMPHONY HALL—TONIGHT 8:15
LAST TWO WEEKS
POPS
ALFREDO CASELLA—Conductor
LAST SUNDAY CONCERT
JUNE 23—Russian Program

TRAVELER JUNE 20

SYMPHONY HALL—TONIGHT 8:15
LAST TWO WEEKS
POPS
ALFREDO CASELLA—Conductor
LAST SUNDAY CONCERT
JUNE 23—Russian Program

AMERICAN JUNE 20

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SYMPHONY HALL

SUN. AFT. OCT. 6 AT 3:30

KREISLER

SUNDAY AFTERNOON COURSE OF SIX CONCERTS

NOV. 10, NOV. 24, DEC. 15, JAN. 12, FEB. 23, MAR. 16

HAYES • HOMER AND DAUGHTERS • SPALDING

HOROWITZ • VanGORDON • SANROMA

Seasons Tickets Available at Automatic Subscription Board, Symphony Hall Lobby, $7.50, $10, $12

A Novel Method of Choosing Your Own Seats

Reserve Your Seats Now.....Pay Oct. 15

MAIL ORDERS PROMPTLY FILLED

Herald Sept 22

SYMPHONY HALL

SUN. AFT. OCT. 6 at 3:30

KREISLER

Adv Sept 22

SYMPHONY HALL

SUN. AFT., OCT. 6, AT 3:30

KREISLER

Post Sept 22

SYMPHONY HALL

KREISLER

SUNDAY AFT. OCT 6 at 3.30

Sunday Afternoon Course of SIX CONCERTS

NOV. 10, NOV. 24, DEC. 15, JAN. 12, FEB. 23, MAR. 16

HAYES

HOMER AND DAUGHTERS

SPALDING

HOROWITZ

VanGORDON

SANROMA

Season Tickets Available at Automatic Subscription Board, Symphony Hall Lobby, $7.50, $10, $12

A Novel Method of Choosing Your Own Seats

Reserve Your Seats Now—Pay Oct. 15

Mail Orders Promptly Filled

TRANS Sept 21

SYMPHONY HALL

Sun. Aft., Oct. 6, at 3:30

KREISLER

Monitor Sept 21

SYMPHONY HALL—SUN., OCT. 6, at 3:30

KREISLER

Herald Sept 24

SYMPHONY HALL—SUN., OCT. 6, at 3:30

KREISLER

TRAV Sept 25

SYMPHONY HALL—SUN., OCT. 6, at 3:30

KREISLER

Herald Sept 25

Symphony Hall—Sun. Oct. 6 at 3:30

KREISLER

Globe Sept 25

Symphony Hall—Sun. Oct. 6 at 3:30

KREISLER

Post Sept 25

SYMPHONY HALL—Sun., Oct. 6, at 3.30

KREISLER

TRANS Sept 25

Symphony Hall, Sun., Oct. 6 at 3:30

KREISLER

AMERICAN Sept 25

Symphony Hall, Sun., Oct. 6 at 3:30

KREISLER

AMERICAN Sept 24

SYMPHONY HALL—SUN., OCT. 6, at 3:30

KREISLER

Traveler Sept 24

Symphony Hall—Sun. Oct. 6 at 3:30

KREISLER

Globe Sept 24

Symphony Hall—Sun. Oct. 6 at 3:30

KREISLER

Post Sept 26

Symphony Hall, Sun., Oct. 6 at 3:30

KREISLER

AMERICAN Sept 26

SYMPHONY HALL—Sun., Oct. 6, at 3.30

KREISLER

TRANSCRIPT Sept 26

SYMPHONY HALL—Sun., Oct. 6, at 8:30

KREISLER

Globe Sept 26

SYMPHONY HALL—SUN., OCT. 6, at 3:30

KREISLER

Traveler Sept 26

Symphony Hall, Sun., Oct. 6 at 3:30

KREISLER

AMERICAN Sept 26.

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3.30

KREISLER

TRANS Sept 14

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3.30

KREISLER

TRANS Sept 16

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3.30

KREISLER

TRANS Sept 17

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3.30

KREISLER

TRANS Sept 18

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3.30

KREISLER

TRANS Sept 19

SYMPHONY HALL

SUN AFT., OCT. 6, AT 3.30

KREISLER

TRANS Sept 20

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3:30

KREISLER

Globe Sept 14

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3:30

KREISLER

Globe Sept 15

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3:30

KREISLER

Globe Sept 16

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3:30

KREISLER

Globe Sept 17

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3:30

KREISLER

Globe Sept 18

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3:30

KREISLER

Globe Sept 19

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3:30

KREISLER

Post Sept 15

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3:30

KREISLER

Post Sept 16

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3:30

KREISLER

Post Sept 17

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3:30

KREISLER

Post Sept 18

SYMPHONY HALL

SUN. AFT., OCT. 6, at 3:30

KREISLER

Post Sept 19

SYMPHONY HALL

Sun. Aft., Oct. 6, at 3:30

KREISLER

Globe Sept 20

SYMPHONY HALL—Sun., Oct. 6, at 3:30

KREISLER

GLOBE SEPT 29

SYMPHONY HALL, Sun., Oct. 6 at 3:30

KREISLER

Post Oct. 4

SYMPHONY HALL

TOMORROW AT 3:30

KREISLER

49th Season Opening Concert

Oct. 11-12

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Cond.

A few season tickets available for the

6 MONDAY EVENING CONCERTS

6 TUESDAY AFTERNOON CONCERTS

TUES. EVE., OCT. 22, AT 8:30

KOUSSEVITZKY

DOUBLE BASS RECITAL

MONITOR OCT 5

SYMPHONY HALL

TODAY AT 3:30

KREISLER

49TH SEASON OPENING CONCERTS, OCT. 11-12

BOSTON SYMPHONY

ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

A FER SEASON TICKETS AVAILABLE FOR THE

6 MONDAY EVENING CONCERTS

6 TUESDAY AFTERNOON CONCERTS

TUES. EVE., OCT. 22, AT 8:30

KOUSSEVITZKY

DOUBLE BASS RECITAL

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

FRI. EVE., OCT. 25, AT 8:15

TICKETS $1-$5

SPECIAL MATINEE

SAT. AFT., OCT. 26, AT 2:30

TICKETS $1-$2.50

GLOBE OCT 6

SYMPHONY HALL

TODAY AT 3:30

KREISLER

49th SEASON

OPENING CONCERTS OCT. 11-12

BOSTON SYMPHONY

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ADV OCT 6

SYMPHONY HALL

FRI., OCT. 18, at 8:30 P. M.

SAT., OCT. 19, at 11 A. M.

(Special Rates for Saturday)

J. E. WILLIAMSON

Distinguished Explorer

Lecture Subject

"BEAUTY and TRAGEDY UNDER THE SEA"

Originator of Undersea Photography and MOTION PICTURES Reacting the S4 Disaster

HER OCT 12

SYMPHONY HALL

FRI., OCT. 18, at 8:30 P. M.

SAT., OCT. 19, at 11 A. M.

(Special Rates for Saturday)

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HER OCT 16

SYMPHONY HALL

SUN. AFT. OCT. 6 AT 3:30

KREISLER

TRAVELER Sept 21

SYMPHONY HALL

Sun. Aft., Oct. 6, at 3:30

KREISLER

AMERICAN Sept 21

SYMPHONY HALL

SUN. AFT., OCT. 6, AT 3:30

KREISLER

Globe Sept 22

SYMPHONY HALL—SUN. OCT. 6 at 3.30

KREISLER

TRANS OCT 4

SYMPHONY HALL—SUN. OCT. 6 at 3:30

KREISLER

HER SEPT 29

SYMPHONY HALL—Sun., Oct. 6, at 3:30

KREISLER

GLOBE SEPT 29

SYMPHONY HALL, SUN., Oct. 6 at 3:30

KREISLER

POST SEPT 4

Symphony Hall—Sun., Oct. 6, at 3:30

KREISLER

HER OCT 3

SYMPHONY HALL—SUN., OCT. 6, at 3:30

KREISLER

Globe Sept 29

SYMPHONY HALL, SUN., Oct. 6 at 3:30

KREISLER

POST SEPT 4

Symphony Hall—Sun., Oct. 6, at 3:30

KREISLER

HER SEPT 29

SYMPHONY HALL. SUN. OCT. 6 at 3.30

KREISLER

TRANS OCT 4

SYMPHONY HALL—SUN. OCT. 6 at 3:30

KREISLER

HER OCT 3

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SYMPHONY HALL

SUN. AFT. OCT. 6 AT 3:30

KREISLER

SUNDAY AFTERNOON COURSE OF SIX CONCERTS
NOV. 10, NOV. 24, DEC. 15, JAN. 12, FEB. 23, MAR. 16

HAYES • HOMER AND DAUGHTERS • SPALDING
HOROWITZ • VanGORDON • SANROMA

Seasons Tickets Available at Automatic Subscription Board, Symphony Hall Lobby, $7.50, $10, $12
A Novel Method of Choosing Your Own Seats
Reserve Your Seats Now.....Pay Oct. 15
MAIL ORDERS PROMPTLY FILLED

Herald Sept 22

SYMPHONY HALL
SUN. AFT. OCT. 6 at 3:30
KREISLER

Adv Sept 22

SYMPHONY HALL
SUN. AFT., OCT. 6, AT 3:30
KREISLER

Post Sept 22

SYMPHONY HALL
KREISLER
SUNDAY AFT. OCT 6 at 3.30
Sunday Afternoon Course of SIX CONCERTS
NOV. 10, NOV. 24, DEC. 15, JAN. 12, FEB. 23, MAR. 16
HAYES
HOMER AND DAUGHTERS
SPALDING
HOROWITZ
VanGORDON
SANROMA
Season Tickets Available at Automatic Subscription Board, Symphony Hall Lobby, $7.50, $10, $12
A Novel Method of Choosing Your Own Seats
Reserve Your Seats Now—Pay Oct. 15
Mail Orders Promptly Filled

Trans Sept 21

SYMPHONY HALL
Sun. Aft., Oct. 6, at 3:30
KREISLER

Monitor Sept 21

SYMPHONY HALL Sun., Oct. 6, at 3:30
KREISLER

Globe Sept 21

SYMPHONY HALL
SUN. AFT. OCT. 6 AT 3:30
KREISLER

Traveler Sept 21

SYMPHONY HALL
Sun. Aft., Oct. 6, at 3:30
KREISLER

American Sept 21

SYMPHONY HALL
SUN. AFT., OCT. 6, AT 3:30
KREISLER

Globe Sept 22

SYMPHONY HALL—Sun., Oct. 6, at 3:30
KREISLER

Globe Sept 26

SYMPHONY HALL—SUN., OCT. 6, at 3:30
KREISLER

Traveler Sept 26

Symphony Hall, Sun., Oct. 6 at 3:30
KREISLER

American Sept 26.

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3.30
KREISLER

Trans Sept 14

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3.30
KREISLER

Trans Sept 16

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3.30
KREISLER

Trans Sept 17

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3.30
KREISLER

Trans Sept 18

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3.30
KREISLER

Trans Sept 19

SYMPHONY HALL
SUN AFT., OCT. 6, AT 3.30
KREISLER

Trans Sept 20

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3:30
KREISLER

Globe Sept 14

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3:30
KREISLER

Globe Sept 15

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3:30
KREISLER

Globe Sept 16

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3:30
KREISLER

Globe Sept 17

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3:30
KREISLER

Globe Sept 18

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3:30
KREISLER

Globe Sept 19

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3:30
KREISLER

Post Sept 15

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3:30
KREISLER

Post Sept 16

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3:30
KREISLER

Post Sept 17

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3:30
KREISLER

Post Sept 18

SYMPHONY HALL
SUN. AFT., OCT. 6, at 3:30
KREISLER

Post Sept 19

SYMPHONY HALL
Sun. Aft., Oct. 6, at 3:30
KREISLER

Globe Sept 20

SYMPHONY HALL—Sun., Oct. 6, at 3:30
KREISLER

Globe Sept 29

SYMPHONY HALL, Sun., Oct. 6 at 3:30
KREISLER

Post Oct 4

SYMPHONY HALL
TOMORROW AT 3:30
KREISLER
49th Season Opening Concert
Oct. 11-12
BOSTON SYMPHONY ORCHESTRA
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A few season tickets available for the
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6 TUESDAY AFTERNOON CONCERTS
TUES. EVE., OCT. 22, AT 8:30
KOUSSEVITZKY
DOUBLE BASS RECITAL

Monitor Oct 5

SYMPHONY HALL
TODAY AT 3:30
KREISLER
49TH SEASON OPENING CONCERTS, OCT. 11-12
BOSTON SYMPHONY
ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
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TUES. EVE., OCT. 22, AT 8:30
KOUSSEVITZKY
DOUBLE BASS RECITAL
DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, AT 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, AT 2:30
TICKETS $1-$2.50

Globe Oct 6

SYMPHONY HALL
TODAY AT 3:30
KREISLER
49th SEASON
OPENING CONCERTS OCT. 11-12
BOSTON SYMPHONY
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Adv Oct 6

SYMPHONY HALL
FRI., OCT. 18, at 8:30 P. M.
SAT., OCT. 19, at 11 A. M.
(Special Rates for Saturday)
J. E. WILLIAMSON
Distinguished Explorer
Lecture Subject
"BEAUTY and TRAGEDY UNDER THE SEA"
Originator of Undersea Photography and MOTION PICTURES
Reacting the S4 Disaster

Her Oct 12

SYMPHONY HALL
FRI., OCT. 18, at 8:30 P. M.
SAT., OCT. 19, at 11 A. M.
(Special Rates for Saturday)
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Her Oct 16

SYMPHONY HALL—Sun., Oct. 6, at 3:30
KREISLER

Globe Sept 24

Symphony Hall—Sun. Oct. 6 at 3:30
KREISLER

Post Sept 26

Symphony Hall, Sun., Oct. 6 at 3:30
KREISLER

American Sept 26

SYMPHONY HALL—Sun., Oct. 6, at 3.30
KREISLER

Transcript Sept 26

SYMPHONY HALL—SUN., OCT. 6, at 3:30
KREISLER

Trans Sept 25

Symphony Hall, Sun., Oct. 6 at 3:30
KREISLER

American Sept 25

Symphony Hall, Sun., Oct. 6 at 3:30
KREISLER

American Sept 24

SYMPHONY HALL—SUN., OCT. 6, at 3:30
KREISLER

Trav Sept 25

SYMPHONY HALL—SUN., OCT. 6, at 3:30
KREISLER

Herald Sept 24

Symphony Hall—Sun. Oct. 6 at 3:30
KREISLER

Globe Sept 25

Symphony Hall—Sun. Oct. 6 at 3:30
KREISLER

Post Sept 25

Symphony Hall, Sun., Oct. 6 at 3:30
KREISLER

Herald Sept 22

SYMPHONY HALL—SUN., OCT. 6, at 3:30
KREISLER

Traveler Sept 24

Symphony Hall—Sun. Oct. 6 at 3:30
KREISLER

Post Sept 24

SYMPHONY HALL
Sun. Aft., Oct. 6, at 3:30
KREISLER

Post Sept 19

SYMPHONY HALL
Sun. Aft., Oct. 6, at 3:30
KREISLER

Post Sept 18

SYMPHONY HALL—Sun., Oct. 6, at 3:30
KREISLER

Globe Sept 29

SYMPHONY HALL, Sun., Oct. 6 at 3:30
KREISLER

Post Sept

Symphony Hall—Sun., Oct. 6, at 3:30
KREISLER

Her Sept 29

SYMPHONY HALL. SUN. OCT. 6 at 3.30
KREISLER

Trans Oct

SYMPHONY HALL—SUN. OCT. 6 at 3:30
KREISLER

Her Oct 3

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[143]

SYMPHONY HALL

at 3.30 TOMORROW

KREISLER

49th Season—Opening Concerts Oct. 11-12

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

The Friday and Saturday Concerts are Entirely Subscribed
A FEW SEASON TICKETS ARE AVAILABLE FOR THE
6 MONDAY EVENING AND 6 TUESDAY AFTERNOON CONCERTS

TUES. EVE. OCT. 22 AT 8.30 — **KOUSSEVITZKY** DOUBLE BASS RECITAL

ISADORA DUNCAN DANCERS

FROM MOSCOW

"Audience made the high rafters of the old MANHATTAN OPERA HOUSE tremble with applause."—New York Eve. Post.

GALA PERFORMANCE BENEFIT MASS. EYE AND EAR INFIRMARY
FRIDAY EVENING, OCT. 25, at 8.15—Tickets $1-$5
SPECIAL MATINEE SATURDAY AFT., OCT. 26, AT 2.30—TICKETS $1-$2.50

SAT. AFT. NOV. 9 AT 2.30 — **La ARGENTINA**

SUNDAY AFTERNOON COURSE 6 CONCERTS

Season Tickets Available at Automatic Subscription Board
Mail Orders Filled Promptly—Checks to Symphony Hall

TRANS

SYMPHONY HALL

FRI., OCT. 18, at 8:30 P. M.
SAT., OCT. 19, at 11 A. M.
(Special Rates for Saturday)

J. E. WILLIAMSON

Distinguished Explorer
Lecture Subject

"BEAUTY and TRAGEDY UNDER THE SEA"

Originator of Undersea Photography and MOTION PICTURES
Reacting the S4 Disaster

TUES. EVE., OCT. 22, at 8:30

KOUSSEVITZKY

Double-Bass Recital

Duncan Dancers

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50

POST OCT 13

SYMPHONY HALL

TUES. EVE., OCT. 22, at 8.30

KOUSSEVITZKY

Double-Bass Recital

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8.15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50
Tickets at Herrick's and Symphony Hall

SUN. AFT., NOV. 3, at 3.30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

SAT. AFT., NOV. 9, at 2.30

La ARGENTINA

HOROWITZ

(NOV. 10) WILL OPEN THE
SUNDAY AFTERNOON COURSE 6 CONCERTS

LAST DAYS OF SEASON SALE
Season Tickets Available at Automatic Subscription Board

SUN. AFT., NOV. 17, at 3.30

FLORENCE
AUSTRAL

FOREMOST DRAMATIC SOPRANO

SIX TUES. AFT. CONCERTS
Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY—Conductor
A few season tickets available at Subscription Office

TRANS OCT 14

OCT 5

SYMPHONY HALL

FRI., OCT. 18, at 8:30 P. M.
SAT., OCT. 19, at 11 A. M.
(Special Rates for Saturday)

J. E. WILLIAMSON

Distinguished Explorer
Lecture Subject

"BEAUTY and TRAGEDY UNDER THE SEA"

Originator of Undersea Photography and MOTION PICTURES
Reacting the S-4 Disaster

TUES. EVE., OCT. 22, at 8:30

KOUSSEVITZKY

Double-Bass Recital

DUNCAN SISTERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50

GLOBE OCT 13

SYMPHONY HALL

TUES. EVE., OCT. 22, at 8:30

KOUSSEVITZKY

Double-Bass Recital

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OTC. 25, at 8:15
TICKETS $1-$5
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GLOBE OCT 20

SYMPHONY HALL

TOMORROW at 8:30

KOUSSEVITZKY

Double-Bass Recital

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1—$2.50
Tickets at Herrick's and Symphony Hall

HER OCT 21

HER OCT 6.

SYMPHONY HALL

FRI., OCT. 18, at 8:30 P. M.
SAT., OCT. 19, at 11 A. M.
(Special Rates for Saturday)

J. E. WILLIAMSON

Distinguished Explorer
Lecture Subject

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Originator of Undersea Photography and MOTION PICTURES
Reacting the S4 Disaster

GLOBE OCT 16

SYMPHONY HALL

TOMORROW at 8:30 P. M.
SAT., OCT. 19, at 11 A. M.
(Special Rates for Saturday)

J. E. WILLIAMSON

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POST OCT 17

SYMPHONY HALL

TUES. EVE., OCT. 22, at 8:30

KOUSSEVITZKY

Double-Bass Recital

DUNCAN DANCERS

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SUN. AFT., NOV. 3, at 3:30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

SAT. AFT., NOV. 9, at 2:30

La ARGENTINA

HOROWITZ

(NOV. 10) WILL OPEN THE
SUNDAY AFTERNOON COURSE 6 CONCERTS

LAST DAYS OF SEASON SALE
Season Tickets Available at Automatic Subscription Board

SUN. AFT., NOV. 17, at 3:30

FLORENCE
AUSTRAL

FOREMOST DRAMATIC SOPRANO

SIX TUES AFT. CONCERTS
DEC. 10, JAN. 7, FEB. 11 & 25, MAR. 11, APR. 22

Boston Symphony ORCHESTRA

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A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE

HER OCT 20

SYMPHONY HALL

TOMORROW at 8:30 P. M.
SAT., OCT. 19, at 11 A. M.
(Special Rates for Saturday)

J. E. WILLIAMSON

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SYMPHONY HALL

TONIGHT AT 8:30 P. M.
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DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infimary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50
Tickets at Herrick's and Symphony Hall

SUN. AFT., NOV. 3, at 3:30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

GLOBE OCT 18

SYMPHONY HALL

TONIGHT at 8:30 P. M.
TOMORROW at 11 A. M.
(Special Rates for Saturday)

J. E. WILLIAMSON

Distinguished Explorer
Lecture Subject

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SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
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Tickets at Herrick's and Symphony Hall

SUN. AFT., NOV. 3, at 3:30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

HER OCT 18

SYMPHONY HALL

Duncan Dancers

FROM MOSCOW

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FRI. EVE., OCT. 25, at 8:15
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SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50
Tickets at Herrick's & Symphony Hall

POST OCT 18

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FRI., OCT. 18, at 8:30 P. M.
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(Special Rates for Saturday)

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Lecture Subject

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Reacting the S4 Disaster

TUES. EVE., OCT. 22, at 8.30

KOUSSEVITZKY

Double-Bass Recital

DUNCAN DANCERS

FROM MOSCOW

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ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

HOROWITZ

(NOV. 10) WILL OPEN THE
SUNDAY AFTERNOON COURSE 6 CONCERTS

LAST DAYS OF SEASON SALE
Season Tickets Available at Automatic Subscription Board

TRANS OCT 16

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TONIGHT at 8.30 P. M.
TOMORROW at 11 A. M.
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KOUSSEVITZKY

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ENGLISH SINGERS

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SAT. AFT., NOV. 9, at 2.30

La ARGENTINA

HOROWITZ

(NOV. 10) WILL OPEN THE
SUNDAY AFTERNOON COURSE 6 CONCERTS

LAST DAYS OF SEASON SALE
Season Tickets Available at Automatic Subscription Board

TRANS OCT 11

SYMPHONY HALL

at 3.30 TOMORROW | **K R E I S L E R**

49th Season—Opening Concerts Oct. 11-12

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

The Friday and Saturday Concerts are Entirely Subscribed
A FEW SEASON TICKETS ARE AVAILABLE FOR THE
6 MONDAY EVENING AND 6 TUESDAY AFTERNOON CONCERTS

TUES. EVE. OCT. 22 AT 8.30 | **KOUSSEVITZKY** DOUBLE BASS RECITAL

ISADORA DUNCAN DANCERS

FROM MOSCOW

"Audience made the high rafters of the old MANHATTAN OPERA HOUSE tremble with applause."—New York Eve. Post.

GALA PERFORMANCE BENEFIT MASS. EYE AND EAR INFIRMARY
FRIDAY EVENING, OCT. 25, at 8.15—Tickets $1-$5
SPECIAL MATINEE SATURDAY AFT., OCT. 26, AT 2.30—TICKETS $1-$2.50

SAT. AFT. NOV. 9 AT 2.30 | **La ARGENTINA**

SUNDAY AFTERNOON COURSE 6 CONCERTS

Season Tickets Available at Automatic Subscription Board
Mail Orders Filled Promptly—Checks to Symphony Hall

TRANS

SYMPHONY HALL

TODAY at 3:30 | **K R E I S L E R**

49th Season—Opening Concerts Oct. 11-12

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

The Friday and Saturday Concerts are entirely Subscribed
A FEW SEASON TICKETS ARE AVAILABLE FOR THE
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TUES. EVE. OCT. 22 AT 8:30 | **KOUSSEVITZKY** Double Bass Recital

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SAT. AFT. NOV. 9 AT 2:30 | **La ARGENTINA**

SUNDAY AFTERNOON COURSE 6 CONCERTS

Season Tickets Available at Automatic Subscription Board
MAIL ORDERS FILLED PROMPTLY—CHECKS TO SYMPHONY HALL

HER OCT 6

SYMPHONY HALL

FRI., OCT. 18, at 8.30 P. M.
SAT., OCT. 19, at 11 A. M.
(Special Rates for Saturday)

J. E. WILLIAMSON

Distinguished Explorer
Lecture Subject

"BEAUTY and TRAGEDY UNDER THE SEA"

Originator of Undersea Photography and MOTION PICTURES
Reacting the S4 Disaster

TUES. EVE., OCT. 22, at 8.30

KOUSSEVITZKY

Double-Bass Recital

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8.15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2.30
TICKETS $1-$2.50

SUN. AFT., NOV. 3, at 3.30

ENGLISH SINGERS

SAT. AFT., NOV. 9, at 2.30

La ARGENTINA

HOROWITZ

(NOV. 10) WILL OPEN THE
SUNDAY AFTERNOON COURSE 6 CONCERTS
LAST DAYS OF SEASON SALE
Season Tickets Available at Automatic Subscription Board

TRANS OCT 11

SYMPHONY HALL

FRI., OCT. 18, at 8:30 P. M.
SAT., OCT. 19, at 11 A. M.
(Special Rates for Saturday)

J. E. WILLIAMSON

Distinguished Explorer
Lecture Subject

"BEAUTY and TRAGEDY UNDER THE SEA"

Originator of Undersea Photography and MOTION PICTURES
Reacting the S4 Disaster

TUES. EVE., OCT. 22, at 8:30

KOUSSEVITZKY

Double-Bass Recital

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50

SUN. AFT., NOV. 3, at 3:30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

SAT. AFT., NOV. 9 at 2:30

La ARGENTINA

HOROWITZ

(NOV. 10) WILL OPEN THE
SUNDAY AFTERNOON COURSE 6 CONCERTS
LAST DAYS OF SEASON SALE
Season Tickets Available at Automatic Subscription Board

SIX TUESDAY AFT. CONCERTS
DEC. 10, JAN. 7, FEB. 11 & 25, MAR. 11, APR. 22

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY—Conductor
A few Season Tickets Available AT SUBSCRIPTION OFFICE

GLOBE OCT 20

SYMPHONY HALL

FRI., OCT. 18, at 8:30 P. M.
SAT., OCT. 19, at 11 A. M.
(Special Rates for Saturday)

J. E. WILLIAMSON

Distinguished Explorer
Lecture Subject

"BEAUTY and TRAGEDY UNDER THE SEA"

Originator of Undersea Photography and MOTION PICTURES
Reacting the S4 Disaster

GLOBE OCT 16

SYMPHONY HALL

TOMORROW at 8:30 P. M.
SAT., OCT. 19, at 11 A. M.
(Special Rates for Saturday)

J. E. WILLIAMSON

Distinguished Explorer
Lecture Subject

"BEAUTY and TRAGEDY UNDER THE SEA"

Originator of Undersea Photography and MOTION PICTURES
Reacting the S4 Disaster

POST OCT 17

SYMPHONY HALL

TUES. EVE., OCT. 22, at 8:30

KOUSSEVITZKY

Double-Bass Recital

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50

SUN. AFT., NOV. 3, at 3:30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

SAT. AFT., NOV. 9, at 2:30

La ARGENTINA

HOROWITZ

(NOV. 10) WILL OPEN THE
SUNDAY AFTERNOON COURSE 6 CONCERTS
LAST DAYS OF SEASON SALE
Season Tickets Available at Automatic Subscription Board

SUN. AFT., NOV. 17, at 3:30
FLORENCE

AUSTRAL

FOREMOST DRAMATIC SOPRANO

SIX TUES AFT. CONCERTS
DEC. 10, JAN. 7, FEB. 11 & 25, MAR. 11, APR. 22

Boston Symphony ORCHESTRA

DR. SERGE KOUSSEVITZKY—Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE

HER OCT 20

SYMPHONY HALL

TOMORROW at 8:30

KOUSSEVITZKY

Double-Bass Recital

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1—$2.50
Tickets at Herrick's and Symphony Hall

HER OCT 24

SYMPHONY HALL

TONIGHT at 8:30 P. M.
TOMORROW at 11 A. M.
(Special Rates for Saturday)

J. E. WILLIAMSON

Distinguished Explorer
Lecture Subject

"BEAUTY and TRAGEDY UNDER THE SEA"

Originator of Undersea Photography and MOTION PICTURES
Reacting the S4 Disaster

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50
Tickets at Herrick's and Symphony Hall

SUN. AFT., NOV. 3, at 3:30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

HER OCT 18

SYMPHONY HALL

Duncan Dancers

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50
Tickets at Herrick's & Symphony Hall

POST OCT 18

SYMPHONY HALL

TONIGHT at 8.30 P. M.
TOMORROW at 11 A. M.
(Special Rates for Saturday)

J. E. WILLIAMSON

Distinguished Explorer
Lecture Subject

"BEAUTY and TRAGEDY UNDER THE SEA"

Originator of Undersea Photography and MOTION PICTURES
Reacting the S-4 Disaster

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8.15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2.30
TICKETS $1-$2.50
Tickets at Herrick's and Symphony Hall

TRANS OCT 14

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SYMPHONY HALL

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

FRI. EVE., OCT. 25, at 8:15

TICKETS $1-$5

SPECIAL MATINEE

SAT. AFT., OCT. 26, at 2:30

TICKETS $1-$2.50

Tickets at Herricks & Symphony Hall

HOROWITZ

(NOV. 10) WILL OPEN THE

SUNDAY AFTERNOON COURSE 6 CONCERTS

LAST DAYS OF SEASON SALE.

Season Tickets Available at Automatic Subscription Board

SIX TUES. AFT. CONCERTS

Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22

BOSTON SYMPHONY

ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

A Few Season Tickets Available at Subscription Office

TRAV OCT 19

SYMPHONY HALL

TUES. EVE., OCT. 22, at 8:30

Koussevitzky

Double-Bass Recital

SUN. AFT., NOV. 3. AT 3:30

English Singers

Only Boston Concert This Season

Six Tues. Aft. Concerts

DEC. 10, JAN. 7, FEB. 11 & 25, MAR. 11, APR. 22

BOSTON SYMPHONY

ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

A Few Season Tickets Available at Subscription Office.

MONITOR OCT 19

SYMPHONY HALL

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

FRI. EVE., OCT. 25, at 8:15

TICKETS $1-$5

SPECIAL MATINEE

SAT. AFT., OCT. 26, at 2:30

TICKETS $1-$2.50

Tickets at Herrick's & Symphony Hall

ADV OCT 20

SYMPHONY HALL

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

FRI. EVE., OCT. 25, at 8:15

TICKETS $1-$5

SPECIAL MATINEE

SAT. AFT., OCT. 26, at 2:30

TICKETS $1-$2.50

Tickets at Herrick's & Symphony Hall

SUN. AFT., NOV. 3, at 3:30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

SAT. AFT., NOV. 9, at 2:30

La ARGENTINA

HOROWITZ

(NOV. 10) WILL OPEN THE

SUNDAY AFTERNOON COURSE 6 CONCERTS

LAST DAYS OF SEASON SALE

Season Tickets Available at Automatic Subscription Board

SIX TUESDAY AFT. CONCERTS

Dec. 10, Jan. 7, Feb. 11 & 25 March 11, April 22

BOSTON SYMPHONY

ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

A Few Season Tickets Available at Subscription Office

POST OCT 20

SYMPHONY HALL

TOMORROW AT 8.30

KOUSSEVITZKY

Double-Bass Recital

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

FRI. EVE., OCT. 25, at 8.15

TICKETS $1-$5

SPECIAL MATINEE

SAT. AFT., OCT. 26, at 2.30

TICKETS $1-$2.50

Tickets at Herrick's and Symphony Hall

SUN. AFT., NOV. 3, at 3.30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

TRANS OCT 21

SYMPHONY HALL

TONIGHT at 8:30

KOUSSEVITZKY

Double-Bass Recital

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

FRI. EVE., OCT. 25, at 8:15

TICKETS $1-$5

SPECIAL MATINEE

SAT. AFT., OCT. 26, at 2:30

TICKETS $1-$2.50

Tickets at Herricks and Symphony Hall

SAT. AFT., NOV. 9, at 2:30

La ARGENTINA

HOROWITZ

(NOV. 10) WILL OPEN THE

SUNDAY AFTERNOON COURSE 6 CONCERTS

LAST DAYS OF SEASON SALE

Season Tickets Available at Automatic Subscription Board

HER OCT 22

SYMPHONY HALL

TONIGHT at 8:30

KOUSSEVITZKY

Double Bass Recital

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

FRI. EVE., OCT. 25. at 8:15

TICKETS, $1-$5

SPECIAL MATINEE

SAT. AFT. OCT. 26, at 2:30

TICKETS $1-$2.50

Tickets at Herricks and Symphony Hall

GLOBE OCT 22

SYMPHONY HALL

TONIGHT AT 8:30

KOUSSEVITZKY

Double-Bass Recital

Duncan Dancers

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

FRI. EVE., OCT. 25, at 8:15

TICKETS $1-$5

SPECIAL MATINEE

SAT. AFT., OCT. 26, at 2:30

TICKETS $1-$2.50

Tickets at Herricks & Symphony Hall

POST OCT 22

SYMPHONY HALL

SUN. AFT., NOV. 3, at 3.30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

TRANS OCT 23

SYMPHONY HALL

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

FRI. EVE., OCT. 25, at 8:15

TICKETS $1-$5

SPECIAL MATINEE

SAT. AFT., OCT. 26, at 2:30

TICKETS $1—$2.50

Tickets at Herricks & Symphony Hall

POST OCT 23

SYMPHONY HALL

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

FRI. EVE., OCT. 25, at 8:15

TICKETS $1-$5

SPECIAL MATINEE

SAT. AFT., OCT. 26, at 2:30

TICKETS $1—$2.50

Tickets at Herricks & Symphony Hall

SUN. AFT., NOV. 3, at 3:30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

SAT. AFT., NOV. 9, at 2:30

La ARGENTINA

HOROWITZ

(NOV. 10) WILL OPEN THE

SUNDAY AFTERNOON COURSE 6 CONCERTS

LAST DAYS OF SEASON SALE

Season Tickets Available at Automatic Subscription Board

Wed. Eve., Nov. 6, at 8:30

DIRECT FROM LONDON

ENGLISH FOLK DANCERS

Only Boston Appearance This Season

SIX TUESDAY AFTERNOON CONCERTS

Dec. 10, Jan. 7, Feb. 11 and 25, March 11, April 22

BOSTON SYMPHONY

ORCHESTRA

Dr. Serge Koussevitzky, Conductor

A Few Season Tickets Available at Subscription Office

HER OCT 24

SYMPHONY HALL

Duncan Dancers

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

TOMORROW at 8:15

TICKETS $1-$5

SPECIAL MATINEE

SAT. AFT. OCT. 26, at 2:30

TICKETS $1-$2.50

Tickets at Herrick's & Symphony Hall

POST OCT 24

SYMPHONY HALL

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

TOMORROW at 8:15

TICKETS $1-$5

SPECIAL MATINEE

SAT. AFT., OCT. 26, at 2:30

TICKETS $1-$2.50

Tickets at Herrick's and Symphony Hall

SUN. AFT., NOV. 3, at 3.30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

POST TRANS. OCT 24

SYMPHONY HALL

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

TONIGHT at 8:15

TICKETS $1-$5

SPECIAL MATINEE

TOMORROW at 2:30

TICKETS $1—$2.50

Tickets at Herricks & Symphony Hall

HER OCT 25

SYMPHONY HALL

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

TONIGHT at 8:15

TICKETS $1-$5

SPECIAL MATINEE

TOMORROW at 2:30

TICKETS $1—$2.50

Tickets at Herricks & Symphony Hall

POST OCT 25

SYMPHONY HALL

DUNCAN DANCERS

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

TONIGHT at 8.15

TICKETS $1-$5

SPECIAL MATINEE

TOMORROW at 2.30

TICKETS $1-$2.50

Tickets at Herrick's and Symphony Hall

SUN. AFT., NOV. 3, at 3.30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

TRANS OCT 25

SYMPHONY HALL

SUN. AFT., NOV. 3, at 3:30

ENGLISH SINGERS

ONLY BOSTON CONCERT THIS SEASON

SAT. AFT., NOV. 9, at 2:30

La ARGENTINA

GLOBE OCT 30

SYMPHONY HALL

NEXT SUN., NOV. 3, at 3:30

ENGLISH SINGERS

ONLY BOSTON APPEARANCE THIS SEASON

HER OCT 31

SYMPHONY HALL

SUN. AFT. NOV. 3 at 3.30	**ENGLISH SINGERS** ONLY BOSTON APPEARANCE THIS SEASON
WED. EVE. NOV. 6 at 8.30	DIRECT FROM LONDON **ENGLISH FOLK DANCERS** ONLY BOSTON APPEARANCE THIS SEASON
SAT. AFT. NOV. 9 at 2.30	**LA ARGENTINA**
SUN. AFT. NOV. 10 at 3.30	**HOROWITZ**
SUN. AFT. NOV. 17 at 3.30	**LORENCE AUSTRAL** FOREMOST DRAMATIC SOPRANO

SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

A Few Season Tickets Available at Subscription Office

COURSE SALE OPENS MONDAY, NOV. 4—$6.00 and $4.00 (No Tax)

NEWMAN TRAVELTALKS MOTION PICTURES AND COLORED SLIDES

5 FRI. EVES. SAT. MATS. BEG. NOV. 15-16

SOUTH AMERICA & EUROPE

IMPRESSIONS OF 1929

ARGENTINA ..... NOV. 15-16

BRAZIL ..... NOV. 22-23

AROUND SOUTH AMERICA ..... NOV. 29-30

THE RHINE ..... DEC. 6-7

VIENNA & BUDA-PESTH ..... Dec. 13-14

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS OCT 26

SYMPHONY HALL

Duncan Dancers

FROM MOSCOW

Benefit Mass. Eye & Ear Infirmary

TOMORROW at 8:15

TICKETS $1-$5

SPECIAL MATINEE

SAT. AFT. OCT. 26, at 2:30

TICKETS $1-$2.50

Tickets at Herrick's & Symphony Hall

POST OCT 24

SYMPHONY HALL

SPECIAL MATINEE

TODAY 2:30

DUNCAN DANCERS

FROM MOSCOW

TICKETS $1-$2.50

GLOBE OCT 26

SYMPHONY HALL

SPECIAL MATINEE

TODAY AT 2:30

DUNCAN Dancers

From Moscow

TICKETS $1-$2.50

HER OCT 26

SYMPHONY HALL

SUN. AFT., NOV. 3, AT 3:30

English Singers

ONLY BOSTON CONCERT THIS SEASON

WED. EVE., NOV. 6, AT 8:30

DIRECT FROM LONDON

ENGLISH FOLK DANCERS

Only Boston Appearance This Season

SUN. AFT., NOV. 10, AT 3:30

HOROWITZ

Six Tues. Aft. Concerts

DEC. 10, JAN. 7, FEB. 11 AND 25, MARCH 11, APRIL 22

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Cond.

A Few Season Tickets Available at Subscription Office.

MONITOR OCT 26

SYMPHONY HALL

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50
Tickets at Herricks & Symphony Hall

HOROWITZ
(NOV. 10) WILL OPEN THE
SUNDAY AFTERNOON
COURSE 6 CONCERTS
LAST DAYS OF SEASON SALE
Season Tickets Available
at Automatic Subscription Board

SIX TUES. AFT. CONCERTS
Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22
BOSTON SYMPHONY
ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
A Few Season Tickets Available at Subscription Office

TRAV OCT 19

SYMPHONY HALL

TUES. EVE., OCT. 22, at 8:30
Koussevitzky
Double-Bass Recital

SUN. AFT., NOV. 3. AT 3:30
English Singers
Only Boston Concert This Season

Six Tues. Aft. Concerts
DEC. 10, JAN. 7, FEB. 11 & 25, MAR. 11, APR. 22
BOSTON SYMPHONY
ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
A Few Season Tickets Available at Subscription Office.

MONITOR OCT 19

SYMPHONY HALL

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50
Tickets at Herrick's & Symphony Hall

ADV OCT 20

SYMPHONY HALL

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50
Tickets at Herrick's & Symphony Hall

SUN. AFT., NOV. 3, at 3:30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON

SAT. AFT., NOV. 9, at 2:30
La ARGENTINA

HOROWITZ
(NOV. 10) WILL OPEN THE
SUNDAY AFTERNOON
COURSE 6 CONCERTS
LAST DAYS OF SEASON SALE
Season Tickets Available
at Automatic Subscription Board

SIX TUESDAY AFT. CONCERTS
Dec. 10, Jan. 7, Feb. 11 & 25
March 11, April 22
BOSTON SYMPHONY
ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
A Few Season Tickets Available at Subscription Office

POST OCT 20

SYMPHONY HALL

TOMORROW AT 8.30
KOUSSEVITZKY
Double-Bass Recital

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8.15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2.30
TICKETS $1-$2.50
Tickets at Herrick's and Symphony Hall

SUN. AFT., NOV. 3, at 3.30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON

TRANS OCT 21

SYMPHONY HALL

TONIGHT at 8:30
KOUSSEVITZKY
Double-Bass Recital

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
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SUN. AFT., NOV. 3, at 3:30
ENGLISH SINGERS
Only Boston Concert This Season

SAT. AFT., NOV. 9, at 2:30
La ARGENTINA

HOROWITZ
(NOV. 10) WILL OPEN THE
SUNDAY AFTERNOON
COURSE 6 CONCERTS
LAST DAYS OF SEASON SALE
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at Automatic Subscription Board

HER OCT 22

SYMPHONY HALL

TONIGHT at 8:30
KOUSSEVITZKY
Double Bass Recital

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25. at 8:15
TICKETS, $1-$5
SPECIAL MATINEE
SAT. AFT. OCT. 26, at 2:30
TICKETS $1-$2.50
Tickets at Herricks and Symphony Hall

GLOBE OCT 22

SYMPHONY HALL

TONIGHT AT 8:30
KOUSSEVITZKY
Double-Bass Recital

Duncan Dancers
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50
Tickets at Herricks & Symphony Hall

POST OCT 22

SYMPHONY HALL

SUN. AFT., NOV. 3, at 3.30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON

TRANS OCT 23

SYMPHONY HALL

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
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POST OCT 23

SYMPHONY HALL

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
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SUN. AFT., NOV. 3, at 3:30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON

SAT. AFT., NOV. 9, at 2:30
La ARGENTINA

HOROWITZ
(NOV. 10) WILL OPEN THE
SUNDAY AFTERNOON
COURSE 6 CONCERTS
LAST DAYS OF SEASON SALE
Season Tickets Available
at Automatic Subscription Board

Wed. Eve., Nov. 6, at 8:30
DIRECT FROM LONDON
ENGLISH FOLK DANCERS
Only Boston Appearance This Season

SIX TUESDAY AFTERNOON CONCERTS
Dec. 10, Jan. 7, Feb. 11 and 25, March 11, April 22
BOSTON SYMPHONY
ORCHESTRA
Dr. Serge Koussevitzky, Conductor
A Few Season Tickets Available at Subscription Office

HER OCT 24

SYMPHONY HALL

Duncan Dancers
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
TOMORROW at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT. OCT. 26, at 2:30
TICKETS $1-$2.50
Tickets at Herrick's & Symphony Hall

POST OCT 24

SYMPHONY HALL

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
TOMORROW at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1-$2.50
Tickets at Herrick's and Symphony Hall

GLOBE OCT 24

SYMPHONY HALL

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
TOMORROW at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2.30
TICKETS $1-$2.50
Tickets at Herrick's and Symphony Hall

SUN. AFT., NOV. 3, at 3.30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON

~~ADV~~ TRANS. OCT 24

SYMPHONY HALL

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
TONIGHT at 8:15
TICKETS $1-$5
SPECIAL MATINEE
TOMORROW at 2:30
TICKETS $1—$2.50
Tickets at Herricks & Symphony Hall

HER OCT 25

SYMPHONY HALL

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
TONIGHT at 8:15
TICKETS $1-$5
SPECIAL MATINEE
TOMORROW at 2:30
TICKETS $1—$2.50
Tickets at Herricks & Symphony Hall

POST OCT 25

SYMPHONY HALL

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
TONIGHT at 8.15
TICKETS $1-$5
SPECIAL MATINEE
TOMORROW at 2.30
TICKETS $1-$2.50
Tickets at Herrick's and Symphony Hall

SUN. AFT., NOV. 3, at 3.30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON

TRANS OCT 25

SYMPHONY HALL

SUN. AFT., NOV. 3, at 3:30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON

SAT. AFT., NOV. 9, at 2:30
La ARGENTINA

GLOBE OCT

SYMPHONY HALL

NEXT SUN., NOV. 3, at 3:
ENGLISH SINGERS
ONLY BOSTON APPEARANCE THIS SEA

HER OCT 31

SYMPHONY HALL

SPECIAL MATINEE
TODAY 2:30
DUNCAN DANCERS
FROM MOSCOW
TICKETS $1-$2.50

GLOBE OCT 26

SYMPHONY HALL

SPECIAL MATINEE
TODAY AT 2:30
DUNCAN Dancers
From Moscow
TICKETS $1-$2.50

HER OCT 26

SYMPHONY HALL

SUN. AFT., NOV. 3, AT 3:30
English Singers
ONLY BOSTON CONCERT THIS SEASON

WED. EVE., NOV. 6, AT 8:30
DIRECT FROM LONDON
ENGLISH FOLK DANCERS
Only Boston Appearance This Season

SUN. AFT., NOV. 10, AT 3:30
HOROWITZ

Six Tues. Aft. Concerts
DEC. 10, JAN. 7, FEB. 11 AND 25, MARCH 11, APRIL 22
BOSTON SYMPHONY
ORCHESTRA
DR. SERGE KOUSSEVITZKY, Cond.
A Few Season Tickets Available at Subscription Office.

MONITOR Oct 26

SYMPHONY HALL

SUN. AFT. NOV. 3 at 3.30	**ENGLISH SINGERS** ONLY BOSTON APPEARANCE THIS SEASON
WED. EVE. NOV. 6 at 8.30	DIRECT FROM LONDON **ENGLISH FOLK DANCERS** ONLY BOSTON APPEARANCE THIS SEASON
SAT. AFT. NOV. 9 at 2.30	**LA ARGENTINA**
SUN. AFT. NOV. 10 at 3.30	**HOROWITZ**
SUN. AFT. NOV. 17 at 3.30	**LORENCE AUSTRAL** FOREMOST DRAMATIC SOPRANO

SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
A Few Season Tickets Available at Subscription Office

COURSE SALE OPENS MONDAY, NOV. 4—$6.00 and $4.00 (No Tax)

NEWMAN TRAVELTALKS
MOTION PICTURES AND COLORED SLIDES
5 FRI. EVES. SAT. MATS. BEG. NOV. 15-16
SOUTH AMERICA & EUROPE
IMPRESSIONS OF 1929

ARGENTINA	NOV. 15-16
BRAZIL	NOV. 22-23
AROUND SOUTH AMERICA	NOV. 29-30
THE RHINE	DEC. 6-7
VIENNA & BUDA-PESTH	Dec. 13-14

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS Oct 26

SYMPHONY HALL

Duncan Dancers
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
TOMORROW at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT. OCT. 26, at 2:30
TICKETS $1-$2.50
Tickets at Herrick's & Symphony Hall

POST OCT 24

SYMPHONY HALL

SUN. AFT., NOV. 3, at 3.30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON

TRANS OCT 23

SYMPHONY HALL

DUNCAN DANCERS
FROM MOSCOW
Benefit Mass. Eye & Ear Infirmary
FRI. EVE., OCT. 25, at 8:15
TICKETS $1-$5
SPECIAL MATINEE
SAT. AFT., OCT. 26, at 2:30
TICKETS $1—$2.50
Tickets at Herricks & Symphony Hall

POST OCT 23

SYMPHONY HALL
Wed. Eve., Nov. 6, at 8:30
DIRECT FROM LONDON
ENGLISH FOLK DANCERS
Only Boston Appearance This Season
SAT. AFT., NOV. 9, at 2:30
La ARGENTINA
SUN. AFT., NOV. 10 AT 3:30
HOROWITZ
SIX TUESDAY AFTERNOON CONCERTS
Dec. 10, Jan. 7, Feb. 11 and 25, March 11, April 22
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
A Few Season Tickets Available at Subscription Office

TRAV Oct 26

SYMPHONY HALL
NEXT SUN., NOV. 3, at 3.30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON
Wed. Eve., Nov. 6, at 8.30
DIRECT FROM LONDON
ENGLISH FOLK DANCERS
Only Boston Appearance This Season
SAT. AFT., NOV. 9, at 2.30
La ARGENTINA
SUN. AFT., NOV. 10, at 3.30
HOROWITZ
SUN. AFT., NOV. 17, at 3.30
FLORENCE
AUSTRAL
SIX TUESDAY AFTERNOON CONCERTS
Dec. 10, Jan. 7, Feb. 11 and 25, March 11, April 22
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
A Few Season Tickets Available at Subscription Office

TRANS Oct 30

SYMPHONY HALL
NEXT SUN., NOV. 3, AT 3:30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON
SAT. AFT., NOV. 9, AT 2:30
La ARGENTINA

HER Nov 1

SYMPHONY HALL
TOMORROW AT 3:30
English Singers
NEXT WED., NOV. 6, AT 8:30
DIRECT FROM LONDON
ENGLISH FOLK DANCERS
Only Boston Appearance This Season
NEXT SAT., NOV. 9, AT 2:30
La ARGENTINA
NEXT SUN., NOV. 10, AT 8:30
HOROWITZ
Six Monday Evening Concerts
NOV. 11, DEC. 2, JAN. 27, FEB. 17, MAR. 17, APR. 28
Six Tues. Aft. Concerts
DEC. 10, JAN. 7, FEB. 11 AND 25, MARCH 11, APRIL 22
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, Cond.
A Few Season Tickets Available at Subscription Office.

MONITOR Nov 3

SYMPHONY HALL
SUN. AFT. NOV. 3 AT 3:30 — **ENGLISH SINGERS**
DIRECT FROM LONDON
WED. EVE. NOV. 6 AT 8:30 — **ENGLISH FOLK DANCERS**
SAT. AFT. NOV. 9 AT 2:30 — **La ARGENTINA**
SUN. AFT. NOV. 10 AT 3:30 — **HOROWITZ**
SUN. AFT. NOV. 17 AT 3:30 — **FLORENCE AUSTRAL**
FOREMOST DRAMATIC SOPRANO
SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
A Few Season Tickets Available at Subscription Office
COURSE SALE OPENS MONDAY, NOV. 4—$6.00 and $4.00 (No Tax)
NEWMAN TRAVELTALKS
MOTION PICTURES AND COLORED SLIDES
5 FRI. EVES. SAT. MATS. **BEG. NOV. 15-16**
SOUTH AMERICA & EUROPE
IMPRESSIONS OF 1929
ARGENTINA ..... NOV. 15-16
BRAZIL ..... NOV. 22-23
AROUND SOUTH AMERICA ..... NOV. 29-30
THE RHINE ..... DEC. 6-7
VIENNA & BUDA-PESTH ..... DEC. 13-14
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Oct 27

SYMPHONY HALL
Sun. Aft. Nov. 3 at 3:30 — **ENGLISH SINGERS**
DIRECT FROM LONDON
Wed. Eve. Nov. 6 at 8:30 — **ENGLISH FOLK DANCERS**
Sat. Aft. Nov. 9 at 2:30 — **LA ARGENTINA**
Sun. Aft. Nov. 10 at 3:30 — **H O R O W I T Z**
COURSE SALE OPENS MONDAY, NOV. 4—$6.00 and $4.00 (No Tax)
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VIENNA & BUDA-PESTH ..... DEC. 13-14
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

GLOBE Oct 27

SYMPHONY HALL
TOMORROW at 3.30 — **ENGLISH SINGERS**
Only Boston Concert This Season
NEXT WED. EVE. NOV. 6 at 8.30 — DIRECT FROM LONDON **ENGLISH FOLK DANCERS**
ONLY BOSTON APPEARANCE THIS SEASON
SAT. AFT. NOV. 9 at 2.30 — **LA ARGENTINA**
Sensational Spanish Dancer
SUN. AFT. NOV. 10 at 3.30 — **H O R O W I T Z**
SUN. AFT. NOV. 17 at 3.30 — **FLORENCE AUSTRAL**
FOREMOST DRAMATIC SOPRANO
TUES. EVE. Nov. 19 at 8.15 — **DAI BUELL** PIANIST
Only Boston Recital This Season
SIX MONDAY EVE. CONCERTS—Nov. 11, Dec. 2, Jan. 27, Feb. 17, Mar. 17, Apr. 28
SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE
KREUTZBERG World's Greatest Dancer **IS COMING!**
COURSE SALE OPENS MONDAY, NOV. 4—$6.00 and $4.00 (No Tax)
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VIENNA & BUDA-PESTH ..... Dec. 13-14
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS Nov 2

SYMPHONY HALL
SUN. AFT. NOV. 3 AT 3:30 — **ENGLISH SINGERS**
ONLY BOSTON APPEARANCE THIS SEASON
WED. EVE. NOV. 6 AT 8:30 — DIRECT FROM LONDON **ENGLISH FOLK DANCERS**
ONLY BOSTON APPEARANCE THIS SEASON
SAT. AFT. NOV. 9 AT 2:30 — **La ARGENTINA**
SUN. AFT. NOV. 10 AT 3:30 — **HOROWITZ**
SUN. AFT. NOV. 17 AT 3:30 — **FLORENCE AUSTRAL**
FOREMOST DRAMATIC SOPRANO
SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22
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VIENNA & BUDA-PESTH ..... DEC. 13-14
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER Oct 27

SYMPHONY HALL
NEXT SUN., NOV. 3, at 3:30
ENGLISH SINGERS
Only Boston Concert This Season.
Wed. Eve., Nov. 6, at 8:30
DIRECT FROM LONDON
ENGLISH FOLK DANCERS
Only Boston Appearance This Season.

HER Oct 29

SYMPHONY HALL
NEXT SUN., NOV. 3, at 3.30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON
Wed. Eve., Nov. 6, at 8.30
DIRECT FROM LONDON
ENGLISH FOLK DANCERS
Only Boston Appearance This Season

TRANS Oct 29

SYMPHONY HALL
NEXT SUN., NOV. 3, at 3.30
ENGLISH SINGERS

RANS Oct 31

SYMPHONY HALL
NEXT SUN. NOV. 2 AT 3:30
ENGLISH SINGERS

Post Oct 31

SYMPHONY HALL
TODAY at 3:30 — **ENGLISH SINGERS**
Only Boston Concert This Season
NEXT WED. EVE. Nov. 6 at 8:30 — DIRECT FROM LONDON **ENGLISH FOLK DANCERS**
ONLY BOSTON APPEARANCE THIS SEASON
NEXT SAT. AFT. Nov. 9 at 2:30 — **La ARGENTINA**
Sensational Spanish Dancer
SUN AFT. Nov. 10 at 3:30 — **HOROWITZ**
SUN. AFT. Nov. 17 at 3:30 — **FLORENCE AUSTRAL**
FOREMOST DRAMATIC SOPRANO
Six Mon. Eve. Concerts—Nov. 11, Dec. 2, Jan. 27, Feb. 17, March 17, April 28
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NEWMAN TRAVELTALKS
MOTION PICTURES AND COLORED SLIDES
5 FRI. EVES. SAT. MATS. **BEG. NOV. 15-16**
SOUTH AMERICA & EUROPE
IMPRESSIONS OF 1929
ARGENTINA ..... NOV. 15-16
BRAZIL ..... NOV. 22-23
AROUND SOUTH AMERICA ..... NOV. 29-30
THE RHINE ..... DEC. 6-7
VIENNA & BUDA-PESTH ..... DEC. 13-14
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

POST Nov 3

SYMPHONY HALL
Next Wed., Nov. 6, at 8.30
English Folk Dancers

TRANS Nov 4

SYMPHONY HALL
Next Wed., Nov. 6, at 8:30
ENGLISH FOLK DANCERS

HER Nov 4

SYMPHONY HALL
Wed. Eve., Nov. 6, at 8:30
DIRECT FROM LONDON
ENGLISH FOLK DANCERS
Only Boston Appearance This Season
SAT. AFT., NOV. 9, at 2:30
La ARGENTINA
SUN. AFT. NOV. 10 AT 3:30
HOROWITZ
SIX TUESDAY AFTERNOON CONCERTS
Dec. 10, Jan. 7, Feb. 11 and 25, March 11, April 22
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
A Few Season Tickets Available at Subscription Office

TRAV Oct 26

SYMPHONY HALL
NEXT SUN., NOV. 3, at 3.30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON
Wed. Eve., Nov. 6, at 8.30
DIRECT FROM LONDON
ENGLISH FOLK DANCERS
Only Boston Appearance This Season
SAT. AFT., NOV. 9, at 2.30
La ARGENTINA
SUN. AFT., NOV. 10, at 3.30
HOROWITZ
SUN. AFT., NOV. 17, at 3.30
FLORENCE
AUSTRAL
SIX TUESDAY AFTERNOON CONCERTS
Dec. 10, Jan. 7, Feb. 11 and 25, March 11, April 22
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
A Few Season Tickets Available at Subscription Office

TRANS Oct 30

SYMPHONY HALL
NEXT SUN., NOV. 3, AT 3:30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON
SAT. AFT., NOV. 9, AT 2:30
La ARGENTINA

HER Nov 1

SYMPHONY HALL
TOMORROW AT 3:30
English Singers
NEXT WED., NOV. 6, AT 8:30
DIRECT FROM LONDON
ENGLISH FOLK DANCERS
Only Boston Appearance This Season
NEXT SAT., NOV. 9, AT 2:30
La ARGENTINA
NEXT SUN., NOV. 10, AT 3:30
HOROWITZ
Six Monday Evening Concerts
NOV. 11, DEC. 2, JAN. 27, FEB. 17, MAR. 17, APR. 28
Six Tues. Aft. Concerts
DEC. 10, JAN. 7, FEB. 11 AND 25, MARCH 11, APRIL 22
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, Cond.
A Few Season Tickets Available at Subscription Office.

MONITOR Nov 8

SYMPHONY HALL

SUN. AFT. NOV. 3 AT 3:30	**ENGLISH SINGERS**
WED. EVE. NOV. 6 AT 8:30	DIRECT FROM LONDON **ENGLISH FOLK DANCERS**
SAT. AFT. NOV. 9 AT 2:30	**La ARGENTINA**
SUN. AFT. NOV. 10 AT 3:30	**HOROWITZ**
SUN. AFT. NOV. 17 AT 3:30	**FLORENCE AUSTRAL** FOREMOST DRAMATIC SOPRANO

SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22
BOSTON SYMPHONY ORCHESTRA
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NEWMAN TRAVELTALKS MOTION PICTURES AND COLORED SLIDES
5 FRI. EVES. SAT. MATS. **BEG. NOV. 15-16**
SOUTH AMERICA & EUROPE
IMPRESSIONS OF 1929

ARGENTINA	NOV. 15-16
BRAZIL	NOV. 22-23
AROUND SOUTH AMERICA	NOV. 29-30
THE RHINE	DEC. 6-7
VIENNA & BUDA-PESTH	DEC. 13-14

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Oct 27

SYMPHONY HALL

Sun. Aft. Nov. 3 at 3:30	**ENGLISH SINGERS**
Wed. Eve. Nov. 6 at 8:30	DIRECT FROM LONDON **ENGLISH FOLK DANCERS**
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Sun. Aft. Nov. 10 at 3:30	**H O R O W I T Z**

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IMPRESSIONS OF 1929

ARGENTINA	NOV. 15-16
BRAZIL	NOV. 22-23
AROUND SOUTH AMERICA	NOV. 29-30
THE RHINE	DEC. 6-7
VIENNA & BUDA-PESTH	DEC. 13-14

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Oct 27

SYMPHONY HALL

TOMORROW at 3.30	**ENGLISH SINGERS** Only Boston Concert This Season
NEXT WED. EVE. NOV. 6 at 8.30	DIRECT FROM LONDON **ENGLISH FOLK DANCERS** ONLY BOSTON APPEARANCE THIS SEASON
SAT. AFT. NOV. 9 at 2.30	**LA ARGENTINA** Sensational Spanish Dancer
SUN. AFT. NOV. 10 at 3.30	**H O R O W I T Z**
SUN. AFT. NOV. 17 at 3.30	**FLORENCE AUSTRAL** FOREMOST DRAMATIC SOPRANO
TUES. EVE. Nov. 19 at 8.15	**DAI BUELL** PIANIST Only Boston Recital This Season

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BOSTON SYMPHONY ORCHESTRA
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KREUTZBERG World's Greatest Dancer **IS COMING!**
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SOUTH AMERICA & EUROPE
IMPRESSIONS OF 1929

ARGENTINA	NOV. 15-16
BRAZIL	NOV. 22-23
AROUND SOUTH AMERICA	NOV. 29-30
THE RHINE	DEC. 6-7
VIENNA & BUDA-PESTH	Dec. 13-14

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS Nov 2

SYMPHONY HALL

SUN. AFT. NOV. 3 AT 3:30	**ENGLISH SINGERS** ONLY BOSTON APPEARANCE THIS SEASON
WED. EVE. NOV. 6 AT 8:30	DIRECT FROM LONDON **ENGLISH FOLK DANCERS** ONLY BOSTON APPEARANCE THIS SEASON
SAT. AFT. NOV. 9 AT 2:30	**La ARGENTINA**
SUN. AFT. NOV. 10 AT 3:30	**HOROWITZ**
SUN. AFT. NOV. 17 AT 3:30	**FLORENCE AUSTRAL** FOREMOST DRAMATIC SOPRANO

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5 FRI. EVES. SAT. MATS. **BEG. NOV. 15-16**
SOUTH AMERICA & EUROPE
IMPRESSIONS OF 1929

ARGENTINA	NOV. 15-16
BRAZIL	NOV. 22-23
AROUND SOUTH AMERICA	NOV. 29-30
THE RHINE	DEC. 6-7
VIENNA & BUDA-PESTH	DEC. 13-14

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER Oct 7

SYMPHONY HALL
NEXT SUN., NOV. 3, at 3:30
ENGLISH SINGERS
Only Boston Concert This Season
Wed. Eve., Nov. 6, at 8:30
DIRECT FROM LONDON
ENGLISH FOLK DANCERS
Only Boston Appearance This Season.

HER Oct 29

SYMPHONY HALL
NEXT SUN., NOV. 3, at 3.30
ENGLISH SINGERS

RANS Oct 31

SYMPHONY HALL
NEXT SUN., NOV. 3, at 3:30
ENGLISH SINGERS
ONLY BOSTON CONCERT THIS SEASON
Wed. Eve., Nov. 6, at 8.30
DIRECT FROM LONDON
ENGLISH FOLK DANCERS
Only Boston Appearance This Season

TRANS Oct 29

SYMPHONY HALL
NEXT SUN. NOV. 2 AT 3:30
ENGLISH SINGERS

POST Oct 31

SYMPHONY HALL

TODAY at 3:30	**ENGLISH SINGERS** Only Boston Concert This Season
NEXT WED. EVE. Nov. 6 at 8:30	DIRECT FROM LONDON **ENGLISH FOLK DANCERS** ONLY BOSTON APPEARANCE THIS SEASON
NEXT SAT. AFT. Nov. 9 at 2:30	**La ARGENTINA** Sensational Spanish Dancer
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SUN. AFT. Nov. 17 at 3:30	**FLORENCE AUSTRAL** FOREMOST DRAMATIC SOPRANO

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COURSE SALE OPENS MONDAY, NOV. 4—$6.00 and $4.00 (No Tax)
NEWMAN TRAVELTALKS MOTION PICTURES AND COLORED SLIDES
5 FRI. EVES. SAT. MATS. **BEG. NOV. 15-16**
SOUTH AMERICA & EUROPE
IMPRESSIONS OF 1929

ARGENTINA	NOV. 15-16
BRAZIL	NOV. 22-23
AROUND SOUTH AMERICA	NOV. 29-30
THE RHINE	DEC. 6-7
VIENNA & BUDA-PESTH	DEC. 13-14

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

POST NOV 3

SYMPHONY HALL
Next Wed., Nov. 6 at 8:30
ENGLISH FOLK DANCERS

HER NOV 4

SYMPHONY HALL
Next Wed., Nov. 6, at 8.30
English Folk Dancers

TRANS NOV 4

SYMPHONY HALL

TODAY at 3:30 — **ENGLISH SINGERS** — Only Boston Concert This Season

NEXT WED. EVE. Nov. 6 at 8:30 — DIRECT FROM LONDON — **ENGLISH FOLK DANCERS** — ONLY BOSTON APPEARANCE THIS SEASON

SAT. AFT. Nov. 2 at 2:30 — **La ARGENTINA** — Sensational Spanish Dancer

SUN. AFT. Nov. 10 at 3:30 — **HOROWITZ**

SUN. AFT. Nov. 17 at 3:30 — **FLORENCE AUSTRAL** — FOREMOST DRAMATIC SOPRANO

TUES. EVE. Nov. 19 at 8:15 — **DAI BUELL** PIANIST — ONLY BOSTON RECITAL THIS SEASON

SIX MONDAY EVE. CONCERTS—Nov. 11, Dec. 2, Jan. 27, Feb. 17, Mar. 17, Apr. 28
SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22

BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE

KREUTZBERG WORLD'S GREATEST DANCER **IS COMING!**

COURSE SALE OPENS MONDAY, NOV. 4—$6.00 and $4.00 (No Tax)

NEWMAN TRAVELTALKS MOTION PICTURES AND COLORED SLIDES

5 FRI. EVES. SAT. MATS. **BEG. NOV. 15-16**

SOUTH AMERICA & EUROPE
IMPRESSIONS OF 1929

ARGENTINA ..... NOV. 15-16
BRAZIL ..... NOV. 22-23
AROUND SOUTH AMERICA ..... NOV. 29-30
THE RHINE ..... DEC. 6-7
VIENNA & BUDA-PESTH ..... DEC. 13-14

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER Nov 3

SYMPHONY HALL
TONIGHT AT 8:30
ENGLISH FOLK DANCERS
THIS SAT., NOV. 9, AT 2:30
LA ARGENTINA
SUNDAY, NOV. 10, at 3:30
HOROWITZ
TUES. EVE., NOV. 19, at 8:15
DAI BUELL
ONLY BOSTON RECITAL

HER Nov 6

SYMPHONY HALL
THIS SAT., NOV. 9, AT 2.30
LA ARGENTINA
SUNDAY, NOV. 10 AT 3.30
HOROWITZ
NEWMAN Travel Talks Motion Pictures Color Views
5 Fri. Eves. Sat. Mats **BEG. NOV. 15-16**
ARGENTINA — BRAZIL — AROUND SOUTH AMERICA — THE RHINE — VIENNA & BUDA PESTH
Course Sale $6, $4 (No Tax) Closes Sat.
Mail Orders Promptly Filled

TRANS Nov 8

SYMPHONY HALL
TONIGHT AT 8:30
English Folk Dancers
This Sat., Nov. 9, at 2:30
LA ARGENTINA
Next Sun., Nov. 10, at 3:30
HOROWITZ

GLOBE Nov 6

SYMPHONY HALL
TONIGHT AT 8:30
ENGLISH FOLK DANCERS
THIS SAT., NOV. 9, AT 2:30
La ARGENTINA
NEXT SUN., NOV. 10, AT 3:30
HOROWITZ

POST Nov 6

SYMPHONY HALL

TOMORROW at 3.30 — **HOROWITZ**

NEXT SUN. AFT. NOV. 17 at 3.30 — **FLORENCE AUSTR L** — FOREMOST DRAMATIC SOPRANO

TUES. EVE. Nov. 19 at 8.15 — **DAI BUELL** PIANIST — ONLY BOSTON RECITAL THIS SEASON

SAT. EVE. NOV. 23 AT 8.30 — SECOND AND LAST APPEARANCE—NIGHT OF H-Y GAME — **LA ARGENTINA** — $1.50 TO $3

SUN. AFT. NOV. 24 at 3.30 — **ROLAND HAYES**

MON. EVE. NOV. 25 at 8.15 — LECTURE—MOTION PICTURES — COMMANDER **DONALD B. MacMILLAN** — "UNDER NORTHERN LIGHTS"

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
NEXT FRI. EVE., NOV. 15, AT 8:15
SAT. MAT., NOV. 16, AT 2:30
IMPRESSIONS 1929 **ARGENTINA**
Tickets 50c to $1.50—Now

OPENING MONDAY EVE. CONCERT, MONDAY, NOV. 11, AT 8.15
SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22

BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE

KREUTZBERG World's Greatest Dancer **IS COMING!**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS Nov 9

SYMPHONY HALL
TODAY at 3:30 — **ENGLISH SINGERS** — Only Boston Concert This Season

NEXT WED. EVE. Nov. 6 at 8:30 — DIRECT FROM LONDON — **ENGLISH FOLK DANCERS** — ONLY BOSTON APPEARANCE THIS SEASON

NEXT SAT. AFT. Nov. 9 at 2:30 — **La ARGENTINA** — Sensational Spanish Dancer

SUN. AFT. Nov. 10 at 3:30 — **HOROWITZ**

SUN. AFT. Nov. 17 at 3:30 — **FLORENCE AUSTRAL** — FOREMOST DRAMATIC SOPRANO

SIX MONDAY EVE. CONCERTS—Nov. 11, Dec. 2, Jan. 27, Feb. 17, Mar. 17, Apr. 28
SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22

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NEWMAN TRAVELTALKS MOTION PICTURES AND COLORED SLIDES

5 FRI. EVES. SAT. MATS. **BEG. NOV. 15-16**

SOUTH AMERICA & EUROPE
IMPRESSIONS OF 1929

ARGENTINA ..... NOV. 15-16
BRAZIL ..... NOV. 22-23
AROUND SOUTH AMERICA ..... NOV. 29-30
THE RHINE ..... DEC. 6-7
VIENNA & BUDA-PESTH ..... DEC. 13-14

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

GLOBE Nov 3

SYMPHONY HALL
THIS SAT., NOV. 9, AT 2.30
LA ARGENTINA
SUNDAY, NOV. 10 AT 3.30
HOROWITZ
SUNDAY, NOV. 17 AT 3.30
FLORENCE **AUSTRAL**
Foremost Dramatic Soprano
TUES. EVE., NOV. 19 AT 8.15
DAI BUELL
Only Boston Recital
MON. EVE., NOV. 25 AT 8.15
LECTURE — MOTION PICTURES
COMMANDER
DONALD B. MacMILLAN
"Under the Northern Lights"

TRANS Nov 6

SYMPHONY HALL
TODAY AT 2:30
La ARGENTINA
TOMORROW AT 3:30
HOROWITZ

GLOBE Nov 9

SYMPHONY HALL
TOMORROW AT 8:30
ENGLISH FOLK DANCERS
NEWMAN Travel Talks Color Views Motion Pictures
5 Fri. Eves Sat. Mats **BEG. NOV. 15-16**
ARGENTINA — BRAZIL — AROUND SOUTH AMERICA—THE RHINE—VIENNA & BUDA-PESTH
Course Sale $6, $4 (No Tax) Closes Sat.
Mail Orders Promptly Filled

POST Nov 5

SYMPHONY HALL
TODAY AT 2:30
La ARGENTINA
TOMORROW AT 3:30
HOROWITZ

HER Nov 9

SYMPHONY HALL
THIS SAT., NOV. 9, at 2:30
La ARGENTINA
SUNDAY, NOV. 10, at 3:30
HOROWITZ

POST Nov 7

SYMPHONY HALL
Tomorrow, Nov. 6, at 8:30
ENGLISH FOLK DANCERS
NEXT SUN., NOV. 10, AT 3:30
HOROWITZ
NEWMAN Travel Talks Color Views Motion Pictures
5 Fri. Eves Sat. Mats **BEG. NOV. 15-16**
ARGENTINA — BRAZIL — AROUND SOUTH AMERICA—THE RHINE—VIENNA & BUDA-PESTH
Course Sale $6, $4 (No Tax) Closes Sat.
Mail Orders Promptly Filled

POST Nov 5

SYMPHONY HALL
TOMORROW, NOV. 6 at 8.30
English Folk Dancers
Next Sun., Nov. 10, at 3.30
HOROWITZ

TRANS Nov 5

SYMPHONY HALL
THIS SAT., NOV. 9, AT 2:30
La ARGENTINA
SUNDAY, NOV. 10, AT 3:30
HOROWITZ
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5 Fri. Eves Sat. Mats **BEG. NOV. 15-16**
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GLOBE Nov 6

SYMPHONY HALL
TOMORROW AT 2:30
LaARGENTINA
THIS SUNDAY, NOV. 10, AT 3:30
HOROWITZ

HER Nov 9

SYMPHONY HALL
TOMORROW AT 3:30
HOROWITZ
NEXT SUN., NOV. 17, AT 3:30
AUSTRAL
2ND AND LAST APPEARANCE SAT., NOV. 23, AT 8:30
La ARGENTINA
SUN. AFT., NOV. 24, AT 3:30
Roland HAYES
MON. EVE., NOV. 25, AT 8:15
Lecture—Motion Pictures
COMMANDER
DONALD B. MacMILLAN
"UNDER NORTHERN LIGHTS"

MONITOR Nov 9

SYMPHONY HALL
TOMORROW AT 3:30
HOROWITZ
TUES. EVE., NOV. 19, AT 8:15
DAI BUELL
Only Boston Recital

TRAV Nov 9

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SYMPHONY HALL

TODAY at 3:30 — **HOROWITZ**

SAT. EVE. NOV. 23 AT 8:30 — Second and Last Appearance—Night of H-Y Game — **La ARGENTINA** — $1.50 to $3

SUN. AFT. NOV. 24 AT 3:30 — **ROLAND HAYES**

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
IMPRESSIONS 1929 **ARGENTINA**
NEXT FRI. EVE., NOV. 15, AT 8:15 — Tickets 50c to $1.50—Now
SAT. MAT., NOV. 16, AT 2:30

OPENING MONDAY EVE., CONCERT, TOMORROW, NOV. 11, AT 8:15
SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Adv Nov 10

SYMPHONY HALL

TODAY at 3:30 — **HOROWITZ**

NEXT SUN. AFT. Nov. 17 at 3:30 — **FLORENCE AUSTRAL** — FOREMOST DRAMATIC SOPRANO

TUES. EVE. Nov. 19 at 8:15 — **DAI BUELL** PIANIST — ONLY BOSTON RECITAL THIS SEASON

SAT. EVE. NOV. 23 AT 8:30 — Second and Last Appearance—Night of H-Y Game — **La ARGENTINA** — $1.50 to $3

SUN. AFT NOV. 24 AT 3:30 — **ROLAND HAYES**

MON. EVE. NOV. 25 AT 8:15 — LECTURE—MOTION PICTURES — COMMANDER **DONALD B. MacMILLAN** — "UNDER NORTHERN LIGHTS"

SUN. AFT. DEC. 1 AT 3:30 — **THE REVELERS** — SOMETHING NEW IN MUSIC

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
IMPRESSIONS 1929 **ARGENTINA**
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SAT. MAT., NOV. 16, AT 2:30

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HER Nov 10

SYMPHONY HALL

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SAT. EVE. NOV. 23 AT 8:30 — SECOND AND LAST APPEARANCE NIGHT OF H-Y GAME — **La ARGENTINA** — $1.50 to $3

SUN AFT. NOV. 24 AT 3:30 — **ROLAND HAYES**

MON. EVE. NOV. 25 AT 8:15 — LECTURE—MOTION PICTURES — COMMANDER **DONALD B MacMILLAN** — "UNDER NORTHERN LIGHTS"

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IMPRESSIONS 1929 **ARGENTINA**
NEXT FRI. EVE. NOV. 15 AT 8:15 — Tickets 50c to $1.50—Now
SAT. MAT. NOV. 16 AT 2:30

OPENING MONDAY EVE. CONCERT. TOMORROW, NOV. 11, AT 8:15
SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

GLOBE NOV 10

SYMPHONY HALL
TONIGHT—Opening Monday Series
Boston Symphony ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
RETURNING NOV. 23 at 8:30
La ARGENTINA
SUN., NOV. 24, at 3:30
ROLAND HAYES
SALE OPENS TODAY

HER Nov 11

SYMPHONY HALL
TONIGHT—Opening Monday Series
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
SUNDAY, NOV. 24, AT 3:30
ROLAND HAYES
SALE OPENS TODAY

POST Nov 11

SYMPHONY HALL
NEXT SUNDAY AT 3:30
FLORENCE
AUSTRAL
RETURNING NOV. 23 AT 8:30
La ARGENTINA
SUNDAY, NOV. 24, AT 3:30
ROLAND HAYES

HER Nov 12

SYMPHONY HALL
NEXT SUNDAY at 3.30
FLORENCE
AUSTRAL
RETURNING NOV. 23 at 8.30
La ARGENTINA
SUNDAY, NOV. 24, at 3.30
ROLAND HAYES

TRANS Nov 12

SYMPHONY HALL
Tonight—Opening Monday Series
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
SUNDAY, NOV. 24 AT 3:30
ROLAND HAYES
SALE OPENS TODAY

GLOBE Nov 11

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
Next Fri. Eve. at 8.15 — Next Sat. Mat. at 2.30
IMPRESSIONS OF 1929
ARGENTINA
Tickets 50c to $1.50 Now

SUNDAY, NOV. 17, at 3.30
FLORENCE
AUSTRAL

TUES. EVE., NOV. 19, at 8.15
DAI BUELL
ONLY BOSTON RECITAL

SUNDAY, NOV. 24, at 3.30
ROLAND HAYES

MON. EVE., NOV. 25, at 8.15
LECTURE — MOTION PICTURES
COMMANDER
DONALD B. MacMILLAN
"Under the Northern Lights"

SUNDAY, DEC. 1, at 3.30
THE REVELLERS
"SOMETHING NEW IN MUSIC"

TUES. EVE., DEC. 3 at 8
"World's Greatest Dancers"
HARALD
KREUTZBERG
AND
YVONNE
GEORGI

TRANS Nov 13

SYMPHONY HALL
NEXT SUNDAY at 3.30
FLORENCE
AUSTRAL
SATURDAY, NOV. 23, AT 8:30
LA ARGENTINA
SUNDAY, NOV. 24, AT 3:30
ROLAND HAYES
MON. EVE., NOV. 25, AT 8:15
Lecture—Motion Pictures
COMMANDER
Donald B. MacMillan
"Under the Northern Lights"

GLOBE Nov 13

SYMPHONY HALL
NEXT SUNDAY AT 3:30
FLORENCE
AUSTRAL
RETURNING SAT., NOV. 23, AT 8:30
La ARGENTINA
SUNDAY, NOV. 24, AT 3:30
ROLAND HAYES

POST Nov 13

SYMPHONY HALL
NEXT SUNDAY, NOV. 24, at 3.30
ROLAND HAYES

TRANS Nov 13

SYMPHONY HALL
NEXT SUNDAY, NOV. 24, at 3.30
ROLAND HAYES
Monday Eve., Nov. 25, at 8:15
Lecture — Motion Pictures
COMMANDER
Donald B. MacMillan
"Under The Northern Lights"

TRAV Nov 14

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW AT 8:15 — SAT. MAT. AT 2:30
IMPRESSIONS OF 1929
ARGENTINA
Tickets 50c to $1.50 Now

POST Nov 14

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW AT 8:15 — SAT. MAT. AT 2:30
IMPRESSIONS OF 1929
ARGENTINA
Tickets 50c to $1.50 Now
NEXT SUNDAY AT 3:30
FLORENCE
AUSTRAL
SUNDAY, NOV. 24, AT 3:30
ROLAND HAYES

HER Nov 14

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT AT 8:15 — TOMOR. AT 2:30
IMPRESSIONS OF 1929
ARGENTINA
Tickets 50c to $1.50 Now
Sunday, Nov. 24, at 3:30
ROLAND HAYES

GLOBE Nov 14

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
IMPRESSIONS OF 1929
ARGENTINA
Tickets 50c to $1.50 Now
THIS SUNDAY AT 3:30
FLORENCE
AUSTRAL

POST Nov 15

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8.15 — TOMOR at 2.30
IMPRESSIONS OF 1929
ARGENTINA
Tickets 50c to $1.50 Now
THIS SUNDAY at 3.30
FLORENCE
AUSTRAL
RETURNING NOV. 23 at 8.30
La ARGENTINA
NEXT SUNDAY, NOV. 24, at 3.30
ROLAND HAYES

TRANS Nov 15

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TODAY at 2:30
ARGENTINA
Tickets 50c to $1.50 Now

HER Nov 16

SYMPHONY HALL
SAT. EVE., NOV. 23, AT 8:30
La ARGENTINA
NEXT SUN. NOV. 24 AT 3:30
Roland HAYES
MON. EVE., NOV. 25, AT 8:15
Lecture—Motion Pictures
COMMANDER
DONALD B. MacMILLAN
"Under the Northern Lights"
NEWMAN
Motion Pictures Color Views Travel Talks
Next Fri. EVE. at 8:15 — Next Sat. MAT. at 2:30
IMPRESSIONS OF 1929
BRAZIL
Tickets 50c to $1.50 Now
SUN. AFT. DEC. 8 AT 3:30
KREISLER

MONITOR Nov 16

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TODAY at 2:30
ARGENTINA
Tickets 50c to $1.50 Now

HER Nov 16

SYMPHONY HALL
TONIGHT AT 8:15
DAI BUELL
ONLY BOSTON RECITAL

HER Nov 19

SYMPHONY HALL
TOMORROW at 8:15
DAI BUELL
ONLY BOSTON RECITAL
NEXT SAT., NOV. 23 at 8:30
La ARGENTINA
NEXT SUN., NOV. 24 at 3:30
ROLAND HAYES

HER Nov 18

SYMPHONY HALL
TOMORROW AT 8:15
DAI BUELL
ONLY BOSTON RECITAL
NEXT SAT., NOV. 23, AT 8:30
La ARGENTINA

POST Nov 18

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW AT 8:15 — SAT. MAT. AT 2:30
IMPRESSIONS OF 1929
ARGENTINA
Tickets 50c to $1.50 Now

HER Nov 13

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
IMPRESSIONS OF 1929
ARGENTINA
Tickets 50c to $1.50 Now
THIS SUNDAY at 3:30
FLORENCE
AUSTRAL
RETURNING NOV. 23 AT 8:30
LaARGENTINA
NEXT SUNDAY NOV. 24 AT 3:30
ROLAND HAYES

HER Nov 13

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT AT 8:15 — TOMOR. AT 2:30
IMPRESSIONS OF 1929
ARGENTINA
Tickets 50c to $1.50 Now
Sunday, Nov. 24, at 3:30
ROLAND HAYES

GLOBE Nov 14

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TODAY at 2:30
ARGENTINA
Tickets 50c to $1.50 Now

GLOBE Nov 16

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SYMPHONY HALL

TODAY at 3:30 — **HOROWITZ**

SAT. EVE. NOV. 23 AT 8:30 — Second and Last Appearance—Night of H-Y Game' **La ARGENTINA** $1.50 to $3

SUN. AFT. NOV. 24 AT 3:30 — **ROLAND HAYES**

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS IMPRESSIONS 1929 **ARGENTINA**
NEXT FRI. EVE., NOV. 15, AT 8:15
SAT. MAT., NOV. 16, AT 2:30
Tickets 50c to $1.50—Now

OPENING MONDAY EVE., CONCERT, TOMORROW, NOV. 11, AT 8:15
SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Adv Nov 10

SYMPHONY HALL

TODAY at 3:30 — **HOROWITZ**

NEXT SUN. AFT. Nov. 17 at 3:30 — **FLORENCE AUSTRAL** FOREMOST DRAMATIC SOPRANO

TUES. EVE. Nov. 19 at 8:15 — **DAI BUELL** PIANIST — ONLY BOSTON RECITAL THIS SEASON

SAT. EVE. NOV. 23 AT 8:30 — Second and Last Appearance—Night of H-Y Game **La ARGENTINA** $1.50 to $3

SUN. AFT NOV. 24 AT 3:30 — **ROLAND HAYES**

MON. EVE. NOV. 25 AT 8:15 — LECTURE—MOTION PICTURES COMMANDER **DONALD B. MacMILLAN** "UNDER NORTHERN LIGHTS"

SUN. AFT. DEC. 1 AT 3:30 — **THE REVELERS** SOMETHING NEW IN MUSIC

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS IMPRESSIONS 1929 **ARGENTINA**
NEXT FRI. EVE., NOV. 15, AT 8:15
SAT. MAT., NOV. 16, AT 2:30
Tickets 50c to $1.50—Now

OPENING MONDAY EVE. CONCERT. TOMORROW, NOV. 11, AT 8:15
SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER Nov 10

SYMPHONY HALL

TODAY at 3:30 — **HOROWITZ**

NEXT SUN. AFT. Nov. 17 at 3:30 — **FLORENCE AUSTRAL** FOREMOST DRAMATIC SOPRANO

TUES. EVE. Nov. 19 at 8:15 — **DAI BUELL** PIANIST — ONLY BOSTON RECITAL THIS SEASON

SAT. EVE. NOV. 23 AT 8:30 — SECOND AND LAST APPEARANCE NIGHT OF H-Y GAME **La ARGENTINA** $1.50 to $3

SUN AFT. NOV. 24 AT 3:30 — **ROLAND HAYES**

MON. EVE. NOV. 25 AT 8:15 — LECTURE—MOTION PICTURES COMMANDER **DONALD B MacMILLAN** "UNDER NORTHERN LIGHTS"

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS IMPRESSIONS 1929 **ARGENTINA**
NEXT FRI. EVE. NOV. 15 AT 8:15
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SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

GLOBE NOV 10

SYMPHONY HALL
TONIGHT—Opening Monday Series
Boston Symphony ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
RETURNING NOV. 23 at 8:30
La ARGENTINA
SUN., NOV. 24, at 3:30
ROLAND HAYES
SALE OPENS TODAY

HER Nov 11

SYMPHONY HALL
TONIGHT—Opening Monday Series
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
SUNDAY, NOV. 24, AT 3:30
ROLAND HAYES
SALE OPENS TODAY

POST Nov 11

SYMPHONY HALL
NEXT SUNDAY AT 3:30
FLORENCE
AUSTRAL
RETURNING NOV. 23 AT 8:30
La ARGENTINA
SUNDAY, NOV. 24, AT 3:30
ROLAND HAYES

HER Nov 12

SYMPHONY HALL
NEXT SUNDAY at 3.30
FLORENCE
AUSTRAL
RETURNING NOV. 23 at 8.30
La ARGENTINA
SUNDAY, NOV. 24, at 3.30
ROLAND HAYES

TRANS Nov 12

SYMPHONY HALL
Tonight—Opening Monday Series
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
SUNDAY, NOV. 24 AT 3:30
ROLAND HAYES
SALE OPENS TODAY

GLOBE Nov 11

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
Next Fri. Eve. at 8.15 Next Sat. Mat. at 2.30
IMPRESSIONS OF 1929
ARGENTINA
Tickets 50c to $1.50 Now

SUNDAY, NOV. 17, at 3.30
FLORENCE
AUSTRAL

TUES. EVE., NOV. 19, at 8.15
DAI BUELL
ONLY BOSTON RECITAL

SUNDAY, NOV. 24, at 3.30
ROLAND HAYES

MON. EVE., NOV. 25, at 8.15
LECTURE — MOTION PICTURES
COMMANDER
DONALD B. MacMILLAN
"Under the Northern Lights"

SUNDAY, DEC. 1, at 3.30
THE REVELLERS
"SOMETHING NEW IN MUSIC"

TUES. EVE., DEC. 3 at 8
"World's Greatest Dancers"
HARALD
KREUTZBERG
AND
YVONNE
GEORGI

TRANS Nov 13

SYMPHONY HALL
NEXT SUNDAY AT 3:30
FLORENCE
AUSTRAL
SATURDAY, NOV. 23, AT 8:30
LA ARGENTINA
SUNDAY, NOV. 24, AT 3:30
ROLAND HAYES
MON. EVE., NOV. 25, AT 8:15
Lecture—Motion Pictures
COMMANDER
Donald B. MacMillan
"Under the Northern Lights"

GLOBE Nov 13

SYMPHONY HALL
NEXT SUNDAY AT 3:30
FLORENCE
AUSTRAL
RETURNING SAT., NOV. 23, AT 8:30
La ARGENTINA
SUNDAY, NOV. 24, AT 3:30
ROLAND HAYES

POST Nov 13

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW AT 8:15 Sat. Mat. AT 2:30
IMPRESSIONS OF 1929
ARGENTINA
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GLOBE Nov 14

SYMPHONY HALL
NEXT SUNDAY at 3.30
FLORENCE
AUSTRAL
SUNDAY, NOV. 24, at 3.30
ROLAND HAYES
Monday Eve., Nov. 25, at 8:15
Lecture — Motion Pictures
COMMANDER
Donald B. MacMillan
"Under The Northern Lights"

TRAV Nov 14

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FLORENCE
AUSTRAL
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ROLAND HAYES

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POST Nov 15

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ARGENTINA
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THIS SUNDAY at 3.30
FLORENCE
AUSTRAL
RETURNING NOV. 23 at 8.30
La ARGENTINA
NEXT SUNDAY, NOV. 24, at 3.30
ROLAND HAYES

TRANS Nov 15

SYMPHONY HALL
SAT. EVE., NOV. 23, AT 8:30
La ARGENTINA
NEXT SUN. NOV. 24 AT 3:30
Roland HAYES
MON. EVE., NOV. 25, AT 8:15
Lecture—Motion Pictures
COMMANDER
DONALD B. MacMILLAN
"Under the Northern Lights"
NEWMAN
Motion Pictures Color Views
Travel Talks
Next Fri. EVE. at 8:15 Next Sat. MAT. at 2:30
IMPRESSIONS OF 1929
BRAZIL
Tickets 50c to $1.50 Now
SUN. AFT. DEC. 8 AT 3:30
KREISLER

MONITOR Nov 16

SYMPHONY HALL
TOMORROW at 8:15
DAI BUELL
ONLY BOSTON RECITAL
NEXT SAT., NOV. 23 at 8:30
La ARGENTINA
NEXT SUN., NOV. 24 at 3:30
ROLAND HAYES

HER Nov 18

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POST Nov 18

SYMPHONY HALL

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SAT. EVE. NOV. 23 AT 8.30 — SECOND AND LAST APPEARANCE—NIGHT OF H-Y GAME — **LA ARGENTINA** — $1.50 TO $3

NEXT SUN. AFT. NOV. 24 at 3.30 — **ROLAND HAYES**

MON. EVE. NOV. 25 at 8.15 — LECTURE—MOTION PICTURES — COMMANDER **DONALD B. MacMILLAN** — "UNDER THE NORTHERN LIGHTS"

TUES. EVE. NOV. 26 AT 8.30 — **E. H. SOTHERN** DRAMATIC READINGS

SUN. AFT. DEC. 1 AT 3.30 — **THE REVELERS** SOMETHING NEW IN MUSIC

TUES. EVE. DEC. 3 AT 8.30 — HAROLD **KREUTZBERG** AND YVONNE **GEORGI** — WORLD'S GREATEST DANCERS — First Boston Appearance

SUN. AFT. DEC. 8 AT 3.30 — **KREISLER**

SUN. EVE. DEC. 8 AT 3.30 — **RUSSIAN** SYMPHONIC BASILE KIBALCHICH CONDUCTOR **CHOIR**

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS IMPRESSIONS 1929 **BRAZIL** Tickets 50c to $1.50—Now

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SAT. MAT., NOV. 23, AT 2.30

SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22

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DR. SERGE KOUSSEVITZKY, Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER Nov 20

SYMPHONY HALL

TOMORROW at 8.15 — **DAI BUELL** — ONLY BOSTON RECITAL

NEXT SAT., NOV. 23 at 8.30 — **LA ARGENTINA**

NEXT SUN., NOV. 24, at 3.30 — **ROLAND HAYES**

TRANS Nov 18

SYMPHONY HALL

TONIGHT AT 8:15 — **DAI BUELL** — ONLY BOSTON RECITAL

NEXT SATURDAY AT 8:30 — **ARGENTINA** SPAIN'S GREAT DANCER

NEXT SUNDAY AT 3:30 — **ROLAND HAYES**

Globe Nov 19

SYMPHONY HALL

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Post Nov 19

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TRAV Nov 20

SYMPHONY HALL

NEWMAN Motion Pictures Color Views Travel Talks

Tomorrow at 8:15 Sat. Mat. at 2:30
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Tickets 50c to $1.50 Now

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Post Nov 21

GLOBE Nov 17

[149]

SYMPHONY HALL

TOMORROW at 3.30 — **FLORENCE AUSTRAL** — FOREMOST DRAMATIC SOPRANO

NEXT TUES. EVE. Nov. 19 at 8.15 — **DAI BUELL** PIANIST — ONLY BOSTON RECITAL THIS SEASON

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A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS Nov 6

SYMPHONY HALL

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SYMPHONY HALL

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SUNDAY AT 3:30 — **ROLAND HAYES**

MONDAY, NOV. 25 AT 8:15 — LECTURE—MOTION PICTURES — COMMANDER — **Donald B. MacMillan** — "UNDER THE NORTHERN LIGHTS"

SUNDAY, DEC. 1, AT 3:30 — **THE REVELERS** — "SOMETHING NEW IN MUSIC"

Nov 20

SYMPHONY HALL

THIS SAT. AT 8:30 — **ARGENTINA** SPAIN'S GREATEST DANCER — NIGHT OF H-Y GAME

THIS SUN. NOV. 24 AT 3:30 — **ROLAND HAYES**

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TUE. EVE. DEC. 3 AT 8:30 — HARALD **KREUTZBERG** AND YVONNE **GEORGI**

SUN. AFT. DEC. 8 AT 3:30 — **KREISLER**

TUE. EVE. NOV. 26 AT 8:30 — **E. H. SOTHERN** DRAMATIC READINGS

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS IMPRESSIONS 1929 **BRAZIL** Tickets 50c to $1.50—Now

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SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22

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Post Nov 21

Globe Nov 17

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E. H. SOTHERN
DRAMATIC READINGS
AUSPICES: JUNIOR LEAGUE
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THUR. EVE. DEC. 12 AT 8.15 — SPECIAL CHORAL CONCERT BY THE
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
Assisted by RADCLIFFE CHORAL SOCIETY
70 MEMBERS BOSTON SYMPHONY ORCHESTRA
Mason & Hamlin Pianoforte. Tickets $1, $1.50, $2, $2.50

SUN. AFT. DEC. 15 AT 3.30 — **CYRENA VAN GORDON**
CONTRALTO—CHICAGO CIVIC GRAND OPERA CO.

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
THIS FRI., NOV. 29, AT 8.15
SAT. MAT., NOV. 30, AT 2.30
IMPRESSIONS 1929 **AROUND** SOUTH AMERICA
Tickets 50c to $1.50—Now

SIX TUESDAY AFT. CONCERTS—Dec. 10, Jan. 7, Feb. 11 & 25, Mar. 11, Apr. 22
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS Nov 27

SYMPHONY HALL

THIS SUN. DEC. 1 AT 3:30 — **THE REVELERS** SOMETHING NEW IN MUSIC

NEXT TUES. DEC. 3 AT 8:30 — HARALD *World's Greatest Dancers* YVONNE
KREUTZBERG AND GEORGI

SUN. AFT. DEC. 8 AT 3:30 — **KREISLER**

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NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
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GLOBE Nov 29

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NEXT FRI., DEC. 6, AT 8.15
SAT. MAT., DEC. 7, AT 2.30
IMPRESSIONS 1929 **THE RHINE**
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BOSTON SYMPHONY ORCHESTRA
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HANDEL AND HAYDN SOCIETY
THOMPSON STONE CONDUCTOR
Dec. 22—MESSIAH. Dec. 23—Parts of BACH Christmas Oratorio & Messiah Selections
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
Soloists—Claire Maentz, Marie Murray, George Boynton, Walter Kidder
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS Nov 30

SYMPHONY HALL
TONIGHT AT 8:30
WORLD'S GREATEST DANCERS
HARALD **KREUTZBERG**
YVONNE **GEORGI**

POST DEC 3

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMORROW at 2:30
IMPRESSIONS OF 1929
AROUND SOUTH AMERICA
Tickets 50c to $1.50 Now
THIS SUNDAY at 3:30
THE REVELERS
"SOMETHING NEW IN MUSIC"
NEXT TUES. EVE., DEC. 3
HARALD AND YVONNE **KREUTZBERG GEORGI**
SUNDAY, DEC. 8, AT 3:30
KREISLER

HER Nov 29

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POST Nov 29

Amusements

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SUNDAY, DEC. 8, at 3.30
KREISLER

TRANS Nov 29

SYMPHONY HALL
TOMORROW at 8:30
World's Greatest Dancers
HARALD AND YVONNE **KREUTZBERG GEORGI**

HER DEC ✓

SYMPHONY HALL
TOMORROW at 8:30
World's Greatest Dancers
HARALD AND YVONNE **KREUTZBERG GEORGI**

TRANS DEC ✓

SYMPHONY HALL
TOMORROW AT 8:30
HARALD AND YVONNE **KREUTZBERG GEORGI**

POST DEC ✓

SYMPHONY HALL
TOMORROW at 8.30
HARALD AND YVONNE **Kreutzberg Georgi**

TRANS DEC ✓

SYMPHONY HALL
TONIGHT AT 8:30
WORLD'S GREATEST DANCERS
HARALD **KREUTZBERG**
YVONNE **GEORGI**

GLOBE DEC 3

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SYMPHONY HALL

TODAY AT 3:30 — **ROLAND HAYES**

TOMORROW AT 8:15 — LECTURE—MOTION PICTURES
COMMANDER **DONALD B. MacMILLAN**
"UNDER THE NORTHERN LIGHTS"

NEXT TUE. EVE. NOV. 26 AT 8:30 — **E. H. SOTHERN** DRAMATIC READINGS

NEXT SUN. AFT. DEC. 1 AT 3:30 — **THE REVELERS** SOMETHING NEW IN MUSIC

TUE. EVE. DEC. 3 AT 8:30 — HARALD *World's Greatest Dancers* YVONNE
KREUTZBERG AND GEORGI

THUR. EVE. DEC. 5 AT 8:15 — JAMES R.
HOUGHTON BARITONE

SUN. AFT. DEC. 8 AT 3:30 — **KREISLER**

SUN. EVE. DEC. 8 AT 8:15 — **RUSSIAN** SYMPHONIC BASIL KIBALCHICH Conductor **CHOIR**

THUR. EVE. DEC. 12 AT 8:15 — SPECIAL CHORAL CONCERT BY THE
HARVARD GLEE CLUB
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SUN. AFT. DEC. 15 AT 3:30 — **CYRENA VAN GORDON**
CONTRALTO—CHICAGO CIVIC GRAND OPERA

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NEXT FRI., NOV. 29, AT 8:15 — IMPRESSIONS 1929
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HER Nov 24.

SYMPHONY HALL
TONIGHT at 8.15
LECTURE—MOTION PICTURES
HAVE YOU HEARD
COMMANDER
Donald B. MacMillan
"UNDER THE NORTHERN LIGHTS"
ASK UNIVERSITY CLUB MEMBERS

TRANS Nov 25

SYMPHONY HALL
TONIGHT AT 8:30
E. H. SOTHERN
DRAMATIC READINGS
AUSPICES: JUNIOR LEAGUE
DEC. 3 TUESDAY EVENING — WORLD'S GREATEST DANCERS
HARALD **KREUTZBERG**
AND
YVONNE **GEORGI**

TRANS Nov 26

SYMPHONY HALL
SUNDAY, DEC. 1, AT 3:30
THE REVELERS
"SOMETHING NEW IN MUSIC"
DEC. 3 TUESDAY EVENING — World's Greatest Dancers
HARALD AND YVONNE **KREUTZBERG GEORGI**
SUNDAY, DEC. 8, AT 3:30
KREISLER

Post Nov 26

SYMPHONY HALL
NEWMAN TRAVEL TALKS COLOR VIEWS MOTION PICTURES
TODAY at 2:30
IMPRESSIONS OF 1929
AROUND SOUTH AMERICA
Tickets 50c to $1.50 Now
Next Tues. Eve., Dec. 3
World's Greatest Dancers
HARALD AND YVONNE **KREUTZBERG GEORGI**

GLOBE Nov 30

SYMPHONY HALL
THURS. EVE., DEC. 5 AT 8:15
JAMES R.
HOUGHTON
BARITONE
NEXT SUN., DEC. 8, AT 3:30
KREISLER

MON Nov 30

SYMPHONY HALL
NEWMAN TRAVEL TALKS COLOR VIEWS MOTION PICTURES
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Post Nov 30

SYMPHONY HALL
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WORLD'S GREATEST DANCERS
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AND
YVONNE **GEORGI**

GLOBE DEC 3

SYMPHONY HALL

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NEXT FRI., DEC. 6, AT 8.15 — IMPRESSIONS 1929
SAT. MAT., DEC. 7, AT 2.30 — THE RHINE
Tickets 50c to $1.50—Now

OPENING CONCERT TUESDAY SERIES—DEC. 10 AT 3 P. M.
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
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TRANS Nov 30

SYMPHONY HALL
TONIGHT AT 8:30
WORLD'S GREATEST DANCERS
HARALD **KREUTZBERG**
YVONNE **GEORGI**

POST DEC 3

SYMPHONY HALL
NEWMAN TRAVEL TALKS COLOR VIEWS MOTION PICTURES
TONIGHT at 8:15 TOMOR. at 2:30
IMPRESSIONS OF 1929
AROUND SOUTH AMERICA
Tickets 50c to $1.50 Now
This Sunday at 3:30
THE REVELERS
"SOMETHING NEW IN MUSIC"
Next Tues. Eve., Dec. 3
HARALD AND YVONNE **KREUTZBERG GEORGI**
Sunday, Dec. 8, at 3:30
KREISLER

HER Nov 29

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
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KREISLER

POST Nov 29

Amusements

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HARALD AND YVONNE **KREUTZBERG GEORGI**
SUNDAY, DEC. 8, at 3.30
KREISLER

TRANS Nov 4

SYMPHONY HALL
TOMORROW at 8:30
World's Greatest Dancers
HARALD AND YVONNE **KREUTZBERG GEORGI**

HER DEC ✓

SYMPHONY HALL
TOMORROW at 8:30
World's Greatest Dancers
HARALD AND YVONNE **KREUTZBERG GEORGI**

TRANS DEC ✓

SYMPHONY HALL
TOMORROW AT 8:30
HARALD AND YVONNE **KREUTZBERG GEORGI**

POST DEC ✓

SYMPHONY HALL
TOMORROW at 8.30
HARALD AND YVONNE **Kreutzberg Georgi**

TRANS DEC ✓

SYMPHONY HALL
TONIGHT AT 8:30
WORLD'S GREATEST DANCERS
HARALD **KREUTZBERG**
YVONNE **GEORGI**

GLOBE DEC 3

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CUT-OUT

SYMPHONY HALL

NEXT TUES. DEC. 3 AT 8:30 — HARALD *World's Greatest Dancers* YVONNE **KREUTZBERG AND GEORGI**

NEXT THUR. DEC. 5 AT 8:15 — JAMES R. **HOUGHTON** BARITONE

NEXT SUN. DEC. 8 AT 3:30 — **KREISLER**

SUN. EVE. DEC. 8 AT 8:15 — **RUSSIAN** SYMPHONIC BASIL KIBALCHICH Conductor **CHOIR**

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS IMPRESSIONS 1929

NEXT FRI., DEC. 6, AT 8:15 — **THE RHINE**
SAT. MAT., DEC. 7, AT 2:30 — Tickets 50c to $1.50—Now

OPENING CONCERT TUESDAY SERIES—DEC. 10 AT 3 P. M.

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY—Conductor

BACH-Brandenburg Concerto No. 3—MOZART-Symphony in E Flat—BEETHOVEN-Fifth Symphony

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

GLOBE Dec 1

SYMPHONY HALL

NEXT TUES. DEC. 3 AT 8:30 — HARALD *World's Greatest Dancers* YVONNE **KREUTZBERG AND GEORGI**

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OPENING CONCERT TUESDAY SERIES—DEC. 10 AT 3 P. M.

BOSTON SYMPHONY ORCHESTRA

BACH, Brandenburg Concerto No. 3—MOZART, Symphony in E Flat—BEETHOVEN, 5th Symphony

DR. SERGE KOUSSEVITZKY—Conductor

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRAV Nov 30

SYMPHONY HALL

NEXT TUES. DEC. 3 AT 8:30 — HARALD *World's Greatest Dancers* YVONNE **KREUTZBERG AND GEORGI**

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MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

POST DEC 1

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BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY—Conductor

BACH—Brandenburg Concerto No. 3—MOZART—Symphony in E Flat
Beethoven—5th Symphony

[redacted]

Goldoni, Castelnuovo-Tedesco, Machiavelli. The resurrection—the Gounod of "Le Médi—and the revival of Chab this category. Not all of will succeed, but the fact ing been conceived at all comfort them, rather th lyric drama entrance into

HER DEC 1

SYMPHONY HALL
TONIGHT at 8:15
JAMES R.
HOUGHTON

NEWMAN Motion Pictures Color Views Travel Talks
Tom'w at 8:15 Sat. Mat. at 2:30
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KREISLER

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CYRENA
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VAN GORDON
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OPENING TUES. CONCERT DEC. 10 at 3 P. M.
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
BACH—MOZART—BEETHOVEN

PENSION FUND CONCERT
SUN. AFT., DEC. 29, at 3 P. M.
FLORENCE AUSTRAL—Soloist
WAGNER PROGRAM

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SUNDAY, DEC. 8, at 8.15
Russian Symphonic Choir
BASIL KIBALCHICH, Conductor

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SUNDAY, DEC. 8, AT 3:30
KREISLER

THUR. EVE., DEC. 12, at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
Assisted by RADCLIFFE CHORAL SOCIETY
70 Members BOSTON SYMPHONY ORCHESTRA

SUNDAY, DEC. 15, AT 3:30
CYRENA
VAN GORDON
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OPENING TUES. CONCERT DEC. 10 At 3 P. M.
BOSTON SYMPHONY ORCHESTRA
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BACH—MOZART—BEETHOVEN

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BASIL KIBALCHICH, Conductor

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WAGNER PROGRAM

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HOUGHTON

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KREISLER

SUNDAY, DEC. 15, at 3:30
CYRENA
VAN GORDON
CONTRALTO

POST

CUT-OUT

SYMPHONY HALL

NEXT TUES. DEC. 3 AT 8:30 — HARALD *World's Greatest Dancers* YVONNE
KREUTZBERG AND GEORGI

NEXT THUR. DEC. 5 AT 8:15 — JAMES R.
HOUGHTON BARITONE

NEXT SUN. DEC. 8 AT 3:30
KREISLER

SUN. EVE. DEC. 8 AT 8:15
RUSSIAN SYMPHONIC BASIL KIBALCHICH Conductor **CHOIR**

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BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
BACH-Brandenburg Concerto No. 3—MOZART-Symphony in E Flat—BEETHOVEN-Fifth Symphony

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

GLOBE Dec 1

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NEXT SUN. DEC. 8 AT 8:15
RUSSIAN SYMPHONIC BASIL KIBALCHICH Conductor **CHOIR**

OPENING CONCERT TUESDAY SERIES—DEC. 10 AT 3 P. M.
BOSTON SYMPHONY ORCHESTRA
BACH, Brandenburg Concerto No. 3—MOZART, Symphony in E Flat—BEETHOVEN, 5th Symphony
DR. SERGE KOUSSEVITZKY—Conductor

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FLORENCE AUSTRAL—Soloist
WAGNER PROGRAM

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WAGNER PROGRAM

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SYMPHONY HALL
TONIGHT at 8.30
WORLD'S GREATEST DANCERS
HARALD **KREUTZBERG**
YVONNE **GEORGI**

DEC 3

SYMPHONY HALL
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HOUGHTON
This Sunday at 3:30
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SUNDAY, DEC. 15 at 3:30
CYRENA
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BACH—MOZART—BEETHOVEN

HER DEC 4

[152]

CUT-OUT

SYMPHONY HALL

TOMORROW AT 3.30 — **KREISLER**

TOM'W EVE. AT 8.15 — **RUSSIAN SYMPHONIC CHOIR** BASIL KIBALCHICH Conductor

NEXT THUR. EVE. DEC. 12 AT 8.15 — **HARVARD GLEE CLUB**
DR. A. T. DAVISON, Conductor
Assisted by RADCLIFFE CHORAL SOCIETY
70 MEMBERS BOSTON SYMPHONY ORCHESTRA
Mason & Hamlin Pianoforte. Tickets $1, $1.50, $2, $2.50

NEXT SUN. DEC. 15 AT 3.30 — **CYRENA VAN GORDON**
CONTRALTO—CHICAGO CIVIC GRAND OPERA CO.

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
IMPRESSIONS OF 1929
FRI. EVE., DEC. 13, AT 8.15 — VIENNA and BUDA-PESTH
SAT. MAT., DEC. 14, AT 2.30 — Tickets 50c to $1.50—Now

BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
Opening TUESDAY AFT. Concert DEC. 10 at 3 P. M.
PROGRAM—Brandenburg Concerto No. 3. MOZART—Symphony in E Flat.
BEETHOVEN—5th Symphony.
A FEW TICKETS NOW AT BOX OFFICE

PENSION FUND CONCERT
SUNDAY AFTERNOON, DEC. 29, at 3
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM
"One of the really glorious voices."—Transcript, Nov. 18.

SUNDAY AFT., DEC. 22, at 3.30—MONDAY EVE., DEC. 23, at 8.15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
Dec. 22—MESSIAH. Dec. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTION
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
Soloists—Claire Maentz, Marie Murray, George Boynton, Walter Kidder
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS DEC 7

SYMPHONY HALL
SUNDAY, DEC. 15, AT 3:30
CYRENA
VAN GORDON
CONTRALTO

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HARVARD GLEE CLUB
Dr. A. T. Davison, *Conductor*
Assisted by Radcliffe Choral Society
70 Members Boston Symphony Orchestra

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DR. SERGE KOUSSEVITZKY, Conductor
BACH—MOZART—BEETHOVEN

Pension Fund
CONCERT
SUN. AFT., DEC. 29, AT 3 P. M.
FLORENCE AUSTRAL SOLOIST
WAGNER PROGRAM

MONITOR DEC 7

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"One of the Foremost Living Singers"—Globe

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GLOBE DEC 8

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TODAY AT 3
OPENING TUESDAY AFTERNOON CONCERT
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
BACH—MOZART—BEETHOVEN

HER DEC 10

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CONTRALTO
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BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST—FLORENCE AUSTRAL—SOPRANO—WAGNER PROGRAM

POST DEC 11

SYMPHONY HALL
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VAN GORDON
CONTRALTO
SUNDAY AFT., DEC. 29, at 3 P. M.
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Dr. Serge Koussevitzky, Conductor
SOLOIST—FLORENCE AUSTRAL—
WAGNER PROGRAM

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BACH—MOZART—BEETHOVEN
NEXT SUN., DEC. 15, AT 3:30
CYRENA
VAN GORDON
CONTRALTO

POST DEC 10

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
NEWMAN Travel Talks Color Views Motion Pictures
TOM'W AT 8:15 SAT. MAT. AT 2:30
IMPRESSIONS OF 1929
VIENNA and BUDA-PESTH
Tickets 50c to $1.50 Now
THIS SUNDAY AT 3:30
CYRENA
VAN GORDON
CONTRALTO

GLOBE DEC 12

SYMPHONY HALL

TODAY AT 3:30 — **KREISLER**

TONIGHT AT 8:15 — **RUSSIAN SYMPHONIC CHOIR** BASIL KIBALCHICH Conductor

NEXT THUR. EVE. DEC. 12 AT 8:15 — **HARVARD GLEE CLUB**
DR. A. T. DAVISON, Conductor
Assisted by RADCLIFFE CHORAL SOCIETY
70 MEMBERS BOSTON SYMPHONY ORCHESTRA
Mason & Hamlin Pianoforte Tickets $1, $1.50, $2, $2.50

NEXT SUN. DEC. 15 AT 3:30 — **CYRENA VAN GORDON**
CONTRALTO—CHICAGO CIVIC GRAND OPERA CO.

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
IMPRESSIONS 1929
FRI. EVE., DEC. 13, AT 8:15 — VIENNA and BUDA-PESTH
SAT. MAT., DEC. 14, AT 2:30 — Tickets 50c to $1.50—Now

BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
Opening Concert TUESDAY AFTERNOON, DEC. 10 at 3 P. M.
PROGRAM—Brandenburg Concerto No. 3, MOZART—Symphony in E Flat,
BEETHOVEN—5th Symphony
A FEW TICKETS NOW AT BOX OFFICE

PENSION FUND CONCERT
SUNDAY AFTER[illegible]EC. 29, at 3
FLORENCE AUSTRAL—[illegible]—WAGNER PROGRAM
"A Truly Great Soprano Voice"—Post, Nov. 18.

SUNDAY AFT., DEC. 22, AT 3:30—MONDAY EVE., DEC. 23, AT 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
Dec. 22—MESSIAH. Dec. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTIONS
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
SOLOISTS—Claire Maentz—Marie Murray—George Boynton—Walter Kidder
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

POST DEC 9

SYMPHONY HALL
TOMORROW AT 3
Opening Tuesday Afternoon Concert
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
BACH—MOZART—BEETHOVEN
NEXT SUN., DEC. 15, AT 3:30
CYRENA
VAN GORDON
CONTRALTO

GLOBE DEC 4

SYMPHONY HALL
TOMORROW AT 3
OPENING TUESDAY AFTERNOON CONCERT
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
BACH—MOZART—BEETHOVEN
NEXT SUN., DEC. 15, AT 3:30
CYRENA
VAN GORDON
CONTRALTO

HER DEC 9

SYMPHONY HALL
TOMORROW at 3
Opening Tuesday Afternoon Concert
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
BACH—MOZART—BEETHOVEN
NEXT SUN., DEC. 15, AT 3.30
CYRENA
VAN GORDON
CONTRALTO

TRANS DEC 9

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
NEWMAN Travel Talks Color Views Motion Pictures
TOM'W AT 8:15 SAT. MAT. AT 2:30
IMPRESSIONS OF 1929
VIENNA and BUDA-PESTH
Tickets 50c to $1.50 Now
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CYRENA
VAN GORDON
CONTRALTO

POST DEC 12

SYMPHONY HALL

TOMORROW AT 8:15 — **HARVARD GLEE CLUB**
DR. A. T. DAVISON, Conductor
Assisted by RADCLIFFE CHORAL SOCIETY
70 MEMBERS BOSTON SYMPHONY ORCHESTRA
Mason & Hamlin Pianoforte Tickets $1, $1.50, $2, $2.50

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
IMPRESSIONS OF 1929
FRI. EVE., DEC. 13, AT 8:15 — VIENNA and BUDA-PESTH
SAT. MAT., DEC. 14, AT 2:30 — Tickets 50c to $1.50—Now

NEXT SUN. DEC. 15 AT 3:30 — **CYRENA VAN GORDON**
CONTRALTO—CHICAGO CIVIC GRAND OPERA CO.

SUNDAY AFT., DEC. 22, AT 3:30—MONDAY EVE., DEC. 23, AT 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
Dec. 22—MESSIAH. Dec. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTIONS
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
Soloists—Claire Maentz—Marie Murray—George Boynton—Walter Kidder

SUNDAY AFTERNOON, DEC. 29, at 3:00
BOSTON SYMPHONY ORCHESTRA PENSION FUND CONCERT
DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER [153] DEC 11

CUT-OUT

SYMPHONY HALL

TOMORROW AT 3.30 — **KREISLER**

TOM'W EVE. AT 8.15 — **RUSSIAN SYMPHONIC CHOIR** — BASIL KIBALCHICH Conductor

NEXT ... AT 8.15 — **HARVARD GLEE CLUB**
DR. A. T. DAVISON, Conductor
Assisted by RADCLIFFE CHORAL SOCIETY
70 MEMBERS BOSTON SYMPHONY ORCHESTRA
Mason & Hamlin Pianoforte. Tickets $1, $1.50, $2, $2.50

NEXT SUN. DEC. 15 AT 3.30 — **CYRENA VAN GORDON**
CONTRALTO—CHICAGO CIVIC GRAND OPERA CO.

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
IMPRESSIONS OF 1929
FRI. EVE., DEC. 13, AT 8.15 — VIENNA and BUDA-PESTH
SAT. MAT., DEC. 14, AT 2.30 — Tickets 50c to $1.50—Now

BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
Opening TUESDAY AFT. Concert DEC. 10 at 3 P. M.
PROGRAM—Brandenburg Concerto No. 3. MOZART—Symphony in E Flat.
BEETHOVEN—5th Symphony.
A FEW TICKETS NOW AT BOX OFFICE

PENSION FUND CONCERT
SUNDAY AFTERNOON, DEC. 29, at 3
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM
"One of the really glorious voices."—Transcript, Nov. 18.

SUNDAY AFT., DEC. 22, at 3.30—MONDAY EVE., DEC. 23, at 8.15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
Dec. 22—MESSIAH. Dec. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTION
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
Soloists—Claire Maentz, Marie Murray, George Boynton, Walter Kidder
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS DEC 7

SYMPHONY HALL
SUNDAY, DEC. 15, AT 3:30
CYRENA
VAN GORDON
CONTRALTO

THUR. EVE., DEC. 12, AT 8:15
HARVARD GLEE CLUB
Dr. A. T. Davison, *Conductor*
Assisted by Radcliffe Choral Society
70 Members Boston Symphony Orchestra

Opening Tues. Concert DEC. 10 at 3 P. M.
Boston Symphony Orchestra
DR. SERGE KOUSSEVITZKY, Conductor
BACH—MOZART—BEETHOVEN

Pension Fund
CONCERT
SUN. AFT., DEC. 29, AT 3 P. M.
FLORENCE AUSTRAL SOLOIST
WAGNER PROGRAM

MONITOR DEC 7

SYMPHONY HALL

TODAY AT 8:30 — **KREISLER**

TONIGHT AT 8:15 — **RUSSIAN SYMPHONIC CHOIR** — BASIL KIBALCHICH Conductor

NEXT THUR. EVE. DEC. 12 AT 8:15 — **HARVARD GLEE CLUB**
DR. A. T. DAVISON, Conductor
Assisted by RADCLIFFE CHORAL SOCIETY
70 MEMBERS BOSTON SYMPHONY ORCHESTRA
Mason & Hamlin Pianoforte Tickets $1, $1.50, $2, $2.50

NEXT SUN. DEC. 15 AT 8:30 — **CYRENA VAN GORDON**
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NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
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FRI. EVE., DEC. 13, AT 8:15 — VIENNA and BUDA-PESTH
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SUNDAY AFTERNOON, DEC. 29, at 3
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

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THOMPSON STONE Conductor
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Soloists—Claire Maentz—Marie Murray—George Boynton—Walter Kidder
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER DEC 8

SYMPHONY HALL

TODAY AT 3:30 — **KREISLER**

TONIGHT AT 8:15 — **RUSSIAN SYMPHONIC CHOIR** — BASIL KIBALCHICH Conductor

NEXT THUR. EVE. DEC. 12 AT 8:15 — **HARVARD GLEE CLUB**
DR. A. T. DAVISON, Conductor
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PENSION FUND CONCERT
SUNDAY AFTERNOON, DEC. 29, at 3
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM
"One of the Foremost Living Singers"—Globe
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

GLOBE DEC 8

SYMPHONY HALL
TODAY AT 3
OPENING TUESDAY AFTERNOON CONCERT
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
BACH—MOZART—BEETHOVEN

HER DEC 10

SYMPHONY HALL
NEXT SUN. AT 3:30
CYRENA
VAN GORDON
CONTRALTO
SUNDAY AFT., DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST—FLORENCE AUSTRAL—SOPRANO—WAGNER PROGRAM

POST DEC 11

SYMPHONY HALL
NEXT SUN. AT 3:30
CYRENA
VAN GORDON
CONTRALTO
SUNDAY AFT., DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST—FLORENCE AUSTRAL—SOPRANO—WAGNER PROGRAM

GLOBE DEC 11

SYMPHONY HALL
TODAY AT 3
OPENING TUESDAY AFTERNOON CONCERT
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
BACH—MOZART—BEETHOVEN
NEXT SUN., DEC. 15, AT 3:30
CYRENA
VAN GORDON
CONTRALTO

POST DEC 10

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
NEWMAN Travel Talks, Color Views, Motion Pictures
TOM'W AT 8:15 SAT. MAT. AT 2:30
IMPRESSIONS OF 1929
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VAN GORDON
CONTRALTO

GLOBE DEC 12

SYMPHONY HALL

TODAY AT 3:30 — **KREISLER**

TONIGHT AT 8:15 — **RUSSIAN SYMPHONIC CHOIR** — BASIL KIBALCHICH Conductor

NEXT THUR. EVE. DEC. 12 AT 8:15 — **HARVARD GLEE CLUB**
DR. A. T. DAVISON, Conductor
Assisted by RADCLIFFE CHORAL SOCIETY
70 MEMBERS BOSTON SYMPHONY ORCHESTRA
Mason & Hamlin Pianoforte Tickets $1, $1.50, $2, $2.50

NEXT SUN. DEC. 15 AT 3:30 — **CYRENA VAN GORDON**
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BEETHOVEN—5th Symphony
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FLORENCE AUSTRAL— ...—WAGNER PROGRAM
"A Truly Great Soprano Voice"—Post, Nov. 18.

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HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
Dec. 22—MESSIAH. Dec. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTIONS
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
SOLOISTS—Claire Maentz—Marie Murray—George Boynton—Walter Kidder
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

POST DEC 9

SYMPHONY HALL
TOMORROW AT 3
Opening Tuesday Afternoon Concert
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
BACH—MOZART—BEETHOVEN
NEXT SUN., DEC. 15, AT 3:30
CYRENA
VAN GORDON
CONTRALTO

GLOBE DEC 4

SYMPHONY HALL
TOMORROW AT 3
OPENING TUESDAY AFTERNOON CONCERT
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
BACH—MOZART—BEETHOVEN
NEXT SUN., DEC. 15, AT 3:30
CYRENA
VAN GORDON
CONTRALTO

TRANS DEC 9

SYMPHONY HALL
TOMORROW at 3
Opening Tuesday Afternoon Concert
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor
BACH—MOZART—BEETHOVEN
NEXT SUN., DEC. 15, AT 3:30
CYRENA
VAN GORDON
CONTRALTO

TRANS DEC 9

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
NEWMAN Travel Talks, Color Views, Motion Pictures
TOM'W AT 8:15 SAT. MAT. AT 2:30
IMPRESSIONS OF 1929
VIENNA and BUDA-PESTH
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THIS SUNDAY AT 3:30
CYRENA
VAN GORDON
CONTRALTO

POST DEC 2

SYMPHONY HALL

TOMORROW AT 8:15 — **HARVARD GLEE CLUB**
DR. A. T. DAVISON, Conductor
Assisted by RADCLIFFE CHORAL SOCIETY
70 MEMBERS BOSTON SYMPHONY ORCHESTRA
Mason & Hamlin Pianoforte Tickets $1, $1.50, $2, $2.50

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
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NEXT SUN. DEC. 15 AT 3:30 — **CYRENA VAN GORDON**
CONTRALTO—CHICAGO CIVIC GRAND OPERA CO.

SUNDAY AFT., DEC. 22, AT 3:30—MONDAY EVE., DEC. 23, AT 8:15
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THOMPSON STONE Conductor
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SUNDAY AFTERNOON, DEC. 29, at 3:00
BOSTON SYMPHONY ORCHESTRA PENSION FUND CONCERT
DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER [153] DEC 11

SYMPHONY HALL
TOMORROW AT 8.15
HARVARD GLEE CLUB
DR. A. T. DAVISON—Conductor
Assisted by Radcliffe Choral Society
70 Members Boston Symphony Orchestra

NEWMAN Travel Talks Color Views Motion Pictures
FRI. EVE. at 8.15 SAT. MAT. at 2.30
IMPRESSIONS OF 1929
VIENNA AND BUDA-PESTH
Tickets 50c to $1.50 Now

NEXT SUN. at 3.30
CYRENA
VAN GORDON
CONTRALTO

HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Dec. 22, at 3.30—Messiah
Dec. 23, at 8.15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS — CLAIRE MAENTZ — MARIE MURRAY — GEORGE BOYNTON — WALTER KIDDER

SUNDAY AFT., DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST — FLORENCE AUSTRAL — SOPRANO — WAGNER PROGRAM

SUNDAY, JAN. 5, at 3.30
HEIFETZ

TRANS DEC 11

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB

NEWMAN Travel Talks Color Views Motion Pictures
TOM'W at 8:15 SAT. MAT. at 2:30
IMPRESSIONS OF 1929
VIENNA and BUDA-PESTH
Tickets 50c to $1.50 Now

THIS SUNDAY AT 3:30
CYRENA
VAN GORDON
CONTRALTO

HER DEC 12

SYMPHONY HALL
TODAY AT 3:30
CYRENA
VAN GORDON
CONTRALTO

HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Sun., Dec. 22, at 3:30—Messiah
Mon., Dec. 23, at 8:15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS — CLAIRE MAENTZ — MARIE MURRAY — GEORGE BOYNTON — WALTER KIDDER

SUNDAY AFT., DEC. 29 at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST — FLORENCE AUSTRAL — SOPRANO — WAGNER PROGRAM

SUNDAY, JAN. 5, at 3.30
HEIFETZ

HDV DEC 15

SYMPHONY HALL
SUNDAY, DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist, FLORENCE AUSTRAL, Soprano
WAGNER PROGRAM

SUN AFT., JAN. 5, at 3:30
HEIFETZ

SUNDAY AFT., JAN. 12, at 3:30
JESUS MARIA
SANROMA

Post Dec 27

SYMPHONY HALL
TODAY AT 3:30
CYRENA
VAN GORDON
CONTRALTO

HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Sun., Dec. 22, at 3:30—Messiah
Mon., Dec. 23, at 8:15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS—CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

SUNDAY AFT. DEC. 29 at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST—FLORENCE AUSTRAL—SOPRANO—WAGNER PROGRAM

SUNDAY AFT. JAN. 5 AT 3:30
HEIFETZ

GLOBE DEC 15

SYMPHONY HALL
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Today at 3:30—Messiah
Tomorrow at 8:15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS—CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

NEXT SUNDAY AFT. DEC. 29 at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST—FLORENCE AUSTRAL—SOPRANO—WAGNER PROGRAM

SUNDAY AFT., JAN. 5, at 3:30
HEIFETZ

GLOBE DEC 22

SYMPHONY HALL
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Tonight at 8:15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS—CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

Post DEC 23

SYMPHONY HALL
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
TONIGHT at 8:15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS—CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

GLOBE DEC 23

SYMPHONY HALL
NEXT SUNDAY, DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist — Florence Austral — Soprano
WAGNER PROGRAM

SUNDAY AFT., JAN. 5, at 3:30
HEIFETZ

SUNDAY AFT., JAN. 12, at 3:30
JESUS MARIA
SANROMA

GLOBE DEC 25

SYMPHONY HALL
NEXT SUNDAY, DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist—FLORENCE AUSTRAL—Soprano
WAGNER PROGRAM

SUNDAY AFT., JAN. 5, at 3:30
HEIFETZ

SUNDAY AFT., JAN. 12, at 3:30
JESUS MARIA
SANROMA

HER DEC 27

SYMPHONY HALL
TODAY AT 3:30
CYRENA
CONTRALTO
CYRENA VAN GORDON

SUNDAY AFT., DEC. 22, AT 3:30—MONDAY EVE., DEC. 23, AT 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
Dec. 22—MESSIAH. Dec. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTIONS
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
SOLOISTS—Claire Maentz—Marie Murray—George Boynton—Walter Kidder

SUNDAY AFTERNOON, DEC. 29, at 3:00
BOSTON SYMPHONY ORCHESTRA PENSION FUND CONCERT
DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

SUN. AFT. JAN. 5 AT 3:30
HEIFETZ

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post DEC 15

SYMPHONY HALL
TOMORROW at 3:30—MON. EVE., DEC. 23 at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
DEC. 22—MESSIAH. DEC. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTIONS
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Soloists—Claire Maentz—Marie Murray—George Boynton—Walter Kidder

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BOSTON SYMPHONY ORCHESTRA PENSION FUND CONCERT
DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

SUN. AFT. JAN. 5 AT 3:30
HEIFETZ

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRAV DEC 21

SYMPHONY HALL
TOMORROW at 3.30 — MON. EVE., DEC. 23, at 8.15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
DEC. 22—MESSIAH. DEC. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTIONS
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BOSTON SYMPHONY ORCHESTRA PENSION FUND CONCERT
DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

SUN. AFT. JAN. 5 At 3.30
HEIFETZ

SUN. AFT. JAN. 12 At 3.30
JESUS MARIA
SANROMA
1st American Recital Following New European Successes

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS DEC 21

SYMPHONY HALL
SUNDAY, DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist—FLORENCE AUSTRAL—Soprano
—WAGNER PROGRAM

SUNDAY AFT., JAN. 5, at 3.30
HEIFETZ

SUNDAY AFT., JAN. 12, at 3.30
JESUS MARIA
SANROMA

TRANS DEC 24

SYMPHONY HALL
SUNDAY, DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor,
Soloist—Florence Austral—Soprano
—WAGNER PROGRAM

SUN. AFT., JAN. 5, at 3:30
HEIFETZ

SUNDAY AFT., JAN. 12, at 3:30
JESUS MARIA
SANROMA

GLOBE DEC 27

SYMPHONY HALL
SUNDAY, DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist—FLORENCE AUSTRAL—Soprano
—WAGNER PROGRAM

SUNDAY AFT., JAN. 5, at 3.30
HEIFETZ

SUNDAY AFT., JAN. 12, at 3.30
JESUS MARIA
SANROMA

SYMPHONY HALL
TODAY at 3:30 — TOMORROW at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
DEC. 22—MESSIAH. DEC. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTIONS
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
Soloists—Claire Maentz—Marie Murray—George Boynton—Walter Kidder

NEXT SUNDAY AFTERNOON, DEC. 29, at 3
BOSTON SYMPHONY ORCHESTRA PENSION FUND CONCERT
DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

SUN. AFT. JAN. 5 AT 3:30
HEIFETZ

SUN. AFT. JAN. 12 At 3:30
JESUS MARIA
SANROMA
1st American Recital Following New European Successes

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER DEC 27

SYMPHONY HALL
TODAY at 3:30 — TOMORROW at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
DEC. 22—MESSIAH. DEC. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTIONS
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
Soloists—Claire Maentz—Marie Murray—George Boynton—Walter Kidder

NEXT SUNDAY AFTERNOON, DEC. 29, at 3
BOSTON SYMPHONY ORCHESTRA PENSION FUND CONCERT
DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

SUN. AFT. JAN. 5 AT 3:30
HEIFETZ

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS DEC 27

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SYMPHONY HALL
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
SUN., DEC. 22, at 3.30—Messiah.
MON., Dec. 23, at 8.15 — Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS — CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

SUNDAY AFT., DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST — FLORENCE AUSTRAL — SOPRANO — WAGNER PROGRAM

SUNDAY AFT., JAN. 5, at 3.30
HEIFETZ

TRANS DEC 18

SYMPHONY HALL
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Sun. Dec. 22 at 3:30—Messiah
Mon. Dec. 23 at 8:15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS—CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

NEXT SUNDAY AFT. DEC. 29 at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST—FLORENCE AUSTRAL—SOPRANO—WAGNER PROGRAM

GLOBE DEC 19

SYMPHONY HALL
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
SUN., DEC. 22, at 3.30—Messiah.
MON., Dec. 23, at 8.15 — Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS — CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

SUNDAY AFT., DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST — FLORENCE AUSTRAL — SOPRANO — WAGNER PROGRAM

TRANS DEC 20

SYMPHONY HALL
TOMORROW AT 8.15
HARVARD GLEE CLUB
DR. A. T. DAVISON—Conductor
Assisted by Radcliffe Choral Society
70 Members Boston Symphony Orchestra

NEWMAN Travel Talks Color Views Motion Pictures
FRI. EVE. at 8.15 SAT. MAT. at 2.30
IMPRESSIONS OF 1929
VIENNA AND BUDA-PESTH
Tickets 50c to $1.50 Now

NEXT SUN. at 3.30
CYRENA
VAN GORDON
CONTRALTO

HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Dec. 22, at 3.30—Messiah
Dec. 23, at 8.15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS — CLAIRE MAENTZ — MARIE MURRAY — GEORGE BOYNTON — WALTER KIDDER

SUNDAY AFT., DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST — FLORENCE AUSTRAL — SOPRANO — WAGNER PROGRAM

SUNDAY, JAN. 5, at 3.30
HEIFETZ

TRANS DEC 11

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB

NEWMAN Travel Talks Color Views Motion Pictures
TOM'W at 8:15 SAT. MAT. at 2:30
IMPRESSIONS OF 1929
VIENNA and BUDA-PESTH
Tickets 50c to $1.50 Now

THIS SUNDAY AT 3:30
CYRENA
VAN GORDON
CONTRALTO

HER DEC 12

SYMPHONY HALL
TODAY AT 3:30
CYRENA
VAN GORDON
CONTRALTO

HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Sun., Dec. 22, at 3:30—Messiah
Mon., Dec. 23, at 8:15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS — CLAIRE MAENTZ — MARIE MURRAY — GEORGE BOYNTON — WALTER KIDDER

SUNDAY AFT., DEC. 29 at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST — FLORENCE AUSTRAL — SOPRANO — WAGNER PROGRAM

HOV DEC 15

SYMPHONY HALL
SUNDAY, DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist, FLORENCE AUSTRAL, Soprano
WAGNER PROGRAM

SUN AFT., JAN. 5, at 3:30
HEIFETZ

SUNDAY AFT., JAN. 12, at 3:30
JESUS MARIA
SANROMA

Post Dec 27

SYMPHONY HALL
TODAY AT 3:30
CYRENA
VAN GORDON
CONTRALTO

HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Sun., Dec. 22, at 3:30—Messiah
Mon., Dec. 23, at 8:15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS—CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

SUNDAY AFT. DEC. 29 at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST—FLORENCE AUSTRAL—SOPRANO—WAGNER PROGRAM

SUNDAY AFT. JAN. 5 AT 5:30
HEIFETZ

GLOBE DEC 15

SYMPHONY HALL
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Today at 3:30—Messiah
Tomorrow at 8:15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS—CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

NEXT SUNDAY AFT. DEC. 29 at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST—FLORENCE AUSTRAL—SOPRANO—WAGNER PROGRAM

SUNDAY AFT., JAN. 5, at 3:30
HEIFETZ

GLOBE DEC 22

SYMPHONY HALL
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Tonight at 8:15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS—CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

Post DEC 23

SYMPHONY HALL
HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor
TONIGHT at 8:15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS—CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

GLOBE DEC 23

SYMPHONY HALL
NEXT SUNDAY, DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist — Florence Austral — Soprano
WAGNER PROGRAM

SUNDAY AFT., JAN. 5, at 3:30
HEIFETZ

SUNDAY AFT., JAN. 12, at 3:30
JESUS MARIA
SANROMA

GLOBE DEC 25

SYMPHONY HALL
NEXT SUNDAY, DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist--FLORENCE AUSTRAL--Soprano
WAGNER PROGRAM

SUNDAY AFT., JAN. 5, at 3:30
HEIFETZ

SUNDAY AFT., JAN. 12, at 3:30
JESUS MARIA
SANROMA

HER DEC 27

SYMPHONY HALL
TODAY AT 3:30 CYRENA VAN GORDON
CONTRALTO—CHICAGO CIVIC OPERA CO.
SUNDAY AFT., DEC. 22, AT 3:30—MONDAY EVE., DEC. 23, AT 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
Dec. 22—MESSIAH. Dec. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTIONS
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
SOLOISTS—Claire Maentz—Marie Murray—George Boynton—Walter Kidder

SUNDAY AFTERNOON, DEC. 29, at 3:00
BOSTON SYMPHONY ORCHESTRA PENSION FUND CONCERT
DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

SUN. AFT. JAN. 5 AT 3:30 — HEIFETZ

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post DEC 15

SYMPHONY HALL
TOMORROW at 3:30—MON. EVE., DEC. 23 at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
DEC. 22—MESSIAH. DEC. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTIONS
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
Soloists—Claire Maentz—Marie Murray—George Boynton—Walter Kidder

NEXT SUNDAY AFTERNOON, DEC. 29, at 3 P. M.
BOSTON SYMPHONY ORCHESTRA PENSION FUND CONCERT
DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

SUN. AFT. JAN. 5 AT 3:30 — HEIFETZ

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRAV DEC 21

SYMPHONY HALL
TOMORROW at 3.30 — MON. EVE., DEC. 23, at 8.15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
DEC. 22—MESSIAH. DEC. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTIONS
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
Soloists—Claire Maentz—Marie Murray—George Boynton—Walter Kidder

NEXT SUNDAY AFTERNOON, DEC. 29, at 3.00
BOSTON SYMPHONY ORCHESTRA PENSION FUND CONCERT
DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

SUN. AFT. JAN. 5 At 3.30 — HEIFETZ

SUN. AFT. JAN. 12 At 3.30 — JESUS MARIA SANROMA
1st American Recital Following New European Successes

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS DEC 21

SYMPHONY HALL
SUNDAY, DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist—FLORENCE AUSTRAL—Soprano
—WAGNER PROGRAM

SUNDAY AFT., JAN. 5, at 3.30
HEIFETZ

SUNDAY AFT., JAN. 12, at 3:30
JESUS MARIA
SANROMA

TRANS Dec 24

SYMPHONY HALL
SUNDAY, DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist—Florence Austral—Soprano
—WAGNER PROGRAM

SUN. AFT., JAN. 5, at 3:30
HEIFETZ

SUNDAY AFT., JAN. 12, at 3:30
JESUS MARIA
SANROMA

GLOBE Dec 27

SYMPHONY HALL
SUNDAY, DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist—FLORENCE AUSTRAL—Soprano
—WAGNER PROGRAM

SUNDAY AFT., JAN. 5, at 3.30
HEIFETZ

SUNDAY AFT., JAN. 12, at 3.30
JESUS MARIA
SANROMA

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SYMPHONY HALL
TODAY AT 3:30 — TOMORROW at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
DEC. 22—MESSIAH. DEC. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTIONS
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
Soloists—Claire Maentz—Marie Murray—George Boynton—Walter Kidder

NEXT SUNDAY AFTERNOON, DEC. 29, at 3
BOSTON SYMPHONY ORCHESTRA PENSION FUND CONCERT
DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

SUN. AFT. JAN. 5 AT 3:30 — HEIFETZ

SUN. AFT. JAN. 12 At 3:30 — JESUS MARIA SANROMA
1st American Recital Following New Eurcpean Successes

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
TODAY at 3:30 — TOMORROW at 8:15
HANDEL AND HAYDN SOCIETY
THOMPSON STONE Conductor
DEC. 22—MESSIAH. DEC. 23—PARTS OF BACH CHRISTMAS ORATORIO AND MESSIAH SELECTIONS
50 MEMBERS of the BOSTON SYMPHONY ORCHESTRA
Soloists—Claire Maentz—Marie Murray—George Boynton—Walter Kidder

NEXT SUNDAY AFTERNOON, DEC. 29, at 3
BOSTON SYMPHONY ORCHESTRA PENSION FUND CONCERT
DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

SUN. AFT. JAN. 5 AT 3:30 — HEIFETZ

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Dec 27

SYMPHONY HALL
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
SUN., DEC. 22, at 3.30—Messiah.
MON., Dec. 23, at 8.15 — Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS — CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

SUNDAY AFT., DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST — FLORENCE AUSTRAL — SOPRANO — WAGNER PROGRAM

SUNDAY AFT., JAN. 5, at 3.30
HEIFETZ

TRANS DEC 18

SYMPHONY HALL
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
Sun. Dec. 22 at 3:30—Messiah
Mon. Dec. 23 at 8:15—Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS—CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

NEXT SUNDAY AFT. DEC. 29 at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST—FLORENCE AUSTRAL—SOPRANO—WAGNER PROGRAM

GLOBE DEC 19

SYMPHONY HALL
HANDEL AND HAYDN SOCIETY
THOMPSON STONE—Conductor
SUN., DEC. 22, at 3.30—Messiah.
MON., Dec. 23, at 8.15 — Parts of Bach Christmas Oratorio and Messiah Selections
50 MEMBERS OF BOSTON SYMPHONY ORCHESTRA
SOLOISTS — CLAIRE MAENTZ—MARIE MURRAY—GEORGE BOYNTON—WALTER KIDDER

SUNDAY AFT., DEC. 29, at 3 P. M.
BOSTON SYMPHONY PENSION FUND CONCERT
Dr. Serge Koussevitzky, Conductor
SOLOIST — FLORENCE AUSTRAL — SOPRANO — WAGNER PROGRAM

TRANS DEC 20

SYMPHONY HALL
TOMORROW AT 3 P. M.

BOSTON SYMPHONY

PENSION FUND
CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist--FLORENCE AUSTRAL--Soprano
WAGNER PROGRAM

NEXT SUNDAY, JAN. 5, at 3:30

HEIFETZ

GLOBE DEC 28

SYMPHONY HALL
TOMORROW AT 3 P. M.

Boston Symphony

PENSION FUND
CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist--FLORENCE AUSTRAL--Soprano
WAGNER PROGRAM

NEXT SUNDAY, JAN. 5, AT 3:30

HEIFETZ

SUNDAY AFT., JAN. 12, AT 3:30
Jesus Maria

SANROMA

Coming

BURTON HOLMES

GLORIOUSLY PICTURED
TRAVEL REVUES
LONDON
FRANCE
GERMANY
MEDITERRANEAN
(NEW—DIFFERENT)
Venice—North Italy

FRIDAY EVES.—SATURDAY MTS.
FROM JAN. 10 to FEB. 8

COURSE TICKETS
(ALL FIVE TOURS)
Prices $6.00, $4.00, $2.50
ON SALE DEC. 30
MAIL ORDERS NOW

MON DEC 29

SYMPHONY HALL
TOMORROW at 3 P. M.

BOSTON SYMPHONY

PENSION FUND
CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist--FLORENCE AUSTRAL--Soprano
WAGNER PROGRAM

NEXT SUN., JAN. 5, at 3:30

HEIFETZ

SUNDAR AFT., JAN. 12, at 3:30
JESUS MARIA

SANROMA

COMING

BURTON HOLMES

GLORIOUSLY PICTURED
TRAVEL REVUES
LONDON
FRANCE
GERMANY
MEDITERRANEAN
(NEW—DIFFERENT)
VENICE—NORTH ITALY

FRIDAY EVES.—SATURDAY MATS.
FROM JAN. 10 to FEB. 8

COURSE TICKETS
(ALL FIVE TOURS)
Prices $6.00, $4.00, $2.50
ON SALE DEC. 30
MAIL ORDERS NOW

TRAV DEC 29

SYMPHONY HALL
TOMORROW at 3 P. M.

BOSTON SYMPHONY

PENSION FUND
CONCERT
Dr. Serge Koussevitzky, Conductor
Soloist--FLORENCE AUSTRAL--Soprano
WAGNER PROGRAM

NEXT SUN., JAN. 5, at 3:30

HEIFETZ

SUNDAY AFT., JAN. 12, at 3:30
JESUS MARIA

SANROMA

COMING

BURTON HOLMES

GLORIOUSLY PICTURED
TRAVEL REVUES
LONDON
FRANCE
GERMANY
MEDITERRANEAN
(NEW—DIFFERENT)
VENICE—NORTH ITALY

FRIDAY EVES.—SATURDAY MATS.
FROM JAN. 10 to FEB. 8

COURSE TICKETS
(ALL FIVE TOURS)
Prices $6.00, $4.00, $2.50
ON SALE DEC. 30
MAIL ORDERS NOW

HER DEC 29

SYMPHONY HALL
Next Sunday, Jan. 5, at 3:30

HEIFETZ

HER DEC 31

SYMPHONY HALL
TOMORROW at 3:00

BOSTON SYMPHONY ORCHESTRA
PENSION FUND CONCERT

DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

NEXT SUN. JAN. 5 At 3.30 — **HEIFETZ**

SAT. EVE. JAN. 11 AT 8.30 — **KEDROFF QUARTET**
OF RUSSIAN SINGERS
Benefit: Associate Nursery School
TICKETS—$1, $1.50, $2, $2.50, $3

SUN. AFT. JAN. 12 At 3.30 — JESUS MARIA **SANROMA**

SUN. AFT. JAN. 19 AT 3.30 — **ROLAND HAYES**

BURTON HOLMES

NEW TRAVEL ADVENTURES FOR 1930
5 FRI. EVES. AT 8.15—JAN. 10-11, JAN. 17-18
SAT. MAT. at 2.30—JAN. 24-25, JAN. 31—FEB. 1, FEB. 7-8

LONDON—FRANCE—GERMANY
THE MEDITERRANEAN—VENICE & NORTH ITALY

SALE OF COURSE TICKETS OPENS MON., DEC. 30
SEASON PRICES $6.00—$4.00—$2.50
Mail Orders Promptly Filled—Checks Payable to Symphony Hall

TRANS DEC 28

SYMPHONY HALL
TODAY at 3:00

BOSTON SYMPHONY ORCHESTRA
PENSION FUND CONCERT

DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

NEXT SUN. JAN. 5 AT 3:30 — **HEIFETZ**

SUN. AFT. JAN. 12 AT 3:30 — JESUS MARIA **SANROMA**

BURTON HOLMES

NEW TRAVEL ADVENTURES FOR 1930
5 FRI. EVES. AT 8:15—JAN. 10-11, JAN. 17-18
SAT. MAT. at 2:30—JAN. 24-25, JAN. 31—FEB. 1, FEB. 7-8

LONDON—FRANCE—GERMANY
THE MEDITERRANEAN—VENICE & NORTH ITALY

SALE OF COURSE TICKETS OPENS MON., DEC. 30
SEASON PRICES $6.00—$4.00—$2.50
Mail Orders Promptly Filled—Checks Payable to Symphony Hall

POST DEC 29

SYMPHONY HALL
TODAY at 3:00

BOSTON SYMPHONY ORCHESTRA
PENSION FUND CONCERT

DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

NEXT SUN. JAN. 5 AT 3:30 — **HEIFETZ**

SAT. EVE. JAN. 11 AT 8:30 — **KEDROFF QUARTET**
OF RUSSIAN SINGERS
Benefit Associate Nursery School
Tickets $1, $1.50, $2, $2.50, $3

SUN. AFT. JAN. 12 AT 3:30 — JESUS MARIA **SANROMA**

SUN. AFT. JAN. 19 AT 3:30 — **ROLAND HAYES**

BURTON HOLMES

NEW TRAVEL ADVENTURES FOR 1930
5 FRI. EVES. AT 8:15—JAN. 10-11, JAN. 17-18
SAT. MAT. at 2:30—JAN. 24-25, JAN. 31—FEB. 1, FEB. 7-8

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THE MEDITERRANEAN—VENICE & NORTH ITALY

SALE OF COURSE TICKETS OPENS MON., DEC. 30
SEASON PRICES $6.00—$4.00—$2.50
Mail Orders Promptly Filled—Checks Payable to Symphony Hall

SYMPHONY HALL
NEXT SUNDAY, JAN. 5, at 3:30

HEIFETZ

AMER DEC 30

SYMPHONY HALL
SUNDAY AT 3:30

HEIFETZ

TRAV SAN

SYMPHONY HALL
SUNDAY AT 3:30

HEIFETZ

HER JAN 2

[155]

SYMPHONY HALL
SUNDAY AT 3:30

HEIFETZ

AMER SAN

SYMPHONY HALL
TODAY at 3:00

BOSTON SYMPHONY ORCHESTRA
PENSION FUND CONCERT

DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

NEXT SUN. JAN. 5 At 3.30 — **HEIFETZ**

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OF RUSSIAN SINGERS
Benefit Associate Nursery School
TICKETS $1, $1.50, $2, $2.50, $3

SUN. AFT. JAN. 12 At 3.30 — JESUS MARIA **SANROMA**

SUN. AFT. JAN. 19 AT 3.30 — **ROLAND HAYES**

BURTON HOLMES

NEW TRAVEL ADVENTURES FOR 1930
5 FRI. EVES. AT 8:15—JAN. 10-11, JAN. 17-18
SAT. MAT. AT 2:30—JAN. 24-25, JAN. 31—FEB. 1, FEB. 7-8

LONDON—FRANCE—GERMANY
THE MEDITERRANEAN—VENICE & NORTH ITALY

SALE OF COURSE TICKETS OPENS MON., DEC. 30
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GLOBE DEC 29

SYMPHONY HALL
TODAY at 3 P. M.

BOSTON SYMPHONY

PENSION FUND
CONCERT
Dr. Serge Kousevitzky, Conductor
Soloist—FLORENCE AUSTRAL—
Soprano—WAGNER PROGRAM

NEXT SUNDAY, JAN. 5 at 3:30

HEIFETZ

SUNDAY AFT., JAN. 12, at 3.30
JESUS MARIA

SANROMA

COMING

BURTON HOLMES

GLORIOUSLY PICTURED
TRAVEL REVUES
LONDON
FRANCE
GERMANY
MEDITERRANEAN
(NEW—DIFFERENT)
VENICE—NORTH ITALY

FRIDAY EVES.—SATURDAY MATS.
FROM JAN. 10 to FEB. 8

COURSE TICKETS
(ALL FIVE TOURS)
Prices $6.00, $4.00, $2.50
ON SALE DEC. 30
MAIL ORDERS NOW

ADV DEC 29

SYMPHONY HALL
NEXT SUN. JAN. 5 AT 3:30

HEIFETZ

SECOND TUESDAY AFT. CONCERT—TUES., JAN. 7, AT 3 P. M.

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY—Conductor
Program: SCHUMANN'S "Manfred" Overture and Symphony No. 2
WAGNER'S "Lohengrin Prelude"—Introduction Act III and Prelude,
Ride of Valkyries—"Die Meistersinger."

SAT. EVE. JAN. 11 AT 8:30 — **KEDROFF QUARTET**
OF RUSSIAN SINGERS
Benefit Associate Nursery School. Tickets $1, $1.50, $2, $2.50, $3

SUN. AFT. JAN. 12 AT 3:30 — JESUS MARIA **SANROMA**

SUN. AFT. JAN. 19 AT 3:30 — **ROLAND HAYES**

BURTON HOLMES

NEW TRAVEL ADVENTURES FOR 1930
5 FRI. EVES. AT 8:15—JAN. 10-11, JAN. 17-18
SAT. MATS. AT 2:30—JAN. 24-25, JAN. 31—FEB. 1, FEB. 7-8

LONDON—FRANCE—GERMANY
THE MEDITERRANEAN—VENICE & NORTH ITALY

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GLOBE JAN 1

SYMPHONY HALL
SUNDAY, JAN. 26 at 3:30

RACHMANINOFF

TRAV SAN 15

SYMPHONY HALL
TOMORROW AT 3 P. M.

BOSTON SYMPHONY
PENSION FUND
CONCERT

Dr. Serge Koussevitzky, Conductor
Soloist--FLORENCE AUSTRAL--Soprano
WAGNER PROGRAM

NEXT SUNDAY, JAN. 5, at 3:30

HEIFETZ

GLOBE DEC 28

SYMPHONY HALL
TOMORROW AT 3 P. M.

Boston Symphony
PENSION FUND
CONCERT

Dr. Serge Koussevitzky, Conductor
Soloist--FLORENCE AUSTRAL--Soprano
WAGNER PROGRAM

NEXT SUNDAY, JAN. 5, AT 3:30

HEIFETZ

SUNDAY AFT., JAN. 12, AT 3:30
Jesus Maria

SANROMA

Coming

BURTON HOLMES
GLORIOUSLY PICTURED
TRAVEL REVUES
LONDON
FRANCE
GERMANY
MEDITERRANEAN
(NEW—DIFFERENT)
Venice—North Italy

FRIDAY EVES.—SATURDAY MTS.
FROM JAN. 10 to FEB. 8

COURSE TICKETS
(ALL FIVE TOURS)
Prices $6.00, $4.00, $2.50
ON SALE **DEC. 30**
MAIL ORDERS NOW

MGH DEC 27

SYMPHONY HALL
TOMORROW at 3 P. M.

BOSTON SYMPHONY
PENSION FUND
CONCERT

Dr. Serge Koussevitzky, Conductor
Soloist--FLORENCE AUSTRAL--Soprano
WAGNER PROGRAM

NEXT SUN., JAN. 5, at 3:30

HEIFETZ

SUNDAY AFT., JAN. 12, at 3:30
JESUS MARIA

SANROMA

COMING

BURTON HOLMES
GLORIOUSLY PICTURED
TRAVEL REVUES
LONDON
FRANCE
GERMANY
MEDITERRANEAN
(NEW—DIFFERENT)
VENICE—NORTH ITALY

FRIDAY EVES.—SATURDAY MTS.
FROM JAN. 10 to FEB. 8

COURSE TICKETS
(ALL FIVE TOURS)
Prices $6.00, $4.00, $2.50
ON SALE **DEC. 30**
MAIL ORDERS NOW

TRAV DEC 29

SYMPHONY HALL
TOMORROW at 3 P. M.

BOSTON SYMPHONY
PENSION FUND
CONCERT

Dr. Serge Koussevitzky, Conductor
Soloist--FLORENCE AUSTRAL--Soprano
WAGNER PROGRAM

NEXT SUN., JAN. 5, at 3:30

HEIFETZ

SUNDAR AFT., JAN. 12, at 3:30
JESUS MARIA

SANROMA

COMING

BURTON HOLMES
GLORIOUSLY PICTURED
TRAVEL REVUES
LONDON
FRANCE
GERMANY
MEDITERRANEAN
(NEW—DIFFERENT)
VENICE—NORTH ITALY

FRIDAY EVES.—SATURDAY MTS.
FROM JAN. 10 to FEB. 8

COURSE TICKETS
(ALL FIVE TOURS)
Prices $6.00, $4.00, $2.50
ON SALE **DEC. 30**
MAIL ORDERS NOW

TRAV DEC 29

SYMPHONY HALL
TOMORROW at 3 P. M.

BOSTON SYMPHONY
PENSION FUND
CONCERT

Dr. Serge Koussevitzky, Conductor
Soloist--FLORENCE AUSTRAL--Soprano
WAGNER PROGRAM

NEXT SUN., JAN. 5, at 3:30

HEIFETZ

SUNDAY AFT., JAN. 12, at 3:30
JESUS MARIA

SANROMA

COMING

BURTON HOLMES
GLORIOUSLY PICTURED
TRAVEL REVUES
LONDON
FRANCE
GERMANY
MEDITERRANEAN
(NEW—DIFFERENT)
VENICE—NORTH ITALY

FRIDAY EVES.—SATURDAY MTS.
FROM JAN. 10 to FEB. 8

COURSE TICKETS
(ALL FIVE TOURS)
Prices $6.00, $4.00, $2.50
ON SALE **DEC. 30**
MAIL ORDERS NOW

HER DEC 29

SYMPHONY HALL
Next Sunday, Jan. 5, at 3:30

HEIFETZ

HER DEC 31

SYMPHONY HALL
TOMORROW at 3:00

BOSTON SYMPHONY ORCHESTRA
PENSION FUND CONCERT

DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

NEXT SUN. JAN. 5 At 3.30	**HEIFETZ**
SAT. EVE. JAN. 11 AT 8.30	**KEDROFF QUARTET** OF RUSSIAN SINGERS *Benefit: Associate Nursery School* TICKETS—$1, $1.50, $2, $2.50, $3
SUN. AFT. JAN. 12 At 3.30	JESUS MARIA **SANROMA**
SUN. AFT. JAN. 19 AT 3.30	**ROLAND HAYES**

BURTON HOLMES
NEW TRAVEL ADVENTURES FOR 1930
5 FRI. EVES. AT 8.15—JAN. 10-11, JAN. 17-18
SAT. MAT. at 2.30—JAN. 24-25, JAN. 31—FEB. 1, FEB. 7-8
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THE MEDITERRANEAN—VENICE & NORTH ITALY

SALE OF COURSE TICKETS OPENS MON., DEC. 30
SEASON PRICES $6.00—$4.00—$2.50
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TRANS DEC 28

SYMPHONY HALL
TODAY at 3:00

BOSTON SYMPHONY ORCHESTRA
PENSION FUND CONCERT

DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

NEXT SUN. JAN. 5 AT 3:30	**HEIFETZ**
SUN. AFT. JAN. 12 AT 3:30	JESUS MARIA **SANROMA**

BURTON HOLMES
NEW TRAVEL ADVENTURES FOR 1930
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THE MEDITERRANEAN—VENICE & NORTH ITALY

SALE OF COURSE TICKETS OPENS MON., DEC. 30
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Mail Orders Promptly Filled—Checks Payable to Symphony Hall

POST DEC 29

SYMPHONY HALL
TODAY at 3:00

BOSTON SYMPHONY ORCHESTRA
PENSION FUND CONCERT

DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

NEXT SUN. JAN. 5 AT 3:30	**HEIFETZ**
SAT. EVE. JAN. 11 AT 8:30	**KEDROFF QUARTET** OF RUSSIAN SINGERS *Benefit Associate Nursery School* Tickets $1, $1.50, $2, $2.50, $3
SUN. AFT. JAN. 12 AT 3:30	JESUS MARIA **SANROMA**
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SYMPHONY HALL
NEXT SUNDAY, JAN. 5, at 3:30

HEIFETZ

AMER DEC 30

SYMPHONY HALL
SUNDAY AT 3:30

HEIFETZ

TRAV SAT. DEC 29

SYMPHONY HALL
SUNDAY AT 3:30

HEIFETZ

GLOBE JAN

[155]

SYMPHONY HALL
SUNDAY AT 3:30

HEIFETZ

AMER SAT JAN

SYMPHONY HALL
TODAY at 3:00

BOSTON SYMPHONY ORCHESTRA
PENSION FUND CONCERT

DR. SERGE KOUSSEVITZKY—Conductor
FLORENCE AUSTRAL—Soloist—WAGNER PROGRAM

NEXT SUN. JAN. 5 At 3.30	**HEIFETZ**
SAT. EVE. JAN. 11 AT 8:30	**KEDROFF QUARTET** OF RUSSIAN SINGERS *Benefit Associate Nursery School* TICKETS $1, $1.50, $2, $2.50, $3
SUN. AFT. JAN. 12 AT 3:30	JESUS MARIA **SANROMA**
SUN. AFT. JAN. 19 AT 3:30	**ROLAND HAYES**

BURTON HOLMES
NEW TRAVEL ADVENTURES FOR 1930
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GLOBE DEC 29

SYMPHONY HALL
TODAY at 3 P. M.

BOSTON SYMPHONY
PENSION FUND
CONCERT

Dr. Serge Kousevitzky, Conductor
Soloist—FLORENCE AUSTRAL—
Soprano—WAGNER PROGRAM

NEXT SUNDAY, JAN. 5 at 3:30

HEIFETZ

SUNDAY AFT., JAN. 12, at 3.30
JESUS MARIA

SANROMA

COMING

BURTON HOLMES
GLORIOUSLY PICTURED
TRAVEL REVUES
LONDON
FRANCE
GERMANY
MEDITERRANEAN
(NEW—DIFFERENT)
VENICE—NORTH ITALY

FRIDAY EVES.—SATURDAY MATS.
FROM JAN. 10 to FEB. 8

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(ALL FIVE TOURS)
Prices $6.00, $4.00, $2.50
ON SALE **DEC. 30**
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ADV DEC 29

SYMPHONY HALL
SUNDAY AT 3:30

HEIFETZ

GLOBE JAN 3

SYMPHONY HALL
SUNDAY AT 3:30

HEIFETZ

TRAV JAN 3

SYMPHONY HALL
SUNDAY AT 3:30

HEIFETZ

POST JAN 3

SYMPHONY HALL
SUNDAY AT 3:30

HEIFETZ

HER JAN 3

SYMPHONY HALL
SUNDAY AT 3:30

HEIFETZ

AMER JAN 3

SYMPHONY HALL

NEXT SUN. JAN. 5 AT 3:30	**HEIFETZ**

SECOND TUESDAY AFT. CONCERT—TUES., JAN. 7, AT 3 P. M.
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
Program: SCHUMANN'S "Manfred" Overture and Symphony No. 2
WAGNER'S "Lohengrin Prelude"—Introduction Act III and Prelude, Ride of Valkyries—"Die Meistersinger."

SAT. EVE. JAN. 11 AT 8:30	**KEDROFF QUARTET** OF RUSSIAN SINGERS Benefit Associate Nursery School. Tickets $1, $1.50, $2, $2.50, $3
SUN. AFT. JAN. 12 AT 3:30	JESUS MARIA **SANROMA**
SUN. AFT. JAN. 19 AT 3:30	**ROLAND HAYES**

BURTON HOLMES
NEW TRAVEL ADVENTURES FOR 1930
5 FRI. EVES. AT 8:15—JAN. 10-11, JAN. 17-18
SAT. MATS. AT 2:30—JAN. 24-25, JAN. 31—FEB. 1, FEB. 7-8
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SEASON PRICES $6.00—$4.00—$2.50
Mail Orders Promptly Filled—Checks Payable to Symphony Hall

GLOBE JAN 1

SYMPHONY HALL
SUNDAY, JAN. 26 at 3:30

RACHMANINOFF

TRAV SAT JAN 15

SYMPHONY HALL

NEXT SUN. JAN. 5 AT 3:30

HEIFETZ

SECOND TUESDAY AFT. CONCERT—TUES., JAN. 7, AT 3 P. M.

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY—Conductor

Program: SCHUMANN'S "Manfred" Overture, and Symphony No. 2. WAGNER'S "Lohengrin" Prelude—Introduction Act III and Prelude Ride of Valkyries—"Die Meistersinger"

SAT. EVE. JAN. 11 AT 8:30 — **KEDROFF QUARTET**
OF RUSSIAN SINGERS
Benefit Associate Nursery School. Tickets $1, $1.50, $2, $2.50, $3

SUN. AFT. JAN. 12 AT 3:30 — JESUS MARIA **SANROMA**

SUN. AFT. JAN. 19 AT 3:30 — **ROLAND HAYES**

BURTON HOLMES

NEW TRAVEL ADVENTURES FOR 1930

5 FRI. EVES. AT 8:15—JAN. 10-11, JAN. 17-18
SAT. MAT. at 2:30—JAN. 24-25, JAN. 31—FEB. 1, FEB. 7-8

LONDON—FRANCE—GERMANY
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Post JAN 1

SYMPHONY HALL

TOMORROW At 3.30

HEIFETZ

SECOND TUESDAY AFT. CONCERT—TUES., JAN. 7, AT 3 P.M.

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY—Conductor

Program: SCHUMANN'S "Manfred" Overture, and Symphony No. 2. WAGNER'S "Lohengrin" Prelude, Introduction Act III and Prelude "Die Meistersinger," "Ride of the Valkyries."

NEXT SAT. EVE. JAN. 11 AT 8.30 — **KEDROFF QUARTET**
OF RUSSIAN SINGERS
Benefit Associate Nursery School. Tickets $1, $1.50, $2, $2.50, $3

NEXT SUN. JAN. 12 At 3.30 — JESUS MARIA **SANROMA**

SUN. AFT. JAN. 19 AT 3.30 — **ROLAND HAYES**

SUN. AFT. JAN. 26 AT 3.30 — **RACHMANINOFF**

BURTON HOLMES FRI. EVES.—SAT. AFTS. FROM JAN. 10 to FEB. 8
NEW TRAVEL ADVENTURES for 1930
LONDON—FRANCE—GERMANY
MEDITERRANEAN—VENICE
FRESHLY FILMED IN COLOR AND MOTION
COURSE TICKETS (5 TOURS) 6.00, 4.00, 2.50
Mail Orders Filled Promptly—Checks Payable to Symphony Hall

TRANS JAN 4

SYMPHONY HALL

TODAY AT 3:30

HEIFETZ

SECOND TUESDAY AFT. CONCERT—TUES. JAN. 7 AT 3 P. M.

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY—Conductor

Program: SCHUMANN'S "Manfred" Overture and Symphony No. 2. WAGNER'S "Lohengrin Prelude," Introduction Act III and Prelude, "Ride of the Valkyries," Die Meistersinger.

NEXT SAT. EVE. JAN. 11 AT 8:30 — **KEDROFF QUARTET**
OF RUSSIAN SINGERS
Benefit Associate Nursery School. Tickets $1, $1.50, $2, $2.50, $3

NEXT SUN. JAN. 12 AT 3:30 — JESUS MARIA **SANROMA**

SUN. AFT. JAN. 19 AT 3:30 — **ROLAND HAYES**

SUN. AFT. JAN. 26 AT 3:30 — **RACHMANINOFF**

BURTON HOLMES FRI. EVES.—SAT. AFTS. FROM JAN. 10 to FEB. 8
NEW TRAVEL ADVENTURES for 1930
LONDON—FRANCE—GERMANY
MEDITERRANEAN—VENICE
FRESHLY FILMED IN COLOR AND MOTION
COURSE TICKETS (5 TOURS) 6.00, 4.00, 2.50
Mail Orders Promptly Filled—Checks Payable to Symphony Hall

Globe JAN 5

SYMPHONY HALL

TODAY AT 3:30

HEIFETZ

NEXT SAT. EVE. JAN. 11 AT 8:30 — **KEDROFF QUARTET**
OF RUSSIAN SINGERS
Benefit Associate Nursery School. Tickets $1, $1.50, $2, $2.50, $3

NEXT SUN. JAN. 12 AT 3:30 — JESUS MARIA **SANROMA**

SUN. AFT. JAN. 19 AT 3:30 — **ROLAND HAYES**

SUN. AFT. JAN. 26 AT 3:30 — **RACHMANINOFF**

BURTON HOLMES FRI. EVES.—SAT. AFTS. FROM JAN. 10 to FEB. 8
NEW TRAVEL ADVENTURES for 1930
LONDON—FRANCE—GERMANY
MEDITERRANEAN—VENICE
FRESHLY FILMED IN COLOR AND MOTION
COURSE TICKETS (5 TOURS) 6.00, 4.00, 2.50
Mail Orders Filled Promptly—Checks Payable to Symphony Hall

Post JAN 5.

SYMPHONY HALL

TODAY AT 3:30

HEIFETZ

SECOND TUESDAY AFT. CONCERT—TUES. JAN. 7 AT 3 P. M.

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY—Conductor

Program: SCHUMANN'S "Manfred" Overture and Symphony No. 2. WAGNER'S "Lohengrin Prelude," Introduction Act III and Prelude, "Ride of the Valkyries," Die Meistersinger."

NEXT SAT. EVE. JAN. 11 AT 8:30 — **KEDROFF QUARTET**
OF RUSSIAN SINGERS
Benefit Associate Nursery School. Tickets $1, $1.50, $2, $2.50, $3

NEXT SUN. JAN. 12 AT 3:30 — JESUS MARIA **SANROMA**

SUN. AFT. JAN. 19 AT 3:30 — **ROLAND HAYES**

SUN. AFT. JAN. 26 AT 3:30 — **RACHMANINOFF**

BURTON HOLMES FRI. EVES.—SAT. AFTS. FROM JAN. 10 to FEB. 8
NEW TRAVEL ADVENTURES for 1930
LONDON—FRANCE—GERMANY
MEDITERRANEAN—VENICE
FRESHLY FILMED IN COLOR AND MOTION
COURSE TICKETS (5 TOURS) 6.00, 4.00, 2.50
Mail Orders Filled Promptly—Checks Payable to Symphony Hall

HER JAN 6

SYMPHONY HALL
SUNDAY, JAN. 26, AT 3:30
RACHMANINOFF

Post JAN 13

SYMPHONY HALL
NEXT SUNDAY AT 3:30
ROLAND HAYES
SUNDAY, JAN. 26, AT 3:30
RACHMANINOFF

HER JAN 13

SYMPHONY HALL
NEXT SUNDAY AT 3.30
ROLAND HAYES
SUNDAY, JAN. 26 AT 3.30
RACHMANINOFF

TRANS JAN 13

SYMPHONY HALL
SUNDAY, JAN. 26, AT 3:30
RACHMANINOFF

Globe JAN 13

SYMPHONY HALL
NEXT SUNDAY AT 3:30
ROLAND HAYES
SUNDAY, JAN. 26, AT 3:30
RACHMANINOFF

POST JAN 13

SYMPHONY HALL
NEXT SUNDAY, AT 3:30
ROLAND HAYES
SUNDAY, JAN. 26, AT 3:30
RACHMANINOFF

Globe JAN 14

SYMPHONY HALL
NEXT SUNDAY at 3:30
ROLAND HAYES
SUNDAY, JAN. 26, at 3:30
RACHMANINOFF

HER JAN 13

SYMPHONY HALL
SUNDAY, JAN. 26 at 3:30
RACHMANINOFF

TRANS JAN 14.

SYMPHONY HALL
SUNDAY AT 3:30
HEIFETZ

TRANS JAN 3

SYMPHONY HALL
TOMORROW AT 3:30
HEIFETZ

HER JAN 4

SYMPHONY HALL
TOMORROW AT 3:30
HEIFETZ

Globe JAN 4

SYMPHONY HALL
TOMORROW AT 3:30
HEIFETZ

Post JAN 4

SYMPHONY HALL
TOMORROW AT 3:30
HEIFETZ

NEXT SAT. EVE., JAN. 11, AT 8:30
Kedroff Quartet
OF RUSSIAN SINGERS

NEXT SUN., JAN. 12, AT 3:30
Jesus Maria
SANROMA

SUN. AFT., JAN. 19, AT 3:30
ROLAND HAYES

Mon JAN 4

SYMPHONY HALL
TOMORROW at 3:30
HEIFETZ

NEXT SUN., JAN. 12, at 3:30
JESUS MARIA
SANROMA

SUN. AFT., JAN. 19, at 3:30
ROLAND HAYES

SUN. AFT., JAN. 26, at 3:30
RACHMANINOFF

Anita Davis-Chase Announces

TRAV JAN 4

SYMPHONY HALL

BURTON HOLMES

VIVID PICTURIZATION

LONDON

Filmed During Her Glamorous Social Season of 1929

FRIDAY EVE. SATURDAY AFT. JAN. 10-11

PRICES $1.50, $1.00, 50c

SATURDAY AT 8:30
Kedroff Quartet
Of Russian Singers
Benefit: Associate Nursery School

NEXT SUNDAY AT 3:30
JESUS MARIA
SANROMA
SPANISH-AMERICAN PIANIST

SUNDAY AFT., JAN. 19, AT 3:30
ROLAND HAYES

SUNDAY AFT., JAN. 26, AT 3:30
RACHMANINOFF

Globe JAN 8

SYMPHONY HALL

BURTON HOLMES
VIVID PICTURIZATION
LONDON
Filmed During Her Glamorous Social Season of 1929
FRIDAY EVE. SATURDAY AFT. JAN. 10-11
Prices $1.50, $1.00, 50c

POST JAN 8

[156]

SYMPHONY HALL

NEXT SUN. JAN. 5 AT 3:30

HEIFETZ

SECOND TUESDAY AFT. CONCERT—TUES., JAN. 7, AT 3 P. M.

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY—Conductor

Program: SCHUMANN'S "Manfred" Overture, and Symphony No. 2. WAGNER'S "Lohengrin Prelude"—Introduction Act III and Prelude Ride of Valkyries—"Die Meistersinger"

SAT. EVE. JAN. 11 AT 8:30

KEDROFF QUARTET

OF RUSSIAN SINGERS

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SUN. AFT. JAN. 12 AT 3:30

JESUS MARIA **SANROMA**

SUN. AFT. JAN. 19 AT 3:30

ROLAND HAYES

BURTON HOLMES

NEW TRAVEL ADVENTURES FOR 1930

5 FRI. EVES. AT 8:15—JAN. 10-11, JAN. 17-18
SAT. MAT. at 2:30—JAN. 24-25, JAN. 31—FEB. 1, FEB. 7-8

LONDON—FRANCE—GERMANY
THE MEDITERRANEAN—VENICE & NORTH ITALY

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Post JAN 1

SYMPHONY HALL

TOMORROW At 3.30

HEIFETZ

SECOND TUESDAY AFT. CONCERT—TUES., JAN. 7, AT 3 P.M.

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY—Conductor

Program: SCHUMANN'S "Manfred" Overture, and Symphony No. 2. WAGNER'S "Lohengrin" Prelude, Introduction Act III and Prelude "Die Meistersinger," "Ride of the Valkyries."

NEXT SAT. EVE. JAN. 11 AT 8.30

KEDROFF QUARTET

OF RUSSIAN SINGERS

Benefit Associate Nursery School. Tickets $1, $1.50, $2, $2.50, $3

NEXT SUN. JAN. 12 At 3.30

JESUS MARIA **SANROMA**

SUN. AFT. JAN. 19 AT 3.30

ROLAND HAYES

SUN. AFT. JAN. 26 AT 3.30

RACHMANINOFF

BURTON HOLMES FRI. EVES.—SAT. AFTS. FROM JAN. 10 to FEB. 8

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TRANS JAN 4

SYMPHONY HALL

TODAY AT 3:30

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GLOBE JAN 5

SYMPHONY HALL

TODAY AT 3:30

HEIFETZ

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TODAY AT 3:30

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SUN. AFT. JAN. 26 AT 3:30

RACHMANINOFF

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HER JAN 6

SYMPHONY HALL

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

POST JAN 13

SYMPHONY HALL

NEXT SUNDAY AT 3:30

ROLAND HAYES

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

HER JAN 13

SYMPHONY HALL

NEXT SUNDAY AT 3.30

ROLAND HAYES

SUNDAY, JAN. 26 at 3.30

RACHMANINOFF

TRANS JAN 13

SYMPHONY HALL

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

GLOBE JAN 13

SYMPHONY HALL

NEXT SUNDAY AT 3:30

ROLAND HAYES

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

POST JAN 13

SYMPHONY HALL

NEXT SUNDAY, AT 3:30

ROLAND HAYES

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

GLOBE JAN 14

SYMPHONY HALL

NEXT SUNDAY at 3:30

ROLAND HAYES

SUNDAY, JAN. 26, at 3:30

RACHMANINOFF

HER JAN 13

SYMPHONY HALL

SUNDAY, JAN. 26 at 3:30

RACHMANINOFF

TRANS JAN 14

SYMPHONY HALL

SUNDAY AT 3.30

HEIFETZ

TRANS JAN 3

SYMPHONY HALL

TOMORROW AT 3:30

HEIFETZ

HER JAN 4

SYMPHONY HALL

TOMORROW AT 3:30

HEIFETZ

GLOBE JAN 4

SYMPHONY HALL

TOMORROW AT 3:30

HEIFETZ

POST JAN 4

SYMPHONY HALL

TOMORROW AT 3:30

HEIFETZ

NEXT SAT. EVE., JAN. 11, AT 8:30

Kedroff Quartet

OF RUSSIAN SINGERS

NEXT SUN., JAN. 12, AT 3:30

Jesus Maria

SANROMA

SUN. AFT., JAN. 19, AT 3:30

ROLAND HAYES

HER JAN 4

SYMPHONY HALL

TOMORROW at 3:30

HEIFETZ

NEXT SUN., JAN. 12, at 3:30

JESUS MARIA

SANROMA

SUN. AFT., JAN. 19, at 3:30

ROLAND HAYES

SUN. AFT., JAN. 26, at 3:30

RACHMANINOFF

Anita Davis-Chase Announces

TRAV JAN 4

SYMPHONY HALL

BURTON HOLMES

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Kedroff Quartet

Of Russian Singers
Benefit: Associate Nursery School

NEXT SUNDAY AT 3:30

JESUS MARIA

SANROMA

SPANISH-AMERICAN PIANIST

SUNDAY AFT., JAN. 19, AT 3:30

ROLAND HAYES

SUNDAY AFT., JAN. 26, AT 3:30

RACHMANINOFF

GLOBE JAN 8

SYMPHONY HALL

BURTON HOLMES

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ROLAND HAYES

SUNDAY AFT., JAN. 26, AT 3:30

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HER JAN 8

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TOMORROW At 8.30

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BURTON HOLMES

TOMORROW

EVENING AT 8:15

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SANROMA

SPANISH-AMERICAN PIANIST

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ROLAND HAYES

SUNDAY AFT., Jan. 26, at 3:30

RACHMANINOFF

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BURTON HOLMES

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RACHMANINOFF

GLOBE JAN 9

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RACHMANINOFF

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SUNDAY AFT., JAN. 26, at 3.30

RACHMANINOFF

TRANS JAN 9

SYMPHONY HALL

BURTON HOLMES

TONIGHT AT 8:15

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SANROMA

SPANISH-AMERICAN PIANIST

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ROLAND HAYES

SUNDAY AFT., Jan. 26, at 3:30

RACHMANINOFF

HER JAN 8

SYMPHONY HALL

BURTON HOLMES

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SUNDAY AFT., Jan. 26, at 3:30

RACHMANINOFF

GLOBE JAN 10

SYMPHONY HALL

BURTON HOLMES

TONIGHT AT 8:15

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POST JAN 11

SYMPHONY HALL

NEXT SUNDAY AT 3:30

ROLAND HAYES

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

GLOBE JAN 15

SYMPHONY HALL

NEXT SUNDAY AT 3:30

ROLAND HAYES

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

HER JAN 15

SYMPHONY HALL

NEXT SUNDAY AT 3:30

ROLAND HAYES

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

POST JAN 15

SYMPHONY HALL

THIS SUNDAY AT 3:30

ROLAND HAYES

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

GLOBE JAN 16

SYMPHONY HALL

THIS SUNDAY AT 3:30

ROLAND HAYES

SUNDAY, JAN. 26, at 3:30

RACHMANINOFF

HER JAN 16

SYMPHONY HALL

BURTON HOLMES

TODAY AT 2:30

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GLOBE JAN 11

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SYMPHONY HALL

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ROLAND HAYES

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[157] TRANS JAN 15

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RACHMANINOFF

Her Jan 8

SYMPHONY HALL

TOMORROW At 3.30

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BURTON HOLMES

TOMORROW

EVENING AT 8:15

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ROLAND HAYES

SUNDAY AFT., Jan. 26, at 3:30

RACHMANINOFF

Globe Jan 6

SYMPHONY HALL

BURTON HOLMES

TOMORROW

EVENINGS AT 8:15

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RACHMANINOFF

Jos Jan 9

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Trans Jan 9

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THIS SUNDAY AT 3:30

JESUS MARIA

SANROMA

SPANISH-AMERICAN PIANIST

SUNDAY AFT., Jan. 19, at 3:30

ROLAND HAYES

SUNDAY AFT., Jan. 26, at 3:30

RACHMANINOFF

Her Jan 8

SYMPHONY HALL

BURTON HOLMES

TONIGHT AT 8:15

ALSO TOMORROW AFT., 2:30

REVEALING TRAVEL REVUE

LONDON

Filmed During Her Glamorous Social Season of 1929

PRICES $1.50, $1.00, 50c

THIS SATURDAY AT 8:30

Kedroff Quartet

OF RUSSIAN SINGERS

Benefit: Associate Nursery School

THIS SUNDAY AT 3:30

JESUS MARIA

SANROMA

SPANISH-AMERICAN PIANIST

SUNDAY AFT., Jan. 19, at 3:30

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Globe Jan 10

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SPANISH-AMERICAN PIANIST

Jos Jan 11

SYMPHONY HALL

NEXT SUNDAY AT 3:30

ROLAND HAYES

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

Globe Jan 15

SYMPHONY HALL

NEXT SUNDAY AT 3:30

ROLAND HAYES

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

Her Jan 15

SYMPHONY HALL

NEXT SUNDAY AT 3:30

ROLAND HAYES

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

Trans Jan 10

SYMPHONY HALL

THIS SUNDAY AT 3:30

ROLAND HAYES

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

Globe Jan 16

SYMPHONY HALL

THIS SUNDAY AT 3:30

ROLAND HAYES

SUNDAY, JAN. 26, AT 3:30

RACHMANINOFF

Her Jan 16

SYMPHONY HALL

BURTON HOLMES

Friday Eve.—Saturday Aft.

MOTORING THRU

FRANCE

GLORIOUSLY PICTURED COLOR and MOTION

Prices $1.50, $1.00, 50c

NEXT SUNDAY at 3.30

ROLAND HAYES

SUNDAY, JAN. 26 at 3.30

RACHMANINOFF

[157] Trans Jan 15

SYMPHONY HALL

BURTON HOLMES

TOMORROW At 8.15, Sat. Aft., 2.30

MOTORING THRU

FRANCE

From the Pyrenees to Normandy and Brittany

GLORIOUSLY PICTURED COLOR and MOTION

Prices $1.50, $1.00, 50c

THIS SUNDAY at 3.30

ROLAND HAYES

SUNDAY, JAN. 26 at 3.30

RACHMANINOFF

SYMPHONY HALL
TOMORROW AT 3.30
JESUS MARIA
SANROMA
SPANISH-AMERICAN PIANIST
BURTON HOLMES
NEXT FRI. EVE. SAT. MAT.
MOTORING THROUGH
FRANCE
A PICTURED EPIC OF THE OPEN ROAD
Tickets $1.50, $1.00, 50c
NEXT SUNDAY AT 3.30
ROLAND HAYES
SUNDAY AFT., JAN. 26, AT 3.30
RACHMANINOFF

TRANS JAN 11

SYMPHONY HALL
TODAY AT 3:30
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SANROMA
SPANISH-AMERICAN PIANIST
BURTON HOLMES
NEXT FRI. EVE. SAT. AFT.
MOTORING THRU
FRANCE
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Tickets $1.50, $1.00, 50c
NEXT SUNDAY AT 3:30
ROLAND HAYES
SUNDAY AFT., JAN. 26, AT 3:30
RACHMANINOFF

GLOBE JAN 12

SYMPHONY HALL
TODAY AT 3:30
JESUS MARIA
SANROMA
SPANISH-AMERICAN PIANIST
BURTON HOLMES
NEXT FRI. EVE. SAT. MAT.
MOTORING THRU
FRANCE
A PICTURED EPIC OF THE OPEN ROAD
Tickets $1.50, $1.00, 50c
NEXT SUNDAY AT 3:30
ROLAND HAYES
SUNDAY AFT., JAN. 26, AT 3:30
RACHMANINOFF

POST JAN 12

SYMPHONY HALL
TODAY AT 3:30
JESUS MARIA
SANROMA
SPANISH-AMERICAN PIANIST
BURTON HOLMES
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HER JAN 11

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BURTON HOLMES
TONIGHT At 8:15
Tomorrow, Sat. Aft., 2:30
MOTORING THRU
FRANCE
From the Pyrenees to Normandy and Brittany
GLORIOUSLY PICTURED
COLOR and MOTION
Prices $1.50, $1.00 and 50c
SUNDAY AT 3:30
ROLAND HAYES
SUNDAY, JAN. 26, AT 3:30
RACHMANINOFF

HER JAN 17

SYMPHONY HALL
BURTON HOLMES
TONIGHT At 8:15
Tomorrow, Sat. Aft., 2:30
MOTORING THRU
FRANCE
From the Pyrenees to Normandy and Brittany
GLORIOUSLY-PICTURED
COLOR and MOTION
Prices $1.50, $1.00 and 50c
SUNDAY AT 3:30
ROLAND HAYES
SUNDAY, JAN. 26, AT 3:30
RACHMANINOFF

GLOBE JAN 17

SYMPHONY HALL
BURTON HOLMES
TONIGHT At 8:15
Tomorrow, Sat. Aft., 2:30
MOTORING THRU
FRANCE
From the Pyrenees to Normandy and Brittany
GLORIOUSLY PICTURED
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Sunday at 3:30
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Sunday, Jan. 26, at 3:30
RACHMANINOFF

POST JAN 17

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BURTON HOLMES
TODAY AT 2:30
MOTORING THRU
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GLORIOUSLY PICTURED
COLOR and MOTION
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ROLAND HAYES
Sunday, Jan. 26, at 3:30
RACHMANINOFF

POST JAN 18

SYMPHONY HALL
BURTON HOLMES
TODAY AT 2:30
MOTORING THRU
FRANCE
From the Pyrenees to Normandy and Brittany
GLORIOUSLY PICTURED
COLOR and MOTION
Prices $1.50, $1.00 and 50c
TOMORROW AT 3:30
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SUNDAY, JAN. 26, at 3:30
RACHMANINOFF

GLOBE JAN 18

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BURTON HOLMES
TODAY At 2:30
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ROLAND HAYES
SUNDAY, JAN. 26, AT 3:30
RACHMANINOFF

HER JAN 18

SYMPHONY HALL
SUNDAY at 3.30
ROLAND HAYES
SUNDAY, JAN. 26, at 3.30
RACHMANINOFF

TRANS JAN 17

SYMPHONY HALL
TOMORROW AT 3:30
ROLAND HAYES
BURTON HOLMES
NEXT FRIDAY EVE. SATURDAY AFT.
Present-Day Travel in
Germany
All in Color and Motion
JUST LIKE BEING THERE
Popular Prices, 50c to $1.50
NEXT SUNDAY AT 3:30
Rachmaninoff

MONITOR JAN 18

SYMPHONY HALL
TODAY AT 3:30
ROLAND HAYES
BURTON HOLMES
NEXT FRIDAY EVE. SATURDAY AFT.
Present-Day Travel in
GERMANY
All in Color and Motion
JUST LIKE BEING THERE
Popular Prices, 50c to $1.50
NEXT SUNDAY AT 3:30
RACHMANINOFF

HER JAN 19

SYMPHONY HALL
TODAY AT 3:30
ROLAND HAYES
BURTON HOLMES
NEXT FRIDAY EVE. SATURDAY AFT.
Present-Day Travel in
GERMANY
All in Color and Motion
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RACHMANINOFF

GLOBE JAN 19

SYMPHONY HALL
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SYMPHONY HALL
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Present-Day Travel in
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Popular Prices, 50c to $1.50
SUNDAY, JAN. 26, AT 3.30
RACHMANINOFF
TUES., JAN. 28—WED., JAN. 29
At 4 O'Clock
YOUNG PEOPLE'S CONCERTS
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor

TRANS JAN 18

SYMPHONY HALL
NEXT SUNDAY at 3.30
RACHMANINOFF

TRANS JAN 20

SYMPHONY HALL
NEXT SUNDAY AT 3:30
RACHMANINOFF

HER, JAN 20

SYMPHONY HALL
NEXT SUNDAY AT 3:30
RACHMANINOFF

HER JAN 21

SYMPHONY HALL
NEXT SUNDAY at 3.30
RACHMANINOFF

TRANS JAN 21

SYMPHONY HALL
NEXT SUNDAY AT 3:30
RACHMANINOFF

GLOBE JAN 21

SYMPHONY HALL
SUNDAY AT 3:30
RACHMANINOFF

AMER JAN 22

SYMPHONY HALL
SUNDAY at 3.30
RACHMANINOFF

TRANS JAN 22

SYMPHONY HALL
NEXT SUNDAY AT 3:30
RACHMANINOFF

POST JAN 21

SYMPHONY HALL
NEXT SUNDAY at 3:30
RACHMANINOFF

GLOBE JAN 22

SYMPHONY HALL
THIS SUNDAY AT 3:30
RACHMANINOFF

POST JAN 23

SYMPHONY HALL
THIS SUNDAY AT 3:30
RACHMANINOFF

HER JAN 23

SYMPHONY HALL
THIS SUNDAY AT 3:30
RACHMANINOFF

GLOBE JAN 23

SYMPHONY HALL
SUNDAY at 3.30
RACHMANINOFF

TRANS JAN 24

SYMPHONY HALL
BURTON HOLMES
Tomorrow Eve.
ALSO SATURDAY AFT.
Germany
All in Color and Motion
JUST LIKE BEING THERE
Popular Prices, 50c to $1.50
THIS SUNDAY AT 3:30
Rachmaninoff

MON JAN 23

[158]

SYMPHONY HALL
TOMORROW AT 3.30
JESUS MARIA
SANROMA
SPANISH-AMERICAN PIANIST
BURTON HOLMES
NEXT FRI. EVE. SAT. MAT.
MOTORING THROUGH
FRANCE
A PICTURED EPIC OF THE OPEN ROAD
Tickets $1.50, $1.00, 50c
NEXT SUNDAY AT 3.30
ROLAND HAYES
SUNDAY AFT., JAN. 26, AT 3.30
RACHMANINOFF

TRANS JAN 11

SYMPHONY HALL
TODAY AT 3:30
JESUS MARIA
SANROMA
SPANISH-AMERICAN PIANIST
BURTON HOLMES
NEXT FRI. EVE. SAT. AFT.
MOTORING THRU
FRANCE
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NEXT SUNDAY AT 3:30
ROLAND HAYES
SUNDAY AFT., JAN. 26, AT 3:30
RACHMANINOFF

GLOBE JAN 12

SYMPHONY HALL
TODAY AT 3:30
JESUS MARIA
SANROMA
SPANISH-AMERICAN PIANIST
BURTON HOLMES
NEXT FRI. EVE. SAT. MAT.
MOTORING THRU
FRANCE
A PICTURED EPIC OF THE OPEN ROAD
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NEXT SUNDAY AT 3:30
ROLAND HAYES
SUNDAY AFT., JAN. 26, AT 3:30
RACHMANINOFF

POST JAN 7

SYMPHONY HALL
TODAY AT 3:30
JESUS MARIA
SANROMA
SPANISH-AMERICAN PIANIST
BURTON HOLMES
NEXT FRI. EVE. SAT. AFT.
MOTORING THRU
FRANCE
A PICTURED EPIC OF THE OPEN ROAD
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NEXT SUNDAY AT 3:30
ROLAND HAYES
SUNDAY AFT., JAN. 26, AT 3:30
RACHMANINOFF

HER JAN 11

SYMPHONY HALL
BURTON HOLMES
TONIGHT At 8:15
Tomorrow, Sat. Aft., 2:30
MOTORING THRU
FRANCE
From the Pyrenees to Normandy and Brittany
GLORIOUSLY PICTURED
COLOR and MOTION
Prices $1.50, $1.00 and 50c
SUNDAY AT 3:30
ROLAND HAYES
SUNDAY, JAN. 26, AT 3:30
RACHMANINOFF

HER JAN 17

SYMPHONY HALL
BURTON HOLMES
TONIGHT At 8:15
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GLOBE JAN 17

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BURTON HOLMES
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Sunday at 3:30
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Sunday, Jan. 26, at 3:30
RACHMANINOFF

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BURTON HOLMES
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Sunday, Jan. 26, at 3:30
RACHMANINOFF

POST JAN 18

SYMPHONY HALL
BURTON HOLMES
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GLOBE JAN 18

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TOMORROW at 3:30
ROLAND HAYES
SUNDAY, JAN. 26, AT 3:30
RACHMANINOFF

HER JAN 18

SYMPHONY HALL
SUNDAY at 3.30
ROLAND HAYES
SUNDAY, JAN. 26, at 3.30
RACHMANINOFF

TRANS JAN 17

SYMPHONY HALL
TOMORROW AT 3:30
ROLAND HAYES
BURTON HOLMES
NEXT FRIDAY EVE. SATURDAY AFT.
Present-Day Travel in
Germany
All in Color and Motion
JUST LIKE BEING THERE
Popular Prices, 50c to $1.50
NEXT SUNDAY AT 3:30
Rachmaninoff

MONITOR JAN 18

SYMPHONY HALL
TODAY AT 3:30
ROLAND HAYES
BURTON HOLMES
NEXT FRIDAY EVE. SATURDAY AFT.
Present-Day Travel in
GERMANY
All in Color and Motion
JUST LIKE BEING THERE
Popular Prices, 50c to $1.50
NEXT SUNDAY AT 3:30
RACHMANINOFF

HER JAN 9

SYMPHONY HALL
TODAY AT 3:30
ROLAND HAYES
BURTON HOLMES
NEXT FRIDAY EVE. SATURDAY AFT.
Present-Day Travel in
GERMANY
All in Color and Motion
JUST LIKE BEING THERE
Popular Prices, 50c to $1.50
NEXT SUNDAY AT 3:30
RACHMANINOFF

GLOBE JAN 9

SYMPHONY HALL
BURTON HOLMES
TODAY At 2:30
MOTORING THRU
FRANCE
From the Pyrenees to Normandy and Brittany
GLORIOUSLY PICTURED
COLOR and MOTION
Prices $1.50, $1.00 and 50c
TOMORROW AT 3:30
ROLAND HAYES
SUNDAY, JAN. 26, at 3:30
RACHMANINOFF

GLOBE JAN 18

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BURTON HOLMES
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TOMORROW at 3:30
ROLAND HAYES
SUNDAY, JAN. 26, AT 3:30
RACHMANINOFF

POST JAN 19

SYMPHONY HALL
NEXT SUNDAY at 3.30
RACHMANINOFF

TRANS JAN 20

SYMPHONY HALL
NEXT SUNDAY AT 3:30
RACHMANINOFF

HER JAN 20

SYMPHONY HALL
NEXT SUNDAY AT 3:30
RACHMANINOFF

GLOBE JAN 21

SYMPHONY HALL
NEXT SUNDAY AT 3:30
RACHMANINOFF

POST JAN 21

SYMPHONY HALL
NEXT SUNDAY at 3.30
RACHMANINOFF

TRANS JAN 21

SYMPHONY HALL
SUNDAY AT 3:30
RACHMANINOFF

AMER JAN 22

SYMPHONY HALL
SUNDAY at 3:30
RACHMANINOFF

TRANS JAN 22

SYMPHONY HALL
NEXT SUNDAY AT 3:30
RACHMANINOFF

GLOBE JAN 22

SYMPHONY HALL
THIS SUNDAY AT 3:30
RACHMANINOFF

POST JAN 23

SYMPHONY HALL
THIS SUNDAY AT 3:30
RACHMANINOFF

HER JAN 23

SYMPHONY HALL
THIS SUNDAY AT 3:30
RACHMANINOFF

GLOBE JAN 23

SYMPHONY HALL
SUNDAY at 3.30
RACHMANINOFF

TRANS JAN 24

SYMPHONY HALL
BURTON HOLMES
Tomorrow Eve.
ALSO SATURDAY AFT.
Germany
All in Color and Motion
JUST LIKE BEING THERE
Popular Prices, 50c to $1.50
THIS SUNDAY AT 3:30
Rachmaninoff

MON JAN 23

SYMPHONY HALL
TODAY AT 3:30
ROLAND HAYES
BURTON HOLMES
NEXT FRIDAY EVE. SATURDAY AFT.
Present-Day Travel in
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All in Color and Motion
JUST LIKE BEING THERE
Popular Prices, 50c to $1.50
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RACHMANINOFF

POST JAN 19

SYMPHONY HALL
TOMORROW AT 3.30
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YOUNG PEOPLE'S
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Dr. SERGE KOUSSEVITZKY, Conductor

TRANS JAN 18

SYMPHONY HALL
NEXT SUNDAY AT 3:30
RACHMANINOFF

GLOBE JAN 20

SYMPHONY HALL
NEXT SUNDAY AT 3:30
RACHMANINOFF

POST JAN 20

SYMPHONY HALL

BURTON HOLMES

TONIGHT AT 8:15

ALSO TOMORROW AFT., 2:30
REVEALING TRAVEL REVUE

GERMANY

All in Color and Motion
Popular Prices, 50c to $1.50

SUNDAY at 3:30

RACHMANINOFF

HER JAN 24

SYMPHONY HALL

BURTON HOLMES

TONIGHT AT 8:15

ALSO TOMORROW AFT., 2:30
REVEALING TRAVEL REVUE

GERMANY

All in Color and Motion
Popular Prices, 50c to $1.50

SUNDAY AT 3:30

RACHMANINOFF

GLOBE JAN 24

SYMPHONY HALL

BURTON HOLMES

TONIGHT AT 8:15

ALSO TOMORROW AFT., 2:30
REVEALING TRAVEL REVUE

GERMANY

All in Color and Motion
Popular Prices, 50c to $1.50

SUNDAY AT 3:30

RACHMANINOFF

POST JAN. 24

SYMPHONY HALL

BURTON HOLMES

TODAY AT 2.30

REVEALING TRAVEL REVUE

GERMANY

All in Color and Motion
Popular Prices, 50c to $1.50

SUNDAY at 3:30

RACHMANINOFF

HER JAN 25

SYMPHONY HALL

BURTON HOLMES

TODAY AT 2:30

REVEALING TRAVEL REVUE

GERMANY

All in Color and Motion
Popular Prices, 50c to $1.50

SUNDAY at 3:30

RACHMANINOFF

GLOBE JAN 25

SYMPHONY HALL

BURTON HOLMES

TODAY AT 2:30

REVEALING TRAVEL REVUE

GERMANY

All in Color and Motion
Popular Prices, 50c to $1.50

SUNDAY at 3:30

RACHMANINOFF

2-25 JAN 25

SYMPHONY HALL

TOMORROW AT 3:30 — **RACHMANINOFF**

SUNDAY FEB. 2 AT 3:30 — **ZIMBALIST** VIOLIN

SUN. AFT FEB. 23 AT 3:30 — **HOMER** WITH HER DAUGHTER AND **Mme. MELIUS**

BRAHMS FESTIVAL MARCH 23-24-25-26

The Orchestral, Choral and Chamber Music of Johannes Brahms

Boston Symphony Orchestra

DR. SERGE KOUSSEVITZKY—Conductor
HARVARD and RADCLIFFE CHORUSES
DR. A. T. DAVISON
ARTUR SCHNABEL, PIANO — G. WALLACE WOODWORTH, MARGARET MATZENAUER, MEZZO-SOPRANO
FRASER GANGE, BARITONE — JEANNETTE VREELAND, SOPRANO — BURGIN QUARTET

Subscription tickets, 4 Concerts, $5, $8, $10, $12. NOW at Symphony Hall

TRAV JAN 25

SYMPHONY HALL

TOMORROW AT 3:30 — **RACHMANINOFF**

FRIDAY EVE., JAN. 31, AT 8.15—SAT. MAT., FEB. 1, AT 2:30

BURTON HOLMES | **MEDITERRANEAN CRUISE** AND **4 BALKAN CAPITALS**

Revealing Pictures—Color and Motion. Tickets 50c to $1.50.

SUN. AFT. FEB. 16 AT 3:30 — **ZIMBALIST** VIOLIN

SUN. AFT. FEB. 23 AT 3:30 — **HOMER** With Her Daughter AND **Mme. MELIUS**

BRAHMS FESTIVAL MARCH 23-24-25-26

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Boston Symphony Orchestra

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HARVARD and RADCLIFFE CHORUSES
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FRASER GANGE, BARITONE — JEANNETTE VREELAND, SOPRANO — BURGIN QUARTET

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MONITOR JAN 25

SYMPHONY HALL

BURTON HOLMES

TODAY at 8:15
SATURDAY AFT. at 2:30

CRUISING THE
MEDITERRANEAN
WITH A PICTURE SURVEY
THE BALKAN CAPITALS
REVEALING PICTURES
COLOR and MOTION
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TRAV JAN 30

SYMPHONY HALL

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POST FEB 1

[159]

SYMPHONY HALL

BURTON HOLMES

TONIGHT AT 8:15

ALSO TOMORROW AFT., 2:30
REVEALING TRAVEL REVUE

GERMANY

All in Color and Motion
Popular Prices, 50c to $1.50

SUNDAY at 3:30

RACHMANINOFF

HER JAN 24

SYMPHONY HALL

BURTON HOLMES

TONIGHT AT 8:15

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REVEALING TRAVEL REVUE

GERMANY

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SUNDAY AT 3:30

RACHMANINOFF

GLOBE JAN 24

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BURTON HOLMES

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GERMANY

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RACHMANINOFF

POST JAN. 24

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2-15 JAN 25

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and the Mountains of

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3rd Tues. Aft. Concert, Feb. 11, at 3 P.M.

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

SCHUBERT'S Overture to "Rosamunde" and "Unfinished Symphony"

STRAUSS' "Death and Transfiguration" and "Till Eulenspiegel"

SUN. AFT., FEB. 16, AT 3.30

ZIMBALIST VIOLIN

TUES. EVE., FEB. 18, at 8.15

MAXIM **KAROLIK** TENOR

Formerly of the Theatre 'Music Drama' of Petrograd. TICKETS $1.00 to $2.50

Benefit Prendergast Preventorium, Mattapan

SUN. AFT., FEB. 23, AT 3.30

HOMER With Her **DAUGHTER** AND **Mme. MELIUS**

SUN. AFT., MAR. 9, AT 3.30

HOROWITZ

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ZIMBALIST VIOLIN

THURS., FEB. 20 AT 8:15

DEBATE

"Shall the Baby Volstead Act Be Repealed?"

Boston College—Yes VS. **Harvard—No**

Tickets Now—50c, $1.00, $1.50

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FEB. 8, at 8:15

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Tickets Now—50c, $1.00, $1.50

SUN. AFT. FEB. 23 AT 3:30

HOMER With Her **DAUGHTER** AND **Mme. MELIUS**

BRAHMS FESTIVAL MARCH 23-24-25-26

Orchestral—Choral—Soloists

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

Subscription $8, $10, $12

SYMPHONY HALL

LAST TIMES

BURTON HOLMES

REVEALING PICTURES

NEXT FRIDAY EVE. SATURDAY AFT.

VENICE

and the Mountains of

NORTH ITALY

All in Color and Motion

JUST LIKE BEING THERE

Popular Prices, 50c to $1.50

THIRD TUES. AFT. CONCERT FEBRUARY 11 AT 3 P. M.

Boston Symphony ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Cond.

Schubert's Overture to "Rosamunde" and "Unfinished Symphony."

Strauss' "Death and Transfiguration" and "Till Eulenspiegel."

SUNDAY AFT., FEB. 16, AT 3:30

ZIMBALIST VIOLIN

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Brahms Festival MARCH 23-24-25-26

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MON FEB 1

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ZIMBALIST VIOLIN

TUES. EVE., FEB. 18, at 8:15

MAXIM

KAROLIK

TENOR

Formerly of the Theatre 'Music Drama' of Petrograd

TICKETS $1.00 to $2.50

Benefit Prendergast Preventorium, Mattapan

SUN. AFT. FEB. 23 AT 3:30

HOMER With Her **DAUGHTER** AND **Mme. MELIUS**

SUN. AFT., MAR. 9, at 3:30

HOROWITZ

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A D V

SYMPHONY HALL

EXTRA BURTON HOLMES

SATURDAY NIGHT

FEB. 8, at 8:15

Combining the Gist of His

"LONDON"

And Most Beautiful Visions of His

"FRANCE"

Tickets Now on Sale

HER FEB 2

SYMPHONY HALL

EXTRA BURTON HOLMES

SATURDAY NIGHT

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TRANS-FEB 3 [160]

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EXTRA BURTON HOLMES

SATURDAY NIGHT

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GLOBE FEB 3

SYMPHONY HALL

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BOSTON COLLEGE—YES vs. HARVARD—NO

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TRANS FEB 1

POST FEB

SYMPHONY HALL
EXTRA
BURTON HOLMES
SATURDAY NIGHT
FEB. 8, at 8:15
Combining the Gist of His
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"FRANCE"
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POST FEB 6

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TUES., FEB. 25, at 8.15
ARTHUR C
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Center
Tickets $1, $1.50, $2, $2.50

TRANS FEB 5

SYMPHONY HALL
LAST TIMES
BURTON HOLMES
REVEALING PICTURES
TOMORROW at 8:15
SATURDAY AFT. at 2:30
VENICE
and the Mountains of
NORTH ITALY
Including a Different and More Thrilling New
ALPINE CLIMB
By BRADFORD WASHBURN
EXTRA
SATURDAY NIGHT
FEB. 8 at 8:15
LONDON
AND
FRANCE

TRANS FEB 6

SYMPHONY HALL
SUN. AFT., FEB. 16, AT 3.30
ZIMBALIST
VIOLIN

TRANS FEB 11

SYMPHONY HALL
EXTRA
BURTON HOLMES
SATURDAY NIGHT
FEB. 8, at 8:15
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And Most Beautiful Visions of His
"FRANCE"
Tickets Now on Sale

H & R FEB 6

SYMPHONY HALL
LAST TIMES
Burton Holmes
TONIGHT at 8:15
TOMORROW at 2:30
VENICE
and the Mountains of
NORTH ITALY
Including a Different and More Thrilling New
ALPINE CLIMB
By BRADFORD WASHBURN
EXTRA
SATURDAY NIGHT
FEB. 8 at 8:15
LONDON
AND
FRANCE

POST FEB 7

SYMPHONY HALL
LAST TIMES
BURTON HOLMES
TONIGHT at 8:15
TOMORROW at 2:30
VENICE
and the Mountains of
NORTH ITALY
Including a Different and More Thrilling New
ALPINE CLIMB
By BRADFORD WASHBURN
EXTRA
SATURDAY NIGHT
FEB. 8 at 8:15
LONDON
AND
FRANCE
SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
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Benefit Prendergast Preventorium, Mattapan

HER FEB 7

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LAST TIMES
Burton Holmes
TONIGHT at 8:15
TOMORROW at 2:30
VENICE
and the Mountains of
NORTH ITALY
Including a Different and More Thrilling New
ALPINE CLIMB
By BRADFORD WASHBURN
EXTRA
SATURDAY NIGHT
FEB. 8 at 8:15
LONDON
AND
FRANCE

MON FEB 7

SYMPHONY HALL
LAST TIMES
BURTON HOLMES
TODAY 2:30
VENICE
and the Mountains of
NORTH ITALY
Including a Different and More Thrilling New
ALPINE CLIMB
By BRADFORD WASHBURN
TONIGHT at 8:15
The Big Moments In a Visit to
LONDON
AND
FRANCE
COLOR and MOTION
Prices: $1.50, $1.00, 50c

HER FEB 8

SYMPHONY HALL
LAST TIMES
BURTON HOLMES
TODAY 2:30
VENICE
and the Mountains of
NORTH ITALY
Including a Different and More Thrilling New
ALPINE CLIMB
By BRADFORD WASHBURN
TONIGHT at 8:15
The Big Moments in a Visit to
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AND
FRANCE
COLOR and MOTION
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GLOBE FEB 9

SYMPHONY HALL
LAST TIMES
Burton Holmes
TODAY 2:30
VENICE
and the Mountains of
NORTH ITALY
Including a Different and More Thrilling New
ALPINE CLIMB
By BRADFORD WASHBURN
TONIGHT 8:15
THE BIG MOMENTS IN A VISIT TO
LONDON
AND
FRANCE
COLOR and MOTION
Prices $1.50, $1.00 and 50c

POST FEB 8

SYMPHONY HALL
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BURTON HOLMES
TONIGHT at 8:15
TOMORROW at 2:30
VENICE
and the Mountains of
NORTH ITALY
Including a Different and More Thrilling New
ALPINE CLIMB
By BRADFORD WASHBURN
EXTRA
SATURDAY NIGHT
FEB. 8 at 8:15
LONDON
AND
FRANCE

GLOBE FEB 7

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BOSTON SYMPHONY
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HOMER With Her DAUGHTER
AND Mme. MELIUS
TUES., FEB. 25, at 8.15
ARTHUR C
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Center
Tickets $1, $1.50, $2, $2.50
SUN. AFT., MAR. 9, at 3.30
HOROWITZ
MARCH 23, 24, 25, 26
BRAHMS FESTIVAL
Tickets at Automatic Subscription Board in Lobby

TRANS FEB 8

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FEB. 11 AT 3 P. M.
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VIOLIN

GLOBE FEB 11

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SUN. AFT., MAR. 9, at 3:30
HOROWITZ

HOV FEB 9

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FEB. 8, at 8:15
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TRANS FEB 6

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FRANCE
COLOR and MOTION
Prices $1.50, $1.00 and 50c

POST FEB 9

SYMPHONY HALL
SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN

TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre 'Music Drama' of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan

HER FEB 11 [161]

SYMPHONY HALL
LAST TIMES
BURTON HOLMES
TONIGHT at 8:15
TOMORROW at 2:30
VENICE
and the Mountains of
NORTH ITALY
Including a Different and More Thrilling New
ALPINE CLIMB
By BRADFORD WASHBURN
EXTRA
SATURDAY NIGHT
FEB. 8 at 8:15
LONDON
AND
FRANCE

GLOBE FEB 7

SYMPHONY HALL
LAST TIMES
BURTON HOLMES
TODAY AT 2.30
VENICE
and the Mountains of
NORTH ITALY
Including a Different and More Thrilling New
ALPINE CLIMB
By BRADFORD WASHBURN
TONIGHT AT 8.15
The Big Moments in a Visit to
LONDON
AND
FRANCE
COLOR AND MOTION
Prices $1.50, $1.00, 50c

3rd Tues. Aft. Concert, Feb. 11, at 3 P.M.
BOSTON SYMPHONY
ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
SCHUBERT'S Overture, Ballet "Rosamunde" and "Unfinished Symphony"
STRAUSS "Death and Transfiguration" and "Till Eulenspiegel"

SUN. AFT., FEB. 16, AT 3.30
ZIMBALIST
VIOLIN

TUES. EVE., FEB. 18, at 8.15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre 'Music Drama' of Petrograd. TICKETS $1.00 to $2.50
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SUN. AFT., FEB. 23, AT 3,30
HOMER With Her DAUGHTER
AND Mme. MELIUS

TUES., FEB. 25, at 8.15
ARTHUR C
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Center
Tickets $1, $1.50, $2, $2.50

SUN. AFT., MAR. 9, at 3.30
HOROWITZ

MARCH 23, 24, 25, 26
BRAHMS FESTIVAL
Tickets at Automatic Subscription Board in Lobby

TRANS FEB 5

SYMPHONY HALL
3RD TUES. AFT. CONCERT
FEB. 11 AT 3 P. M.
BOSTON SYMPHONY
ORCHESTRA
Dr. SERGE KOUSSEVITSKY, Conductor
SCHUBERT'S Overture and Ballet "Rosamunde" and "Unfinished Symphony."
STRAUSS' "Death and Transfiguration" and "Till Eulenspiegel."

SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN

TUES. EVE., FEB. 18; AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre 'Music Drama' of Petrograd
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SUN. AFT. FEB. 23 AT 3:30
HOMER With Her DAUGHTER
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Growth of Flowers in Colored Motion Pictures
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Tickets $1, $1.50, $2, $2.50

SUN. AFT., MAR. 9, AT 3:30
HOROWITZ

MON FEB 8

SYMPHONY HALL
SUN. AFT., FEB. 16 AT 3:30
ZIMBALIST
VIOLIN

GLOBE FEB 11

SYMPHONY HALL
3rd Tues. Aft. Concert Feb. 11 at 3 P.M.
BOSTON SYMPHONY
ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
SCHUBERT'S Overture—Ballet, "Rosamunde" and "Unfinished Symphony"
STRAUSS' "Death and Transfiguration" and "Till Eulenspiegel"

SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN

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SUN. AFT. FEB. 23 AT 3:30
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SUN. AFT., MAR. 9, at 3:30
HOROWITZ

MARCH 23-24-25-26
BRAHMS FESTIVAL
Tickets at Automatic Subscription Board in Lobby

HER FEB 9

SYMPHONY HALL
3rd Tues. Aft. Concert Feb. 11 at 3 P.M.
BOSTON SYMPHONY
ORCHESTRA
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SCHUBERT'S Overture—Ballet "Rosamunde" and "Unfinished Symphony"
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HOROWITZ

GLOBE FEB 1

SYMPHONY HALL
3rd Tues. Aft. Concert Feb. 11 at 3 P.M.
BOSTON SYMPHONY
ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
SCHUBERT'S Overture-Ballet "Rosamunde" and "Unfinished Symphony"
STRAUSS' "Death and Transfiguration" and "Till Eulenspiegel"

SUN. AFT. FEB. 16, AT 3:30
ZIMBALIST
VIOLIN

SUN. AFT., FEB. 23, AT 3:30
HOMER With Her DAUGHTER
AND Mme. MELIUS

SUN. AFT., MAR. 9, at 3:30
HOROWITZ

MON FEB 9

TIGHT BINDING

SYMPHONY HALL
Concert Feb. 11 at 3 P.M.
SYMPHONY
CHESTRA
SSEVITZKY, Conductor
Overture—Ballet "Rosa-
"Unfinished Symphony"
th and Transfiguration"
lenspiegel"
T. FEB. 16 AT 3:30
BALIST
VIOLIN
E., FEB. 18, at 8:15
MAXIM
ROLIK
TENOR
Theatre 'Music Drama' of Petrograd
TS $1.00 to $2.50
rgast Preventorium, Mattapan
FEB. 23 AT 3:30
With Her DAUGHTER
me. MELIUS
FEB. 25, at 8:15
RTHUR C.
LSBURY
les in Nature"
wers in Colored Motion Pictures
Norfolk House Centre
$1, $1.50, $2, $2.50
., MAR. 9, at 3:30
ROWITZ
CH 23-24-25-26
MS FESTIVAL
Automatic Subscription
oard in Lobby
FEB 9

SYMPHONY HALL
Concert Feb. 11 at 3 P.M.
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SSEVITZKY, Conductor
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KAROLIK
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Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
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SUN. AFT. FEB. 23 AT 3:30
HOMER With Her DAUGHTER AND Mme. MELIUS
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
SUN. AFT., MAR. 9, at 3:30
HOROWITZ
Post FEB 9

SYMPHONY HALL
NEXT SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre 'Music Drama' of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
SUN AFT., FEB. 23 AT 3:30
LOUISE HOMER
WITH HER DAUGHTER AND
LUELLA MELIUS
MARCH 23-24-25-26
Brahms Festival
ES CLOSES THIS WEEK AT
OMATIC SUBSCRIPTION BOARD
GLOBE FEB 12

SYMPHONY HALL
NEXT SUNDAY AT 3:30
IMBALIST
VIOLIN
UES. EVE., FEB. 18, at 8:15
MAXIM
AROLIK
TENOR
rly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
nefit Prendergast Preventorium, Mattapan
SUN. AFT., FEB. 23, AT 3:30
OUISE HOMER
TH HER DAUGHTER AND
UELLA MELIUS
MARCH 23-24-25-26
BRAHMS FESTIVAL
SALE CLOSES THIS WEEK AT
AUTOMATIC SUBSCRIPTION BOARD
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
Post FEB 12

SYMPHONY HALL
NEXT SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
SUN. AFT., FEB. 23, AT 3:30
LOUISE HOMER
With Her DAUGHTER and
LUELLA MELIUS
MARCH 23-24-25-26
BRAHMS FESTIVAL
SALE CLOSES THIS WEEK AT
AUTOMATIC SUBSCRIPTION BOARD
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
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Post FEB 12

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SUN. AFT., FEB. 23 AT 3:30
LOUISE HOMER
With Her DAUGHTER and
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MARCH 23-24-25-26
BRAHMS FESTIVAL
SALE CLOSES THIS WEEK AT
AUTOMATIC SUBSCRIPTION BOARD
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
HER FEB 13

SYMPHONY HALL
NEXT SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
SUN. AFT. FEB. 23 AT 3:30
LOUISE HOMER
With Her DAUGHTER and
LUELLA MELIUS
MARCH 23-24-25-26
BRAHMS FESTIVAL
SALE CLOSES THIS WEEK AT
AUTOMATIC SUBSCRIPTION BOARD
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
HER FEB 15

SYMPHONY HALL
NEXT SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
SUN. AFT. FEB. 23 AT 3:30
LOUISE HOMER
With Her DAUGHTER and
LUELLA MELIUS
MARCH 23-24-25-26
BRAHMS FESTIVAL
SALE CLOSES THIS WEEK at
Automatic Subscription Board
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
HER FEB 12

SYMPHONY HALL
SUN. AFT., FEB. 16, AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
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Growth of Flowers in Colored Motion Pictures
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Tickets $1, $1.50, $2, $2.50
SUN. AFT., FEB. 23, at 3:30
LOUISE HOMER
With Her Daughter, and
LUELLA MELIUS
MARCH 23-24-25-26
BRAHMS FESTIVAL
Sale Closes This Week at
Automatic Subscription Board
TRANS FEB 12

SYMPHONY HALL
TOMORROW AT 3:30
ZIMBALIST
Post FEB 15

SYMPHONY HALL
TOMORROW AT 3:30
ZIMBALIST
GLOBE FEB 15

SYMPHONY HALL
TOMORROW at 3:30
ZIMBALIST
THUR. EVE., FEB. 20, at 8:15
DEBATE
"SHALL THE BABY VOLSTEAD ACT BE REPEALED"
BOSTON COLLEGE—YES
VS.
HARVARD—NO
Tickets 50c, $1.00, $1.50
HER FEB 15

SYMPHONY HALL
TOMORROW AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre 'Music Drama' of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
GLOBE FEB 17

SYMPHONY HALL
TOMORROW, at 8.15
MAXIM
KAROLIK
TENOR
Formerly of the Theater Music Drama of Petrograd.
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
TRANS FEB 17

SYMPHONY HALL
TOMORROW AT 3:30
ZIMBALIST
VIOLIN
NEXT TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theater Music Drama of Petrograd. TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
THURS. EVE., FEB. 20, at 8.15
DEBATE
"Shall the BABY VOLSTEAD ACT BE REPEALED"
BOSTON COLLEGE YES
VS.
HARVARD NO
Tickets 50c, $1.00, $1.50
NEXT SUN., FEB. 23, at 3.30
LOUISE HOMER
WITH HER DAUGHTER AND
LUELLA MELIUS
TUES., FEB. 25, at 8.15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
MARCH 23-24-25-26
Brahms Festival
BRANSON DE COU
and His Dream Pictures
MAR. 8, MAR. 15, MAR. 22, at 2.30
Norway and Sweden
Motoring on Pacific Coast
Canadian Rockies
Sale of Course Tickets Open Mon., Feb. 24
Tickets $3, $2, $1
SUN. AFT., MAR. 2, at 3.30
RICHARD CROOKS
TENOR
SUN. AFT., MAR. 9, at 3.30
HOROWITZ
PIANIST
TRANS FEB 15

SYMPHONY HALL
TOMORROW AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
Post FEB 17

SYMPHONY HALL
TONIGHT AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
NEXT SUN., FEB. 23, AT 3:30
LOUISE HOMER
With Her Daughter and
LUELLA MELIUS
BLOISE FEB 18

SYMPHONY HALL
TOMORROW AT 3:30
ZIMBALIST
VIOLIN
NEXT TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre Music Drama of Petrograd. TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
SUN., FEB. 23, at 3:30
LOUISE HOMER
With Her DAUGHTER and
LUELLA MELIUS
MARCH 23-24-25-26
Brahms Festival
TRAV FEB 15

SYMPHONY HALL
SUN. AFT., FEB. 16, AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre Music Drama of Petrograd. TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
NEXT SUN., FEB. 23 at 3:30
LOUISE HOMER
With Her Daughter and
LUELLA MELIUS
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
MARCH 23-24-25-26
Brahms Festival
BRANSON DE COU
AND HIS
Dream Pictures
Mar. 8, Mar. 15, Mar. 22, at 2:30
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SUN. AFT., MAR. 2, at 3:30
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TENOR
SUN. AFT., MAR. 9, at 3:30
HOROWITZ
PIANIST
MONITOR FEB 15

SYMPHONY HALL
TONIGHT AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
NEXT SUN., FEB. 23, at 3:30
LOUISE HOMER
WITH HER DAUGHTER AND
LUELLA MELIUS
Post FEB 18

SYMPHONY HALL
NEXT SUN. AFT., FEB. 16, at 3.30
ZIMBALIST
SUN. AFT., FEB. 23, at 3.30
LOUISE HOMER
With Her DAUGHTER and
LUELLA MELIUS
TRANS FEB 13

SYMPHONY HALL
TODAY AT 3:30
ZIMBALIST
VIOLIN
NEXT TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre Music Drama of Petrograd. TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
THURS. EVE., FEB. 20, at 8:15
DEBATE
"Shall the Baby Volstead Act Be Repealed"
BOSTON COLLEGE—YES
VS.
HARVARD—NO
Tickets 50c, $1.00, $1.50
NEXT SUN., FEB. 23 at 3:30
LOUISE HOMER
With Her Daughter and
LUELLA MELIUS
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
MARCH 23-24-25-26
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Branson De Cou
AND HIS
Dream Pictures
MAR. 8, MAR. 15, MAR. 22, at 2:30
Norway and Sweden
Motoring on Pacific Coast
Canadian Rockies
Sale of Course Tickets Open Mon. Feb. 24
Tickets $3, $2, $1
SUN. AFT., MAR. 2, at 3:30
Richard Crooks
TENOR
SUN. AFT., MAR. 9, at 3:30
HOROWITZ
PIANIST
Post FEB 16

SYMPHONY HALL
TODAY AT 3:30
ZIMBALIST
VIOLIN
NEXT TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
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Benefit Prendergast Preventorium, Mattapan
THURS. EVE., FEB. 20, at 8:15
DEBATE
"SHALL THE BABY VOLSTEAD ACT BE REPEALED"
BOSTON COLLEGE YES
VS.
HARVARD NO
Tickets 50c, $1.00, $1.50
NEXT SUN., FEB. 23, at 3:30
LOUISE HOMER
With Her DAUGHTER and
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RICHARD CROOKS
TENOR
SUN. AFT., MAR. 9, at 3:30
HOROWITZ
PIANIST

HER FEB 13

1.6

[162]

TIGHT BINDING

SYMPHONY HALL
Concert Feb. 11 at 3 P.M.
N SYMPHONY
CHESTRA
OUSSEVITZKY, Conductor
Overture—Ballet, "Rosa-
"Unfinished Symphony"
ath and Transfiguration"
Eulenspiegel"
T. FEB. 16 AT 3:30
BALIST
VIOLIN
E., FEB. 18, at 8:15
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ROLIK
TENOR
Theatre 'Music Drama' of Petrograd
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FT. FEB. 23 AT 3:30
With Her DAUGHTER
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FEB. 25, at 8:15
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Norfolk House Centre
$1, $1.50, $2, $2.50
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ROWITZ
CH 23-24-25-26
MS FESTIVAL
Automatic Subscription
Board in Lobby
FEB 9

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Concert Feb. 11 at 3 P.M.
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$1.00 TO $2.50
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With Her DAUGHTER
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, $1.50, $2, $2.50
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FEB 9

SYMPHONY HALL
Concert Feb. 11 at 3 P.M.
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USSEVITZKY, Conductor
Overture—Ballet "Rosa-
"Unfinished Symphony"
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T. FEB. 16 AT 3:30
BALIST
VIOLIN
E., FEB. 18, at 8:15
MAXIM
ROLIK
TENOR
atre "Music Drama" of Petrograd
$1.00 TO $2.50
gast Preventorium, Mattapan
FEB. 23 AT 3:30
With Her DAUGHTER
e. MELIUS
EB. 25, at 8:15
THUR C.
LSBURY
s in Nature"
in Colored Motion Pictures
rfolk House Centre
, $1.50, $2, $2.50
MAR. 9, at 3:30
OWITZ
FEB 9

SYMPHONY HALL
3rd Tues. Aft. Concert Feb. 11 at 3 P. M.
BOSTON SYMPHONY
ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
SCHUBERT'S Overture Ballet "Rosamunde" and "Unfinished Symphony"
STRAUSS' "Death and Transfiguration" and "Till Eulenspiegel"
SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
SUN. AFT. FEB. 23 AT 3:30
HOMER With Her DAUGHTER
AND Mme. MELIUS
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
SUN. AFT., MAR. 9, at 3:30
HOROWITZ
POST FEB 9

SYMPHONY HALL
NEXT SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre 'Music Drama' of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
SUN. AFT. FEB. 23 AT 3:30
LOUISE HOMER
WITH HER DAUGHTER AND
LUELLA MELIUS
MARCH 23-24-25-26
Brahms Festival
ES CLOSES THIS WEEK AT
OMATIC SUBSCRIPTION BOARD
GLOBE FEB 11

SYMPHONY HALL
NEXT SUNDAY AT 3:30
IMBALIST
VIOLIN
UES. EVE., FEB. 18, at 8:15
MAXIM
AROLIK
TENOR
rly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
nefit Prendergast Preventorium, Mattapan
SUN. AFT., FEB. 23, AT 3:30
OUISE HOMER
TH HER DAUGHTER AND
UELLA MELIUS
MARCH 23-24-25-26
BRAHMS FESTIVAL
SALE CLOSES THIS WEEK AT
AUTOMATIC SUBSCRIPTION BOARD
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
POST FEB 12

SYMPHONY HALL
NEXT SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
SUN. AFT. FEB. 23 AT 3:30
LOUISE HOMER
WITH HER DAUGHTER AND
LUELLA MELIUS
MARCH 23-24-25-26
Brahms Festival
ES CLOSES THIS WEEK AT
OMATIC SUBSCRIPTION BOARD
GLOBE FEB 11

SYMPHONY HALL
NEXT SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
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TUES. EVE., FEB. 18, at 8:15
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SUN. AFT., FEB. 23, AT 3:30
LOUISE HOMER
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MARCH 23-24-25-26
BRAHMS FESTIVAL
SALE CLOSES THIS WEEK AT
AUTOMATIC SUBSCRIPTION BOARD
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
POST FEB 17

SYMPHONY HALL
NEXT SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre 'Music Drama' of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
SUN. AFT. FEB. 23 AT 3:30
LOUISE HOMER
With Her DAUGHTER and
LUELLA MELIUS
MARCH 23-24-25-26
BRAHMS FESTIVAL
SALE CLOSES THIS WEEK AT
AUTOMATIC SUBSCRIPTION BOARD
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
POST FEB 15

SYMPHONY HALL
NEXT SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre 'Music Drama' of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
SUN. AFT. FEB. 23 AT 3:30
LOUISE HOMER
With Her DAUGHTER and
LUELLA MELIUS
MARCH 23-24-25-26
BRAHMS FESTIVAL
SALE CLOSES THIS WEEK AT
AUTOMATIC SUBSCRIPTION BOARD
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
POST FEB 15

SYMPHONY HALL
TOMORROW AT 3:30
ZIMBALIST
SYMPHONY HALL
TOMORROW AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8.15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre 'Music Drama' of Petrograd.
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
THURS. EVE., FEB. 20, at 8.15
DEBATE
"SHALL THE BABY VOLSTEAD ACT BE REPEALED"
BOSTON COLLEGE—YES
VS.
HARVARD—NO
Tickets 50c, $1.00, $1.50
TUES., FEB. 25, at 8.15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Center
Tickets $1, $1.50, $2, $2.50
SUN. AFT., FEB. 23, at 3.30
LOUISE HOMER
WITH HER DAUGHTER AND
LUELLA MELIUS
MARCH 23-24-25-26
Brahms Festival
Sale Closes This Week at
Automatic Subscription Board
TRANS FEB 12

SYMPHONY HALL
TOMORROW AT 3:30
ZIMBALIST
POST FEB 15

SYMPHONY HALL
TOMORROW AT 3:30
ZIMBALIST
GLOBE FEB 15

SYMPHONY HALL
TOMORROW at 3:30
ZIMBALIST
THUR. EVE., FEB. 20, at 8:15
DEBATE
"SHALL THE BABY VOLSTEAD ACT BE REPEALED"
BOSTON COLLEGE—YES
VS.
HARVARD—NO
Tickets 50c, $1.00, $1.50
HER FEB 15

SYMPHONY HALL
TOMORROW AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre 'Music Drama' of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
GLOBE FEB 17

SYMPHONY HALL
TOMORROW, at 8.15
MAXIM
KAROLIK
TENOR
Formerly of the Theater Music Drama of Petrograd. TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
TRANS FEB 17

SYMPHONY HALL
TOMORROW AT 3.30
ZIMBALIST
VIOLIN
NEXT TUES. EVE., FEB. 18, AT 8.15
MAXIM
KAROLIK
TENOR
Formerly of the Theater Music Drama of Petrograd. TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
THURS. EVE., FEB. 20, at 8.15
DEBATE
"Shall the BABY VOLSTEAD ACT BE REPEALED"
BOSTON COLLEGE YES
VS.
HARVARD NO
Tickets 50c, $1.00, $1.50
NEXT SUN., FEB. 23, at 3.30
LOUISE HOMER
WITH HER DAUGHTER AND
LUELLA MELIUS
TUES., FEB. 25, at 8.15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
MARCH 23-24-25-26
Brahms Festival
BRANSON DE COU
and His Dream Pictures
MAR. 8, MAR. 15, MAR. 22, at 2.30
Norway and Sweden
Motoring on Pacific Coast
Canadian Rockies
Sale of Course Tickets Open Mon., Feb. 24
Tickets $3, $2, $1
SUN. AFT., MAR. 2, at 3.30
RICHARD CROOKS
TENOR
SUN. AFT., MAR. 9, at 3.30
HOROWITZ
PIANIST
TRANS FEB 15

SYMPHONY HALL
TOMORROW AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre 'Music Drama' of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
POST FEB 17

SYMPHONY HALL
TONIGHT AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
NEXT SUN., FEB. 23, AT 3:30
LOUISE HOMER
With Her Daughter and
LUELLA MELIUS
GLOBE FEB 18

SYMPHONY HALL
TOMORROW AT 3.30
ZIMBALIST
VIOLIN
NEXT TUES. EVE., FEB. 18, AT 8.15
MAXIM
KAROLIK
TENOR
Formerly of the Theater Music Drama of Petrograd. TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
THURS. EVE., FEB. 20, at 8.15
DEBATE
"Shall the BABY VOLSTEAD ACT BE REPEALED"
BOSTON COLLEGE YES
VS.
HARVARD NO
Tickets 50c, $1.00, $1.50
NEXT SUN., FEB. 23, at 3.30
LOUISE HOMER
WITH HER DAUGHTER AND
LUELLA MELIUS
TUES., FEB. 25, at 8.15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
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MARCH 23-24-25-26
Brahms Festival
BRANSON DE COU
and His Dream Pictures
MAR. 8, MAR. 15, MAR. 22, at 2.30
Norway and Sweden
Motoring on Pacific Coast
Canadian Rockies
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SUN. AFT., MAR. 2, at 3.30
RICHARD CROOKS
TENOR
SUN. AFT., MAR. 9, at 3.30
HOROWITZ
PIANIST
TRANS FEB 15

SYMPHONY HALL
TOMORROW AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre 'Music Drama' of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
POST FEB 17

SYMPHONY HALL
TONIGHT AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
NEXT SUN., FEB. 23, AT 3:30
LOUISE HOMER
With Her Daughter and
LUELLA MELIUS
GLOBE FEB 18

SYMPHONY HALL
TODAY AT 3:30
ZIMBALIST
VIOLIN
NEXT TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre Music Drama of Petrograd. TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
THURS. EVE., FEB. 20, at 8:15
DEBATE
"Shall the Baby Volstead Act Be Repealed"
BOSTON COLLEGE—YES
VS.
HARVARD—NO
Tickets 50c, $1.00, $1.50
NEXT SUN., FEB. 23 at 3:30
LOUISE HOMER
With Her Daughter and
LUELLA MELIUS
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
MARCH 23-24-25-26
Brahms Festival
Branson De Cou
AND HIS
Dream Pictures
MAR. 8, MAR. 15, MAR. 22, at 2:30
Norway and Sweden
Motoring on Pacific Coast
Canadian Rockies
Sale of Course Tickets Open Mon. Feb. 24
Tickets $3, $2, $1
SUN. AFT., MAR. 2, at 3:30
Richard Crooks
TENOR
SUN. AFT., MAR. 9, at 3:30
HOROWITZ
PIANIST
POST FEB 16

SYMPHONY HALL
TODAY AT 3:30
ZIMBALIST
VIOLIN
NEXT TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre Music Drama of Petrograd. TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
THURS. EVE., FEB. 20, at 8:15
DEBATE
"SHALL THE BABY VOLSTEAD ACT BE REPEALED"
BOSTON COLLEGE YES
VS.
HARVARD NO
Tickets 50c, $1.00, $1.50
NEXT SUN., FEB. 23, at 3:30
LOUISE HOMER
With Her DAUGHTER and
LUELLA MELIUS
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
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MARCH 23-24-25-26
Brahms Festival
BRANSON DE COU
AND HIS
Dream Pictures
MAR. 8, MAR. 15, MAR. 22, at 2:30
Norway and Sweden
Motoring on Pacific Coast
Canadian Rockies
Sale of Course Tickets Open Mon. Feb. 24
Tickets $3, $2, $1
SUN. AFT., MAR. 2, at 3:30
RICHARD CROOKS
TENOR
SUN. AFT., MAR. 9, at 3:30
HOROWITZ
PIANIST

SYMPHONY HALL
SUN. AFT., FEB. 16, AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre Music Drama of Petrograd. TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
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MARCH 23-24-25-26
Brahms Festival
BRANSON DE COU
AND HIS
Dream Pictures
MAR. 8, MAR. 15, MAR. 22, at 2:30
Norway and Sweden
Motoring on Pacific Coast
Canadian Rockies
Sale of Course Tickets Open Mon., Feb. 24
Tickets $3, $2, $1
SUN. AFT., MAR. 2, at 3:30
RICHARD CROOKS
TENOR
SUN. AFT., MAR. 9, at 3:30
HOROWITZ
PIANIST
MONITOR FEB 15

SYMPHONY HALL
TONIGHT AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
NEXT SUN., FEB. 23, at 3:30
LOUISE HOMER
WITH HER DAUGHTER AND
LUELLA MELIUS
POST FEB 18

SYMPHONY HALL
NEXT SUN. AFT., FEB. 16, at 3.30
ZIMBALIST
SUN. AFT., FEB. 23, at 3.30
LOUISE HOMER
With Her DAUGHTER and
LUELLA MELIUS
TRANS FEB 13

SYMPHONY HALL
NEXT SUN. AFT., FEB. 16 AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
SUN. AFT. FEB. 23 AT 3:30
LOUISE HOMER
With Her DAUGHTER and
LUELLA MELIUS
MARCH 23-24-25-26
BRAHMS FESTIVAL
SALE CLOSES THIS WEEK AT
AUTOMATIC SUBSCRIPTION BOARD
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
POST FEB 12

SYMPHONY HALL
NEXT SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
SUN. AFT. FEB. 23 AT 3:30
LOUISE HOMER
With Her DAUGHTER and
LUELLA MELIUS
MARCH 23-24-25-26
BRAHMS FESTIVAL
SALE CLOSES THIS WEEK AT
AUTOMATIC SUBSCRIPTION BOARD
TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
HER FEB 13

SYMPHONY HALL
NEXT SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
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SUN. AFT. FEB. 23 AT 3:30
LOUISE HOMER
With Her DAUGHTER and
LUELLA MELIUS
MARCH 23-24-25-26
BRAHMS FESTIVAL
SALE CLOSES THIS WEEK AT
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ARTHUR C.
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POST FEB 12

SYMPHONY HALL
TODAY AT 3:30
ZIMBALIST
VIOLIN
NEXT TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre Music Drama of Petrograd. TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
Thurs. Eve., Feb. 20, at 8:15
DEBATE
"Shall the Baby Volstead Act Be Repealed"
BOSTON COLLEGE—Yes
vs.
HARVARD—No
TICKETS 50c, $1.00, $1.50
NEXT SUN., FEB. 23, at 3:30
LOUISE **HOMER**
With Her Daughter and
LUELLA **MELIUS**
TUES., FEB. 25, AT 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
MARCH 23-24-25-26
Brahms Festival
BRANSON DE COU
AND HIS
Dream Pictures
MAR. 8, MAR. 15, MAR. 22, at 2:30
Norway and Sweden
Motoring on Pacific Coast
Canadian Rockies
Sale of Course Tickets Open Mon. Feb. 24
Tickets $3, $2, $1
SUN. AFT., MAR. 2, at 3:30
RICHARD CROOKS
TENOR
SUN. AFT., MAR. 9, at 3:30
HOROWITZ
PIANIST

Globe Feb 16

SYMPHONY HALL
NEXT SUN. AFT., FEB. 16, at 3:30
ZIMBALIST

SYMPHONY HALL
NEXT SUN. AFT., FEB. 16, at 3.30
ZIMBALIST

Globe Feb 14

SYMPHONY HALL
NEXT SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN

Post Feb 14

SYMPHONY HALL
NEXT SUN. AFT., FEB. 16, AT 3.30
ZIMBALIST
VIOLIN
TUES. EVE., FEB. 18, at 8.15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" of Petrograd
TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan

Globe Feb 14

SYMPHONY HALL
TODAY AT 3:30
LOUISE **HOMER**
With her DAUGHTER and
LUELLA **MELIUS**
Tues., Feb. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
Next Sun., Mar. 2, at 3:30
Richard Crooks
Sun. Aft., Mar. 16, at 3:30
Albert Spalding
March 23-24-25-26
Brahms Festival
Week of Season Sale

Globe Feb 14

SYMPHONY HALL
TODAY AT 3:30
ZIMBALIST
VIOLIN
NEXT TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre Music Drama of Petrograd. TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
NEXT SUN., FEB. 23, at 3:30
LOUISE **HOMER**
With Her DAUGHTER and
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MARCH 23-24-25-26
Brahms Festival
SUN. AFT., MAR. 2, at 3:30
RICHARD CROOKS
TENOR
SUN. AFT., MAR. 9, at 3:30
HOROWITZ
PIANIST

Globe Feb 16

SYMPHONY HALL
THIS SUN., FEB. 23, at 3:30
LOUISE **HOMER**
With Her DAUGHTER and
LUELLA **MELIUS**

Globe Feb 20

TONIGHT AT 8:15
DEBATE—
"SHALL THE BABY VOLSTEAD ACT BE REPEALED"
Boston College—Yes
vs. Harvard—No
TICKETS 50c—1.00—1.50

SYMPHONY HALL
THIS SUN., FEB. 23, at 3:30
LOUISE **HOMER**
With Her DAUGHTER and
LUELLA **MELIUS**

Globe Feb 20

SYMPHONY HALL
THIS SUN., FEB. 23, at 3:30
LOUISE **HOMER**
With her DAUGHTER and
LUELLA **MELIUS**

Post Feb 21

SYMPHONY HALL
THIS SUN., FEB. 23, at 3:30
LOUISE **HOMER**
With Her DAUGHTER and
LUELLA **MELIUS**

Her Feb 21

SYMPHONY HALL
TODAY AT 3:30
LOUISE **HOMER**
With Her Daughter and
LUELLA **MELIUS**
NEXT TUES., FEB. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
NEXT SUN., MAR. 2, at 3:30
RICHARD CROOKS
SUN. AFT., MAR. 9, at 3:30
HOROWITZ
SUN. AFT., MAR. 16, at 3:30
ALBERT SPALDING
MARCH 23-24-25-26
Brahms Festival
Last Week of Season Sale

Post Feb 23

SYMPHONY HALL
TODAY AT 3:30
LOUISE **HOMER**
With her DAUGHTER and
LUELLA **MELIUS**
Tues., Feb. 25, at 8:15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
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Next Sun., Mar. 2, at 3:30
Richard Crooks
Sun. Aft., Mar. 16, at 3:30
Albert Spalding
March 23-24-25-26
Brahms Festival
Week of Season Sale

Globe Feb 14

SYMPHONY HALL
TOMORROW AT 8.15
ARTHUR C.
PILLSBURY
"Miracles in Nature"
Growth of Flowers in Colored Motion Pictures
Benefit Norfolk House Centre
Tickets $1, $1.50, $2, $2.50
TOMORROW at 3 P. M.
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
HANDEL'S—Concerto Gross No. 10
HAYDN—Symphony D Major
TCHAIKOVSKY—"Pathetic Symphony"

Trans Feb 23

SYMPHONY HALL
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ARTHUR C.
PILLSBURY
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RICHARD CROOKS
SUN. AFT., MAR. 16, at 3:30
ALBERT SPALDING
MARCH 23-24-25-26
Brahms Festival
Last Week of Season Sale

Trav Feb 24

SYMPHONY HALL

TOMORROW FEB. 20 AT 8:15	Debate—"Shall the Baby Volstead Act Be Repealed?" BOSTON COLLEGE vs HARVARD "AFFIRMATIVE" "NEGATIVE" TICKETS 50c—1.00—1.50
SUN. AFT. FEB. 23 AT 3:30	**HOMER** WITH HER DAUGHTER AND **MELIUS**

FOURTH TUESDAY AFT. CONCERT—TUES., FEB. 25, AT 3 P. M.
BOSTON SYMPHONY ORCHESTRA
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Program: HANDEL'S—Concerto Grosso No. 10. HAYDN—Symphony D Major
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TUES. EVE. FEB. 25 AT 8:15	**ARTHUR C. PILLSBURY** "MIRACLES IN NATURE" Growth of Flowers in Colored Motion Pictures
SUN. AFT. MAR. 2 AT 3:30	**RICHARD CROOKS**—TENOR

THE LITERARY EVENT OF THE SEASON—SUN., MAR. 2, AT 8:30
HUGH **WALPOLE** vs. THORNTON **WILDER**
Which Throws Greater Light on Experience? Fiction and Drama or History and Biography
Tickets Now at Box Office

BRANSON DeCOU AND HIS FAMOUS **DREAM PICTURES**
MARCH 8 NORWAY AND SWEDEN
MARCH 15 SPRINGTIME MOTORING ON PACIFIC COAST
MARCH 22 CANADIAN ROCKIES
COURSE TICKETS NOW ON SALE—$3, $2, $1

SUN. AFT. MAR. 9 AT 3:30	**HOROWITZ**—PIANO
SUN. AFT. MAR. 16 AT 3:30	**ALBERT SPALDING**—VIOLIN
MARCH 23-24-25-26	**BRAHMS FESTIVAL**

LAST DAYS OF SEASON SALE
Mail orders promptly filled. Checks payable to Symphony Hall

Globe Feb 18

SYMPHONY HALL

TOMORROW AT 8:15	**DEBATE** "SHALL THE BABY VOLSTEAD ACT BE REPEALED?" BOSTON COLLEGE vs. HARVARD (Affirmative) (Negative) Tickets 50c, $1.00, $1.50
THIS SUN. FEB. 23 AT 3:30	**HOMER** WITH HER DAUGHTER AND **MELIUS**

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LAST DAYS OF SEASON SALE
Mail Orders Promptly Filled—Checks Payable to Symphony Hall

Her Feb 19

SYMPHONY HALL
TODAY at 3:30
LOUISE **HOMER**
With Her DAUGHTER and
LUELLA **MELIUS**
TUES., FEB. 25, at 8:15
ARTHUR C.
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SUNDAY, MAR. 2, at 8:30
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HOROWITZ
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Trav Feb 24

SYMPHONY HALL
TODAY AT 3:30
ZIMBALIST
VIOLIN
NEXT TUES. EVE., FEB. 18, at 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre Music Drama of Petrograd. TICKETS $1.00 to $2.50
Benefit Prendergast Preventorium, Mattapan
Thurs. Eve., Feb. 20, at 8:15
DEBATE
"Shall the Baby Volstead Act Be Repealed"
BOSTON COLLEGE—Yes
vs.
HARVARD—No
TICKETS 50c, $1.00, $1.50
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Brahms Festival

BRANSON DE COU
AND HIS
Dream Pictures
MAR. 8, MAR. 15, MAR. 22, at 2:30
Norway and Sweden
Motoring on Pacific Coast
Canadian Rockies
Sale of Course Tickets Open Mon. Feb. 24
Tickets $3, $2, $1

SUN. AFT., MAR. 2, at 3:30
RICHARD CROOKS
TENOR
SUN. AFT., MAR. 9, at 3:30
HOROWITZ
PIANIST

GLOBE FEB 16

SYMPHONY HALL
NEXT SUN. AFT., FEB. 16, at 3:30
ZIMBALIST

HER FEB 14

SYMPHONY HALL
NEXT SUN. AFT., FEB. 16, at 3.30
ZIMBALIST

GLOBE FEB 14

SYMPHONY HALL
NEXT SUN. AFT. FEB. 16 AT 3:30
ZIMBALIST
VIOLIN

Post FEB 14

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PIANIST

HOV FEB 16

SYMPHONY HALL
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HER FEB 20

TONIGHT AT 8:15
DEBATE—
"SHALL THE BABY VOLSTEAD ACT BE REPEALED"
Boston College—Yes
vs. Harvard—No
TICKETS 50c—1.00—1.50

SYMPHONY HALL
THIS SUN., FEB. 23, at 3:30
LOUISE **HOMER**
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LUELLA **MELIUS**

GLOBE FEB 20

SYMPHONY HALL
THIS SUN., FEB. 23, at 3:30
LOUISE **HOMER**
With her DAUGHTER and
LUELLA **MELIUS**

Post FEB 21

SYMPHONY HALL
THIS SUN., FEB. 23, at 3:30
LOUISE **HOMER**
With Her DAUGHTER and
LUELLA **MELIUS**

HER FEB 21

SYMPHONY HALL
TODAY AT 3:30
LOUISE **HOMER**
With Her Daughter and
LUELLA **MELIUS**
NEXT TUES., FEB. 25, at 8:15
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TRANS FEB 24

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TRAV FEB 24

New and Supremely Artistic Travelogs

Spring Season — 1932

Symphony Hall — Boston

BRANSON DE COU

and his

DREAM PICTURES

Three Saturday Matinees

Saturday, March 5th, at 2.30

"FASCINATING EGYPT"

Saturday, March 12th, at 2.30

"SOUTH SEA WONDERLANDS"

(Hawaiian Islands, Samoa, Fiji, Australia, New Zealand, and South Africa)

Saturday, March 19th, at 2.30

"ALASKAN WONDERLANDS"

Sale of Course Tickets Opens Monday, February 15th at Symphony Hall

Lower Floor, Rows A, B, C	COURSE $2.00
Rows D to Z	COURSE $3.00
Rows AA to KK	COURSE $2.00
Rows LL to SS	COURSE $1.00
Entire First Balcony	COURSE $2.00
Entire Second Balcony	COURSE $1.00

Tickets for Single Lectures on sale February 29th
***Reserved Seats* $1.50, $1.00 *and* 50c**

Mail Orders, accompanied by check made payable to SYMPHONY HALL, will receive attention, in the order of receipt, in advance of regular sale, and during regular sale. Tickets will be mailed if order is accompanied by stamped and addressed envelope.

SYNOPSES *of* PROGRAMS

Saturday Matinee, March 5th — "FASCINATING EGYPT"

Cairo, one of the world's most fascinating cities. Palatial hotels and a Tourist's Paradise. The Mouski and interesting life of the bazaars. A visit to the Citadel. Mosque of Mohammed Ali. The story of the Mamelukes. Sultan Hassam. El Azhar, the University Mosque. The Muezzin's Call.

Curious Cairo Jitneys. Veiled Women. The Oriental creed of life. Native Egyptian music. The Oud. The marvelous Cairo Museum. The Mummies of Seti I and Rameses II. Memories of King Tut. The Island of Roda and the Nilometer. Visiting Memphis. The Fallen Colossus. New studies of the Pyramids, most ancient of tombs. The Sphinx as it now appears.

The Valley of the Nile. The wonders of Luxor and the great temples of Karnak. Sunsets on the Nile. The Avenue of Sphinxes. A conception of the original coloring of the Hypostyle Hall. Studies of Karnak as it was in ancient times, and as it is now. How an obelisk was erected.

On the West Bank. The Colossi of Memnon. The Ramesseum. Temple of Queen Hatshepsut. The Famous Valley of the Kings. Tombs of the Pharaohs. Visiting the Tomb of Tut-ankh-amen.

The Pageant of the Nile. Views of the Island of Philae, Assuan and Abu Simbel.

Saturday Matinee, March 12th — "SOUTH SEA WONDERLANDS"

Cruising to the Isles of Enchantment. Arriving at Honolulu. Waikiki Beach and Diamond Head. Splendid hotels. The charm of the tropics. Driving around the Island of Oahu. The Island of Hawaii and the Kilauea Volcano. In eruption. The flaming inner Crater.

Island gems of the South Seas. Samoa and Fiji. Memories of Robert Louis Stevenson at Apia. Suva and some interesting types. Ex-cannibal police who wear skirts.

Glimpses of New Zealand. Rotorua, the Yellowstone of New Zealand. Maori life of today. Down the beautiful Wanganui River. The South Island and its fjords. Milford Sound. Scenic glories of New Zealand.

The Charm of Tasmania. Gorgeous tree ferns. Motoring around the island. Crossing to Melbourne. Great cities and beautiful harbors. The Sidney Zoo. The Blue Mountains and Jenolan Caves of New South Wales. Playful wallabies. Primitive New Guinea. Near the cannibals. Amazing types of Papuans.

East and South Africa. Mombasa and the Island of Zanzibar. The Kruger National Park of South Africa, an immense game reserve. A 4000-mile tour by special train across South Africa. Durban to Johannesburg. The Gold Mines of the Rand. Pretoria. Kimberley and the Diamond Mines. Bulawayo and memories of Cecil Rhodes. Beautiful Capetown and its marine drives. The Cape of Good Hope.

Victoria Falls in Rhodesia, World's Mightiest Cataract.

Saturday Matinee, March 19th — "ALASKAN WONDERLANDS"

A tour of Alaska in the summer of 1931. Prince Rupert and Alert Bay. Interesting Totem Poles. The famous Inside Passage. A thousand mile voyage of infinite charm. Ketchikan and Juneau. Arriving at Skagway. Memories of the Trail of '98. A remarkable series of pictures made during the Gold Rush by photographer Hegge of Skagway. Authentic scenes of the prospectors' almost incredible hardships in mid-winter. Ascending the Chilkoot and White Horse Passes. Building boats at Lake Bennett. Shooting the White Horse Rapids. Lake Atlin, a scenic gem of the North. The story of Ben-my-Chree.

Dawson and the Klondyke. As it is, and as it was in the Gold Rush days. History recorded. Down the Yukon River on the first boat after the 1931 break-up. Ice still running from Lake Le Barge. Bringing the season's first supplies to Fort Yukon and other interesting river settlements. Indians and Huskies. Up the Tanana River. Life on a Mississippi stern-wheeler in the Arctic. The Midnight Sun. Photographic record of its arc from 11 P.M. to 1 A.M. Fairbanks, the metropolis of interior Alaska. Gold Boats and Hydraulic Sluicing. Cold thawing. The famous Alaska Railway. Mt. McKinley National Park. Savage River Camp. The new road to America's highest mountain. 20,000 odd feet of gleaming majesty. A game paradise. Hundreds of snow-white mountain sheep. Picking up a live porcupine.

Motoring across Alaska via the Richardson Highway. Three hundred miles of our Last Frontier. Alaska's "scenic railway", the Copper River Route. Kennicott Copper Mines. The Million Dollar bridge of the "Iron Train" between living glaciers. Icebergs of startling blue. Miles and Childs Glaciers. Cruising in Prince William Sound. The mighty Columbia Glacier. Amazing contrasts. Other glaciers of Alaska. Mt. Fairweather and Mt. St. Elias. Scenery of sublime grandeur. Cloud, shower and sunset studies of the Inside Passage.

Coloring by Augusta A. Heyder of Newark, N. J.

The incidental music for the groups of "Dream Pictures" rendered by the Steinway Duo-Art Reproducing piano and the RCA-Victor Electrola.

Courtesy of M. Steinert and Sons — 162 Boylston Street — Boston

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These and other programs of "Dream Pictures" will be available next season for presentation in private homes, and to clubs and other organizations. For all information, please address:

BRANSON DE COU

213 William Street **East Orange, N. J.**

Opinions

"The pictures were marvels of photography and color. . . . Many of the scenes awoke the enthusiasm of the audience. They certainly surpassed in beauty—one fading into another—any that have been shown here since Mr. De Cou's visit to Boston a year ago. And his talk was delightful. . . . . It is seldom that pictures, talk and music are so deftly joined—talk that seemed suggested at the moment by this or that scene or adventure—to give rounded and unusual entertainment."—*Mr. Philip Hale in the Boston Herald.*

"I shall never forget your lecture at the Willard this fall. It was one of the finest talks on the National Parks I have ever heard. Your lecture, the scenes you presented, your music all combined to give us a wonderful evening."
—*Horace M. Albright, Director, National Park Service.*

"His 'Dream Pictures' reach the level of fine art. Our Art Students and our Faculty received them with equal pleasure and enthusiasm."
—*Mr. Henry Turner Bailey, Director, The Cleveland School of Art.*

"I can't recall when I have enjoyed anything as much as your lecture last week. The effect is as though you were chatting with the audience, and your pictures are simply perfect. It was a wonderful evening for me."
—*David Warfield, one of America's beloved actors.*

"I have seen two of Mr. De Cou's 'tours.' They proved to be as unusual as they were beautiful. He combines a rare talent for selecting lovely and impressive subjects, and offering them with the most perfect musical scores I have ever heard."—*W. Ward Marsh in the Cleveland Plain Dealer.*

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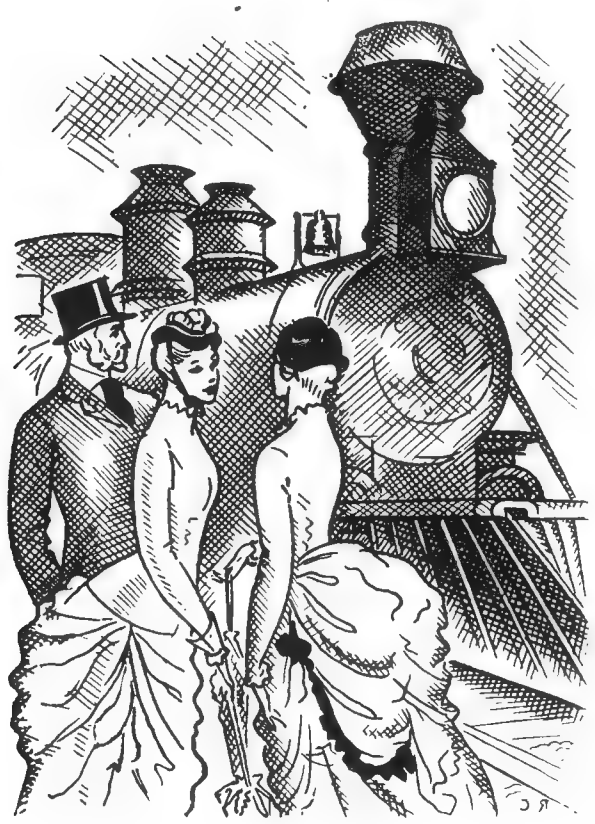

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SYMPHONY HALL

Washington's Birthday at 2:30 — **International Music Festival**
10 COMPETING CHORUSES—Tickets 50c, $1.00, $1.50, $2.00

THIS SUN. FEB. 23 AT 3.30 — **HOMER** WITH HER DAUGHTER AND **MELIUS**

FOURTH TUESDAY AFT. CONCERT—TUES., FEB. 25, AT 3 P.M.
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
Program: HANDEL'S—Concerto Grosso No. 10. HAYDN—Symphony D Major
TCHAIKOVSKY—"Pathetic Symphony"

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Growth of Flowers in Colored Motion Pictures Benefit, Norfolk House

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BRANSON DeCOU AND HIS FAMOUS **DREAM PICTURES**
MARCH 8 NORWAY AND SWEDEN — MARCH 15 SPRINGTIME MOTORING ON PACIFIC COAST — MARCH 22 CANADIAN ROCKIES
COURSE TICKETS NOW ON SALE—$3, $2, $1

SUN. AFT. MAR. 9 AT 3.30 — **HOROWITZ** —PIANO

SUN. AFT. MAR. 16 AT 3.30 — **ALBERT SPALDING** —VIOLIN

MARCH 23-24-25-26 — **BRAHMS FESTIVAL**
LAST DAYS OF SEASON SALE
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TRANS FEB 21

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Which Throws Greater Light on Experience?
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HER FEB 22

SYMPHONY HALL, BOSTON
Sun. Aft. Mar. 23, Mon. Eve. Mar. 24, Tues. Eve. Mar. 25
Wed. Eve. Mar. 26
BRAHMS FESTIVAL
THE ORCHESTRAL, CHORAL, AND CHAMBER MUSIC OF JOHANNES BRAHMS by the
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RADCLIFFE CHORAL SOCIETY
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ARTUR SCHNABEL — Piano
MARGARET MATZENAUER — Mezzo-soprano
JEANETTE VREELAND — Soprano
FRASER GANGE — Baritone
BURGIN STRING QUARTET
SUBSCRIPTION SEATS for the FOUR CONCERTS—$5. $8. $10. $12
Now available at the Automatic Subscription Board, in Symphony Hall, or by mail order.

HARVARD CRIMSON JANUARY 25

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THE CURTIS ORCHESTRA
Conductor—EMIL MLYNARSKI
from The Curtis Institute of Music, Philadelphia
JOSEF HOFMANN, Director
"STANDING ROOM ONLY"
SUNDAY, MAR. 16, at 3.30
SPALDING
Great American Violinist
MARCH 23-24-25-26
Brahms Festival
Single Tickets Now on Sale

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TONIGHT at 8:30
NOTABLE DEBATE
Which Throws the Greater Light on Experience?
WALPOLE
Says—FICTION and DRAMA
WILDER
Says—History and Biography
Chairman—Prof. R. E. Rogers of M.I.T.
NEXT SAT., MAR. 8, at 2:30
BRANSON De COU
and His Famous
Dream Pictures
NORWAY AND SWEDEN
Midnight Sun Lands
Tickets 50c, $1.00, $1.50
NEXT SUN., MAR. 9, at 3:30
HOROWITZ
SUNDAY, MAR. 16, at 3:30
SPALDING
GREAT AMERICAN VIOLINIST
MARCH 23-24-25-26
Brahms Festival
Single Tickets Now on Sale

HER MAR ✓

SYMPHONY HALL
THIS SUNDAY AT 3:30
HOROWITZ
Second and Last Appearance
NEXT SUNDAY AT 3:30
SPALDING

POST MAR 7

SYMPHONY HALL
THIS SUNDAY at 3:30
HOROWITZ
NEXT SUNDAY at 3:30
SPALDING

GLOBE MAR 7

SYMPHONY HALL
THIS SUNDAY AT 3:30
HOROWITZ
SECOND AND LAST APPEARANCE
NEXT SUNDAY AT 3:30
SPALDING

HER MAR 7

SYMPHONY HALL
NEXT SUNDAY at 3:30
HOROWITZ
SUNDAY, MAR. 16, at 3:30
SPALDING
GREAT AMERICAN VIOLINIST
MARCH 23-24-25-26
Brahms Festival
Single Tickets Now on Sale

HER MAR 4

SYMPHONY HALL
NEXT SUNDAY at 3.30
HOROWITZ
SUNDAY, MAR. 16, at 3.30
SPALDING
GREAT AMERICAN VIOLINIST

TRANS MAR 4

SYMPHONY HALL
NEXT SUN., MAR. 9, at 3:30
HOROWITZ
SUNDAY, MAR. 16, at 3:30
SPALDING
GREAT AMERICAN VIOLINIST

AMER MAR 4

SYMPHONY HALL
SATURDAY AFTERNOON, MARCH 8, AT 2:30
BRANSON DeCOU AND HIS FAMOUS DREAM PICTURES
NORWAY AND SWEDEN
Mar. 15, Motoring on Pacific Coast—Mar. 22, Canadian Rockies.
Single Tickets Now On Sale—Tickets 50c, $1.00, $1.50
NEXT SUN. MAR. 9 AT 3:30 — **HOROWITZ** —PIANO
FOURTH TUESDAY AFT. CONCERT—TUES., MARCH 11
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
PROGRAM—"DE BUSSY"—"THE SEA"—THREE ORCHESTRAL PIECES
RAVEL'S—BOLERO, FRANCK'S SYMPHONY IN D MINOR
SUN. AFT. MAR. 16 AT 3:30 — **ALBERT SPALDING** —VIOLIN
MARCH 23-24-25-26 — **BRAHMS FESTIVAL**
SINGLE TICKETS NOW ON SALE
Mail Orders Promptly Filled—Checks Payable to Symphony Hall

POST MAR 5

SYMPHONY HALL
SATURDAY AFTERNOON, MARCH 8 AT 2:30
BRANSON DeCOU AND HIS FAMOUS DREAM PICTURES
NORWAY AND SWEDEN
MARCH 15—MOTORING ON PACIFIC COAST—MARCH 22—CANADIAN ROCKIES
Single Tickets Now on Sale. Tickets 50c, $1.00, $1.50
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TRANS MAR 5

SYMPHONY HALL
TOMORROW at 2.30
BRANSON De COU
and His Famous
Dream Pictures
NORWAY AND SWEDEN
Tickets $1.50, $1.00, 50c
THIS SUNDAY at 3.30
HOROWITZ
SECOND AND LAST APPEARANCE
NEXT SUNDAY at 3.30
SPALDING

TRANS MAR 7

SYMPHONY HALL
TODAY at 2:30
BRANSON DE COU
AND HIS
Dream Pictures
NORWAY and SWEDEN
Tickets $1.50, $1.00, 50c
TOMORROW at 3:30
HOROWITZ
Second and Last Appearance

HER MAR 8

SYMPHONY HALL
TODAY, at 2:30
BRANSON DE COU
AND HIS
Dream Pictures
Norway and Sweden
Tickets $1.50, $1.00, 50c
TOMORROW AT 3:30
HOROWITZ
Second and Last Appearance

GLOBE MAR 8

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SPALDING
GREAT AMERICAN VIOLINIST
SUNDAY, MAR. 30, AT 3:30
RACHMANINOFF

GLOBE MAR 11

SYMPHONY HALL
TODAY at 2:30
BRANSON DE COU
AND HIS
Dream Pictures
Norway and Sweden
Tickets $1.50, $1.00, 50c
TOMORROW at 3:30
HOROWITZ
Second and Last Appearance

SYMPHONY HALL
TOMORROW AT 3:30
HOROWITZ
Second and Last Appearance
SATURDAY, MARCH 15, at 2:30
BRANSON DE COU
AND HIS
Dream Pictures
SPRINGTIME MOTORING ON PACIFIC COAST
"Including the Most Gorgeous Wild Flower Pictures Ever Screened"
Tickets 50c, $1.00, $1.50
SAT., MAR. 22—CANADIAN ROCKIES
NEXT SUNDAY AT 3:30
SPALDING
Great American Violinist
MARCH 23-24-25-26
Brahms Festival
Single Tickets on Sale
SUNDAY, MAR. 30 at 3:30
Rachmaninoff

MON MAR 8

SYMPHONY HALL
SUNDAY, MARCH 30, at 3:30
RACHMANINOFF

HER MAR 18

[165]

SYMPHONY HALL
TOMORROW at 3.30
Richard Crooks
TOMORROW EVE. at 8.30
NOTABLE DEBATE
Which Throws the Greater Light on Experience?
WALPOLE
Says—FICTION and DRAMA
WILDER
Says—History and Biography
Chairman—Prof. R. E. Rogers of M. I. T.
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Dream Pictures
NORWAY AND SWEDEN
Midnight Sun Lands
Tickets 50c $1.00, $1.50
NEXT SUN., MAR. 9, at 3.30
HOROWITZ
NEXT SUN., MAR. 9, at 8.15
THE CURTIS ORCHESTRA
Conductor—EMIL MLYNARSKI
from The Curtis Institute of Music, Philadelphia
JOSEF HOFMANN, Director
"STANDING ROOM ONLY"
SUNDAY, MAR. 16, at 3.30
SPALDING
Great American Violinist
MARCH 23-24-25-26
Brahms Festival
Single Tickets Now on Sale

IRVINS

SYMPHONY HALL
TOMORROW AT 3:30
Richard Crooks
TOMORROW AT 8:30
NOTABLE DEBATE
Which Throws the Greater Light on Experience?
WALPOLE
Says—Fiction and Drama
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Says—History and Biography
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NEXT SUN., MARCH 9, at 3:30
HOROWITZ
SUNDAY, MARCH 16, at 3:30
SPALDING
MARCH 23-24-25-26
Brahms Festival
Single Tickets Now on Sale

MGN MAR 1

SYMPHONY HALL
THIS SUNDAY AT 3:30
HOROWITZ
SUNDAY, MAR. 16, AT 3:30
SPALDING

GLOBE

SYMPHONY HALL
THIS SUNDAY AT 3:30
HOROWITZ
SUNDAY, MAR. 16, at 3:30
SPALDING
Great American Violinist

AER MAR 6

SYMPHONY HALL
TODAY at 3:30
Richard Crooks
TONIGHT at 8:30
NOTABLE DEBATE
Which Throws the Greater Light on Experience?
WALPOLE
Says—FICTION and DRAMA
WILDER
Says—History and Biography
Chairman—Prof. R. E. Rogers of M.I.T.
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NEXT SUN., MAR. 9, at 3:30
HOROWITZ
SUNDAY, MAR. 16, at 3:30
SPALDING
MARCH 23-24-25-26
Brahms Festival
Single Tickets Now on Sale

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TODAY at 3:30
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TONIGHT at 8:30
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HOROWITZ
SUNDAY, MAR. 16, at 3:30
SPALDING
MARCH 23-24-25-26
Brahms Festival
Single Tickets Now on Sale

GLOBE MAR 4

SYMPHONY HALL
THIS SUNDAY at 3:30
HOROWITZ
SUNDAY, MARCH 16, AT 3:30
SPALDING

SYMPHONY HALL
This Sunday at 3:30
HOROWITZ
Sunday, March. 16, at 3:30
SPALDING

AMER MAR 6

SYMPHONY HALL
THIS SUNDAY at 3.30
HOROWITZ
SUNDAY, MAR. 16, at 3.30
SPALDING

TRANS MAR 6

SYMPHONY HALL
TODAY at 3:30
Richard Crooks
TONIGHT at 8:30
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HOROWITZ
SUNDAY, MAR. 16, at 3:30
SPALDING
GREAT AMERICAN VIOLINIST
MARCH 23-24-25-26
Brahms Festival
Single Tickets Now on Sale

MER MAR 2

SYMPHONY HALL
THIS SUNDAY AT 3:30
HOROWITZ
Second and Last Appearance
NEXT SUNDAY AT 3:30
SPALDING

PDS

SYMPHONY HALL
THIS SUNDAY at 3:30
HOROWITZ
NEXT SUNDAY at 3:30
SPALDING

GLOBE MAR 7

SYMPHONY HALL
THIS SUNDAY AT 3:30
HOROWITZ
SECOND AND LAST APPEARANCE
NEXT SUNDAY AT 3:30
SPALDING

MER MAR 7

SYMPHONY HALL
NEXT SUNDAY at 3:30
HOROWITZ
SUNDAY, MAR. 16, at 3:30
SPALDING
GREAT AMERICAN VIOLINIST
MARCH 23-24-25-26
Brahms Festival
Single Tickets Now on Sale

MER MAR 4

SYMPHONY HALL
NEXT SUNDAY at 3.30
HOROWITZ
SUNDAY, MAR. 16, at 3.30
SPALDING
GREAT AMERICAN VIOLINIST

TRANS MAR 4

SYMPHONY HALL
NEXT SUN., MAR. 9, at 3:30
HOROWITZ
SUNDAY, MAR. 16, at 3:30
SPALDING
GREAT AMERICAN VIOLINIST

AMER MAR 4

SYMPHONY HALL
SATURDAY AFTERNOON, MARCH 8, AT 2:30
BRANSON DeCOU AND HIS FAMOUS **DREAM PICTURES**
NORWAY AND SWEDEN
Mar. 15, Motoring on Pacific Coast—Mar. 22, Canadian Rockies.
Single Tickets Now On Sale—Tickets 50c, $1.00, $1.50
NEXT SUN. MAR. 9 AT 3:30 — **HOROWITZ** —PIANO
FOURTH TUESDAY AFT. CONCERT—TUES., MARCH 11
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
PROGRAM—"DE BUSSY"—"THE SEA"—THREE ORCHESTRAL PIECES
RAVEL'S—BOLERO, FRANCK'S SYMPHONY IN D MINOR
SUN. AFT. MAR. 16 AT 3:30 — **ALBERT SPALDING** —VIOLIN
MARCH 23-24-25-26 — **BRAHMS FESTIVAL**
SINGLE TICKETS NOW ON SALE
Mail Orders Promptly Filled—Checks Payable to Symphony Hall

Pds

SYMPHONY HALL
SATURDAY AFTERNOON, MARCH 8 AT 2:30
BRANSON DeCOU AND HIS FAMOUS **DREAM PICTURES**
NORWAY AND **SWEDEN**
MARCH 15—MOTORING ON PACIFIC COAST—MARCH 22—CANADIAN ROCKIES
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MARCH 23-24-25-26 — **BRAHMS FESTIVAL**
SINGLE TICKETS NOW ON SALE
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IRVINS

SYMPHONY HALL
TOMORROW at 2.30
BRANSON De COU
and His Famous
Dream Pictures
NORWAY AND SWEDEN
Tickets $1.50, $1.00, 50c
THIS SUNDAY at 3.30
HOROWITZ
SECOND AND LAST APPEARANCE
NEXT SUNDAY at 3.30
SPALDING

IRVINS MAR 7

SYMPHONY HALL
TODAY at 2:30
BRANSON DE COU
AND HIS
Dream Pictures
NORWAY and SWEDEN
Tickets $1.50, $1.00, 50c
TOMORROW at 3:30
HOROWITZ
Second and Last Appearance

HER MAR 8

SYMPHONY HALL
TODAY, at 2:30
BRANSON DE COU
AND HIS
Dream Pictures
Norway and Sweden
Tickets $1.50, $1.00, 50c
TOMORROW AT 3:30
HOROWITZ
Second and Last Appearance

GLOBE MAR 8

SYMPHONY HALL
NEXT SUNDAY at 3:30
SPALDING
GREAT AMERICAN VIOLINIST
SUNDAY, MAR. 30, AT 3:30
RACHMANINOFF

SYMPHONY HALL
TODAY at 2:30
BRANSON DE COU
AND HIS
Dream Pictures
Norway and Sweden
Tickets $1.50, $1.00, 50c
TOMORROW at 3:30
HOROWITZ
Second and Last Appearance

SYMPHONY HALL
TOMORROW AT 3:30
HOROWITZ
Second and Last Appearance
SATURDAY, MARCH 15, at 2:30
BRANSON DE COU
AND HIS
Dream Pictures
SPRINGTIME MOTORING ON PACIFIC COAST
"Including the Most Gorgeous Wild Flower Pictures Ever Screened"
Tickets 50c, $1.00, $1.50
SAT., MAR. 22—CANADIAN ROCKIES
NEXT SUNDAY AT 3:30
SPALDING
Great American Violinist
MARCH 23-24-25-26
Brahms Festival
Single Tickets on Sale
SUNDAY, MAR. 30 at 3:30
Rachmaninoff

MGN MAR 5

SYMPHONY HALL
SUNDAY, MARCH 30, at 3:30
RACHMANINOFF

HER MAR 12

[165]

SYMPHONY HALL
TOMORROW AT 3.30
HOROWITZ
Second and Last Appearance
TOMORROW at 8.15
THE CURTIS ORCHESTRA
Conductor—EMIL MLYNANSKI
from THE CURTIS INSTITUTE of MUSIC, PHILADELPHIA
JOSEF HOFMANN, Director
"STANDING ROOM ONLY"
5th TUES. CONCERT MAR. 17 at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY
Conductor
Program: DEBUSSY, "The Sea," RAVEL'S "Bolero," FRANCK'S "Symphony"
SATURDAY, MAR. 15, at 2.30
BRANSON De COU
AND HIS
Dream Pictures
SPRINGTIME MOTORING ON PACIFIC COAST
Including the Most Gorgeous Wild Flower Pictures Ever Screened.
Tickets, 50c, $1.00, $1.50
SAT., MARCH 22—CANADIAN ROCKIES
NEXT SUNDAY at 3.30
SPALDING
Great American Violinist
MAR. 23-24-25-26
Brahms Festival
Single Tickets on Sale
SUNDAY MAR. 30 at 3.30
RACHMANINOFF

TRANS MAR 8

SYMPHONY HALL
TODAY AT 3:30
HOROWITZ
Second and Last Appearance
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SPALDING
Great American Violinist
MARCH 23-24-25-26
Brahms Festival
Single Tickets on Sale
SUNDAY MAR. 30 at 3:30
RACHMANINOFF

Post MAR 9

SYMPHONY HALL
TODAY AT 3:30
HOROWITZ
Second and Last Appearance
TONIGHT AT 8:15
THE CURTIS ORCHESTRA
Conductor—EMIL MLYNARSKI
from THE CURTIS INSTITUTE of MUSIC, PHILADELPHIA
JOSEF HOFMANN, Director
"STANDING ROOM ONLY"
NEXT TUESDAY AT 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY
Conductor
Program: Debussy, "The Sea"—Ravel's Bolero — Franck's Symphony
SATURDAY, MAR. 15, at 2:30
BRANSON DE COU
AND HIS
Dream Pictures
SPRINGTIME MOTORING ON PACIFIC COAST
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RACHMANINOFF

HER MAR 9

SYMPHONY HALL
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SPALDING
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MARCH 23-24-25-26
Brahms Festival
Single Tickets on Sale
SUNDAY, MAR. 30, at 3:30
RACHMANINOFF

GLOBE MAR 9

SYMPHONY HALL
NEXT SUNDAY at 3:30
SPALDING
Great American Violinist
SUNDAY MAR. 30 at 3:30
RACHMANINOFF

HER MAR 11

SYMPHONY HALL
NEXT SUNDAY at 3.30
SPALDING
Great American Violinist
SUNDAY MAR. 30 at 3.30
RACHMANINOFF

TRANS MAR 11

SYMPHONY HALL
SAT. MARCH 15 AT 2.30
BRANSON De COU
and His Famous
Dream Pictures
MOTORING ON PACIFIC COAST
Including the Most Gorgeous Wild Flower Pictures Ever Screened.
Tickets, 50c, $1.00, $1.50
NEXT SAT.—CANADIAN ROCKIES
NEXT SUNDAY at 3.30
SPALDING
Great American Violinist
SUNDAY MAR. 30 at 3.30
RACHMANINOFF
MARCH 23-24-25-26
Brahms Festival
Single Tickets on Sale

TRANS MAR 12

SYMPHONY HALL
TODAY AT 3:30
HOROWITZ
Second and Last Appearance
SATURDAY, MAR. 15, at 2:30
BRANSON DE COU
AND HIS
Dream Pictures
SPRINGTIME MOTORING ON PACIFIC COAST
Including the Most Gorgeous Wild Flower Pictures Ever Screened
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SAT., MAR. 22—CANADIAN ROCKIES
NEXT SUNDAY at 3.30
SPALDING
Great American Violinist
SUNDAY MAR. 30 at 3.30
RACHMANINOFF

ADV MAR 9

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SPALDING
Great American Violinist
SUNDAY MAR. 30 at 3:30
RACHMANINOFF
MARCH 23-24-25-26
BRAHMS FESTIVAL
SINGLE TICKETS ON SALE

HER MAR 12

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SPALDING
Great American Violinist
SUNDAY, MARCH 30, at 3:30
Rachmaninoff
MARCH 23-24-25-26
Brahms Festival
Single Tickets on Sale

MCN MAR 12

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SPALDING
Great American Violinist
SUNDAY, MAR. 30 at 3:30
RACHMANINOFF
MARCH 23, 24, 25, 26
BRAHMS FESTIVAL
SINGLE TICKETS ON SALE

TRAV MAR 12

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SPALDING
Great American Violinist
SUNDAY MAR. 30 at 3:30
RACHMANINOFF
MARCH 23, 24, 25, 26
BRAHMS FESTIVAL
SINGLE TICKETS ON SALE

HER MAR 13

SYMPHONY HALL
NEXT SUNDAY AT 3.30
SPALDING
Great American Violinist
SUNDAY MAR. 30 at 3.30
RACHMANINOFF
MARCH 23, 24, 25, 26
Brahms Festival
SINGLE TICKETS ON SALE

TRANS MAR 13

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SPALDING
Great American Violinist
SUNDAY, MAR. 30, at 3:30
RACHMANINOFF

GLOBE MAR 13

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SPALDING
Great American Violinist
SUNDAY MAR. 30 at 3:30
RACHMANINOFF
MARCH 23, 24, 25, 26
BRAHMS FESTIVAL
SINGLE TICKETS ON SALE

HER MAR 13

SYMPHONY HALL
TOMORROW AT 2:30
BRANSON DE COU
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Dream Pictures
SPRINGTIME MOTORING ON PACIFIC COAST
Including the Most Gorgeous Wild Flower Pictures Ever Screened
Tickets 50c, $1.00, $1.50
NEXT SAT.—CANADIAN ROCKIES
THIS SUNDAY at 3:30
SPALDING

Post MAR 15

SYMPHONY HALL
TOMORROW AT 2:30
BRANSON De COU
and His Famous
Dream Pictures
MOTORING ON PACIFIC COAST
Including the Most Gorgeous Wild Flower Pictures Ever Screened.
Tickets, 50c, $1.00, $1.50
NEXT SAT.—CANADIAN ROCKIES
THIS SUNDAY at 3:30
SPALDING

TRANS MAR 14

SYMPHONY HALL
TOMORROW AT 2.30
BRANSON De COU
and His Famous
Dream Pictures
MOTORING ON PACIFIC COAST
Including the Most Gorgeous Wild Flower Pictures Ever Screened.
Tickets, 50c, $1.00, $1.50
NEXT SAT.—CANADIAN ROCKIES
THIS SUNDAY at 3:30
SPALDING

GLOBE MAR 14

SYMPHONY HALL
TODAY AT 2:30
BRANSON De COU
and His Famous
Dream Pictures
MOTORING ON PACIFIC COAST
Including the Most Gorgeous Wild Flower Pictures Ever Screened
Tickets. 50c $1.00, $1.50.
NEXT SAT.—CANADIAN ROCKIES
THIS SUNDAY at 3:30
SPALDING

HER MAR 15

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TODAY AT 2:30
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and His Famous
Dream Pictures
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NEXT SAT.—CANADIAN ROCKIES
THIS SUNDAY at 3:30
SPALDING

GLOBE MAR 15

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MOTORING ON PACIFIC COAST
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NEXT SAT.—CANADIAN ROCKIES
THIS SUNDAY at 3:30
SPALDING

POST MAR 15

SYMPHONY HALL
SUNDAY, MAR. 30, at 3.30
RACHMANINOFF

TRANS MAR 8

SYMPHONY HALL
SUNDAY, MARCH 30, AT 3:30
RACHMANINOFF

POST MAR 19

SYMPHONY HALL
SUNDAY, MARCH 30, AT 3:30
RACHMANINOFF

HER MAR 20

SYMPHONY HALL
SUNDAY, MARCH 30 at 3:30
RACHMANINOFF

HER MAR 19

SYMPHONY HALL
MARCH 21-22-23-24-25-26
BRAHMS FESTIVAL
Sunday, March 30, at 3:30
RACHMANINOFF

HER MAR 19

SYMPHONY HALL
Mar. 21-22-23-24-25-26
BRAHMS FESTIVAL
SATURDAY, MARCH 22 at 2:30
BRANSON DeCOU
AND HIS FAMOUS
DREAM PICTURES
CANADIAN ROCKIES
TICKETS, 50c., $1.00, $1.50
FRIDAY EVE., MARCH 28 at 8 P.M.
DARTMOUTH Musical Clubs
FEATURING
BARBARY COAST ORCHESTRA
SUNDAY, MARCH 30 at 3:30
RACHMANINOFF

TRANS MAR 4

SYMPHONY HALL
SUNDAY, MARCH 30, AT 3:30
RACHMANINOFF

POST MAR 20

SYMPHONY HALL
SUNDAY, MAR. 30, at 3:30
RACHMANINOFF

HER MAR 20

SYMPHONY HALL
SUNDAY, MARCH 30 at 3:30
RACHMANINOFF

TRANS MAR 20

SYMPHONY HALL
TOMORROW at 2:30
BRANSON DeCOU
AND HIS FAMOUS
Dream Pictures
CANADIAN ROCKIES
TICKETS, 50c, $1.00, $1.50
SUNDAY, MARCH 30 at 3:30
RACHMANINOFF

HER MAR 21

SYMPHONY HALL
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SUNDAY, MARCH 30 at 3:30
RACHMANINOFF

TRANS MAR 21

[166]

SYMPHONY HALL
TOMORROW AT 3.30
HOROWITZ
Second and Last Appearance
TOMORROW at 8.15
THE CURTIS ORCHESTRA
Conductor—EMIL MLYNANSKI
from THE CURTIS INSTITUTE of MUSIC, PHILADELPHIA
JOSEF HOFMANN, Director
"STANDING ROOM ONLY"
5th TUES. CONCERT MAR. 11 at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY
Conductor
Program: DEBUSSY, "The Sea," RAVEL'S "Bolero," FRANCK'S "Symphony"
SATURDAY, MAR. 15, at 2.30
BRANSON De COU
AND HIS
Dream Pictures
SPRINGTIME MOTORING ON PACIFIC COAST
Including the Most Gorgeous Wild Flower Pictures Ever Screened.
Tickets, 50c, $1.00, $1.50
SAT., MARCH 22—CANADIAN ROCKIES
NEXT SUNDAY at 3.30
SPALDING
Great American Violinist
MAR. 23-24-25-26
Brahms Festival
Single Tickets on Sale
SUNDAY MAR. 30 at 3.30
RACHMANINOFF

TRANS MAR 8

SYMPHONY HALL
TODAY AT 3:30
HOROWITZ
Second and Last Appearance
TONIGHT AT 8:15
THE CURTIS ORCHESTRA
Conductor—EMIL MLYNARSKI
from THE CURTIS INSTITUTE of MUSIC, PHILADELPHIA
JOSEF HOFMANN, Director
"STANDING ROOM ONLY"
NEXT TUESDAY AT 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY
Conductor
Program: Debussy, "The Sea"—Ravel's Bolero — Franck's Symphony
SATURDAY, MAR. 15, at 2:30
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SUNDAY MAR. 30 at 3:30
RACHMANINOFF

HER MAR 9

SYMPHONY HALL
TODAY AT 3:30
HOROWITZ
Second and Last Appearance
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RACHMANINOFF

GLOBE MAR 9

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SPALDING
Great American Violinist
SUNDAY MAR. 30 at 3:30
RACHMANINOFF

HER MAR 11

SYMPHONY HALL
NEXT SUNDAY at 3.30
SPALDING
Great American Violinist
SUNDAY MAR. 30 at 3.30
RACHMANINOFF

TRANS MAR 11

SYMPHONY HALL
SAT. MARCH 15 AT 2.30
BRANSON De COU
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NEXT SUNDAY at 3.30
SPALDING
Great American Violinist
MARCH 23-24-25-26
Brahms Festival
Single Tickets on Sale
SUNDAY MAR. 30 at 3.30
RACHMANINOFF

TRANS MAR 12

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SPALDING
Great American Violinist
SUNDAY MAR. 30 at 3:30
RACHMANINOFF

POST MAR 13

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SPALDING
Great American Violinist
SUNDAY MAR. 30 at 3:30
RACHMANINOFF
MARCH 23-24-25-26
BRAHMS FESTIVAL
SINGLE TICKETS ON SALE

Post MAR 12

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SPALDING
Great American Violinist
SUNDAY, MAR. 30 at 3:30
RACHMANINOFF
MARCH 23, 24, 25, 26
BRAHMS FESTIVAL
SINGLE TICKETS ON SALE

HER MAR 12

SYMPHONY HALL
NEXT SUNDAY AT 3:30
SPALDING
Great American Violinist
SUNDAY, MAR. 30 at 3:30
Rachmaninoff
MARCH 23-24-25-26
Brahms Festival
Single Tickets on Sale

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MARCH 23, 24, 25, 26
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GLOBE MAR 13

SYMPHONY HALL
TOMORROW AT 2:30
BRANSON DE COU
AND HIS
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MOTORING ON PACIFIC COAST
Including the Most Gorgeous Wild Flower Pictures Ever Screened
Tickets 50c, $1.00, $1.50
NEXT SAT.—CANADIAN ROCKIES
THIS SUNDAY at 3:30
SPALDING

POST MAR 14

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SUNDAY, MAR. 30, at 3.30
RACHMANINOFF

TRANS MAR 8

SYMPHONY HALL
SUNDAY, MARCH 30, AT 3:30
RACHMANINOFF

POST MAR 19

SYMPHONY HALL
SUNDAY, MARCH 30, AT 3:30
RACHMANINOFF

HER MAR 20

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RACHMANINOFF

TRANS MAR 21

SYMPHONY HALL

TOMORROW AT 3:30 | **ALBERT SPALDING**

LAST TIME—SAT., MAR. 22, AT 2:30—LAST TIME

BRANSON DeCOU AND HIS FAMOUS **DREAM PICTUERS**

CANADIAN ROCKIES

Tickets 50c, $1.00 and $1.50

SUN. AFT. MAR. 30 AT 3:30 | **Rachmaninoff**

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

Harvard and Radcliffe Choruses—Soloists

FRI. AFT., SAT. EVE., MAR. 21-22—Academic Festival Overture, Second and Third Symphonies.
SUN. AFT., MAR. 23—Haydn Variations, Piano Concerto No. 2 (Artur Schnabel), Fourth Symphony.
MON. EVE., MAR. 24—Song of Destiny and German Requiem
Orchestra, Chorus and Soloists.
TUES. EVE., MAR. 25—Liebeslieder (Chorus), Piano Pieces (Artur Schnabel), Songs (Mme. Matzenauer), Piano Quintet.
WED. EVE., MAR. 26—Rhapsody (Mme. Matzenauer and Male Chorus), Piano Concerto No. 1 (Artur Schnabel), First Symphony.
(Single tickets on sale for MAR. 23-24-25-26)

MON MAR 15

SYMPHONY HALL

TOMORROW AT 3.30 | **ALBERT SPALDING**

LAST TIME—SAT., MAR. 22, AT 2.30—LAST TIME

BRANSON DeCOU AND HIS FAMOUS **DREAM PICTURES**

CANADIAN ROCKIES

Tickets 50c, $1.00 and $1.50

FRI. EVE. MAR. 28 AT 8 P. M. | **DARTMOUTH MUSICAL CLUBS**

FEATURING **BARBARY COAST ORCHESTRA**

Benefit: Frances E. Willard Settlement

SUN. AFT. MAR. 30 AT 3.30 | **RACHMANINOFF**

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

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(Single tickets on sale for MAR. 23-24-25-26

SUNDAY AFTERNOON, APRIL 6, AT 3.30

HANDEL AND HAYDN SOCIETY

THOMPSON STONE, Conductor

VERDI REQUIEM

Soloists: NANETTE GUILFORD, Soprano, Metropolitan Opera Co.
MERLE ALCOCK, Contralto, Metropolitan Opera Co.
PAUL ALTHOUSE, Tenor WILLIAM SIMMONS, Baritone
70 MEMBERS BOSTON SYMPHONY ORCHESTRA

Mail Orders Promptly Filled—Checks Payable to Symphony Hall

TRANS MAR 15

SYMPHONY HALL

TODAY AT 3:30 | **ALBERT SPALDING**

SUN. AFT. MAR. 30 AT 3:30 | **RACHMANINOFF**

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

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WED. EVE., MAR. 26—Rhapsody (Mme. Matzenauer and Male Chorus), Piano Concerto No. 1 (Artur Schnabel), First Symphony
(Single tickets on sale for MAR. 23-24-25-26)

ADV MAR 16

SYMPHONY HALL

TOMORROW AT 3:30 | **ALBERT SPALDING**

LAST TIME—SAT., MAR. 22, AT 2:30—LAST TIME

BRANSON DeCOU AND HIS FAMOUS **DREAM PICTURES**

CANADIAN ROCKIES

Tickets 50c, $1.00 and $1.50

FRI. EVE. MAR. 28 AT 8 P. M. | **DARTMOUTH MUSICAL CLUBS**

FEATURING **BARBARY COAST ORCHESTRA**

Benefit: FRANCES E. WILLARD SETTLEMENT

SUN. AFT. MAR. 30 AT 3:30 | **RACHMANINOFF**

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

Harvard and Radcliffe Choruses—Soloists

FRI. AFT., SAT. EVE., MAR. 21-22—Academic Festival Overture, Second and Third Symphonies
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(Single tickets on sale for MAR. 23-24-25-26)

SUNDAY AFTERNOON, APRIL 6, AT 3:30

HANDEL AND HAYDN SOCIETY

THOMPSON STONE, Conductor

VERDI REQUIEM

Soloists: NANETTE GUILFORD, Soprano, Metropolitan Opera Co.
MERLE ALCOCK, Contralto, Metropolitan Opera Co.
PAUL ALTHOUSE, Tenor WILLIAM SIMMONS, Baritone
70 MEMBERS BOSTON SYMPHONY ORCHESTRA

Mail Orders Promptly Filled. Checks Payable to Symphony Hall

HER MAR 16

SYMPHONY HALL

TOMORROW AT 3:30 — MARCH 24-25-26 AT 8:15

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

SUN. AFT. MAR. 30 AT 3:30 | **RACHMANINOFF**

SUNDAY AFTERNOON, APRIL 6, AT 3:30

HANDEL AND HAYDN SOCIETY

THOMPSON STONE, Conductor

VERDI'S REQUIEM

PSALMUS HUNGARICUS BY KODALY "FIRST TIME IN BOSTON"
Soloists: NANETTE GUILFORD, Soprano, Metropolitan Opera Co.
MERLE ALCOCK, Contralto, Metropolitan Opera Co.
PAUL ALTHOUSE, Tenor WILLIAM SIMMONS, Baritone
70 MEMBERS BOSTON SYMPHONY ORCHESTRA

Mail Orders Promptly Filled Checks Payable to Symphony Hall

MON MAR 21

[67]

SYMPHONY HALL
LAST THREE PERFORMANCES

Brahms Festival

TONIGHT—REQUIEM

NEXT SUN., MAR. 30, at 3.30

RACHMANINOFF

TRANS MAR 24

SYMPHONY HALL
Last Two Concerts

Brahms Festival

Tonight—Matzenauer-Schnabel
Chorus—Burgin Quartet

Next Sunday at 3:30

RACHMANINOFF

HER MAR 25

SYMPHONY HALL
LAST TWO CONCERTS

Brahms Festival

TONIGHT—MATZENAUER—SCHNABEL
CHORUS—BURGIN QUARTET

NEXT SUNDAY AT 3:30

RACHMANINOFF

PAC MAR 25

SYMPHONY HALL
LAST TWO CONCERTS

Brahms Festival

TONIGHT—MATZENAUER—SCHNABEL
CHORUS—BURGIN QUARTET

NEXT SUNDAY at 3:30

RACHMANINOFF

BOSTON MAR 25

SYMPHONY HALL

FRIDAY NIGHT, MARCH 28, at 8

DARTMOUTH MUSICAL CLUBS

Featuring

BARBARY COAST ORCHESTRA

Dancing from 10—12

NEXT SUNDAY at 3:30

RACHMANINOFF

EXTRA

BRANSON DeCOU

and His Famous

DREAM PICTURES

A 1929 Motor Tour of

YELLOWSTONE PARK

SALE OPENS TOMORROW—50c-$1.00-$1.50

TRANS MAR 25

SYMPHONY HALL
LAST TWO CONCERTS

Brahms Festival

TONIGHT—MATZENAUER, SCHNABEL,
CHORUS, BURGIN QUARTET

FRIDAY NIGHT, MARCH 28 at 8

DARTMOUTH MUSICAL CLUBS

FEATURING

Barbary Coast ORCHESTRA

Dancing from 10 to 12

NEXT SUNDAY at 3.30

RACHMANINOFF

EXTRA

BRANSON DeCOU

And His Famous

DREAM PICTURES

A 1929 MOTOR TOUR OF

YELLOWSTONE PARK

Sale Opens Tomorrow—50c $1.00 $1.50

TRANS MAR 25

SYMPHONY HALL

TOMORROW AT 3:30 | **ALBERT SPALDING**

LAST TIME—SAT., MAR. 22, AT 2:30—LAST TIME

BRANSON DeCOU AND HIS FAMOUS **DREAM PICTUERS**

CANADIAN ROCKIES

Tickets 50c, $1.00 and $1.50

SUN. AFT. MAR. 30 AT 3:30 | **Rachmaninoff**

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

Harvard and Radcliffe Choruses—Soloists

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WED. EVE., MAR. 26—Rhapsody (Mme. Matzenauer and Male Chorus), Piano Concerto No. 1 (Artur Schnabel), First Symphony.
(Single tickets on sale for MAR. 23-24-25-26)

MON MAR 15

SYMPHONY HALL

TOMORROW AT 3.30 | **ALBERT SPALDING**

LAST TIME—SAT., MAR. 22, AT 2.30—LAST TIME

BRANSON DeCOU AND HIS FAMOUS **DREAM PICTURES**

CANADIAN ROCKIES

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VERDI REQUIEM

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BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

Harvard and Radcliffe Choruses—Soloists

FRI. AFT., SAT. EVE., MAR. 21-22—Academic Festival Overture, Second and Third Symphonies
SUN. AFT., MAR. 23—Haydn Variations, Piano Concerto No. 2 (Artur Schnabel), Fourth Symphony
MON. EVE., MAR. 24—Song of Destiny and German Requiem
Orchestra, Chorus and Soloists
TUES. EVE., MAR. 25—Liebeslieder (Chorus), Piano Pieces (Artur Schnabel), Songs (Mme. Matzenauer), Piano Quintet.
WED. EVE., MAR. 26—Rhapsody (Mme. Matzenauer and Male Chorus), Piano Concerto No. 1 (Artur Schnabel), First Symphony.
(Single tickets on sale for MAR. 23-24-25-26)

Mail Orders Promptly Filled. Checks Payable to Symphony Hall

ADV MAR 16

SYMPHONY HALL

TOMORROW AT 3:30 | **ALBERT SPALDING**

LAST TIME—SAT., MAR. 22, AT 2:30—LAST TIME

BRANSON DeCOU AND HIS FAMOUS **DREAM PICTURES**

CANADIAN ROCKIES

Tickets 50c, $1.00 and $1.50

FRI. EVE. MAR. 28 AT 8 P. M. | **DARTMOUTH MUSICAL CLUBS**

FEATURING **BARBARY COAST ORCHESTRA**

Benefit: FRANCES E. WILLARD SETTLEMENT

SUN. AFT. MAR. 30 AT 3:30 | **RACHMANINOFF**

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

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SUNDAY AFTERNOON, APRIL 6, AT 3:30

HANDEL AND HAYDN SOCIETY THOMPSON STONE, Conductor

VERDI REQUIEM

Soloists: NANETTE GUILFORD, Soprano, Metropolitan Opera Co.
MERLE ALCOCK, Contralto, Metropolitan Opera Co.
PAUL ALTHOUSE, Tenor WILLIAM SIMMONS, Baritone
70 MEMBERS BOSTON SYMPHONY ORCHESTRA

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HER MAR 16

SYMPHONY HALL

TOMORROW AT 3:30 MARCH 24-25-26 AT 8:15

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

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SUNDAY AFTERNOON, APRIL 6, AT 3:30

HANDEL AND HAYDN SOCIETY THOMPSON STONE, Conductor

VERDI'S REQUIEM

PSALMUS HUNGARICUS BY KODALY "FIRST TIME IN BOSTON"
Soloists: NANETTE GUILFORD, Soprano, Metropolitan Opera Co.
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MON MAR 14

[67]

SYMPHONY HALL
LAST THREE PERFORMANCES
Brahms Festival
TONIGHT—REQUIEM
NEXT SUN., MAR. 30, at 3.30
RACHMANINOFF

TRANS MAR 24

SYMPHONY HALL
Last Two Concerts
Brahms Festival
Tonight—Matzenauer-Schnabel
Chorus—Burgin Quartet
Next Sunday at 3:30
RACHMANINOFF

ADV MAR 15

SYMPHONY HALL
LAST TWO CONCERTS
Brahms Festival
TONIGHT—MATZENAUER—SCHNABEL
CHORUS—BURGIN QUARTET
NEXT SUNDAY AT 3:30
RACHMANINOFF

SYMPHONY HALL
LAST TWO CONCERTS
Brahms Festival
TONIGHT—MATZENAUER—SCHNABEL
CHORUS—BURGIN QUARTET
NEXT SUNDAY at 3:30
RACHMANINOFF

HER MAR 15

SYMPHONY HALL
FRIDAY NIGHT, MARCH 28, at 8
DARTMOUTH
MUSICAL CLUBS
Featuring
BARBARY COAST ORCHESTRA
Dancing from 10—12
NEXT SUNDAY at 3:30
RACHMANINOFF
EXTRA
BRANSON DeCOU
and His Famous
DREAM PICTURES
A 1929 Motor Tour of
YELLOWSTONE PARK
SALE OPENS TOMORROW—50c-$1.00-$1.50

SYMPHONY HALL
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Brahms Festival
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CHORUS, BURGIN QUARTET
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SYMPHONY HALL

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CANADIAN ROCKIES

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Benefit Frances E. Willard Settlement

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GLOBE MAR 16

SYMPHONY HALL

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BRAHM'S FESTIVAL

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

SUN. AFT. MAR. 30 AT 3:30 — **RACHMANINOFF**

SUNDAY AFTERNOON, APRIL 6, AT 3:30

HANDEL AND HAYDN SOCIETY THOMPSON STONE, Conductor

VERDI'S REQUIEM

PSALMUS HUNGARICUS BY KODALY "FIRST TIME IN BOSTON"
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70 MEMBERS BOSTON SYMPHONY ORCHESTRA

BEG. MON. EVE. APRIL 7 — TWICE Daily 2:30-8:30 — ONE WEEK ONLY

King Vidor's Prize Film—Talking-Singing-Dancing

"Hallelujah"

Hear the Singing — Talking under Ideal Acoustics

ALL SEATS RESERVED
Mats. 50c-$1.00. Eves. 50c.-$1.00-$1.50

Mail Orders Promptly Filled—Checks Payable to Symphony Hall

TRANS MAR 25

SYMPHONY HALL

TOMORROW at 3:30——MARCH 24-25-26 at 8:15

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

FRIDAY EVENING, MAR. 28, AT 8 P. M.

DARTMOUTH MUSICAL CLUBS

FEATURING SPECIALTIES BY

BARBARY COAST ORCHESTRA

Dancing 10 to 12—Benefit: Frances E. Willard Settlement

SUN. AFT. MAR. 30 AT 3:30 — **RACHMANINOFF**

SUNDAY AFTERNOON, APRIL 6, AT 3:30

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TRAV MAR 27

SYMPHONY HALL

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BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

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HER MAR 23

[168]

SYMPHONY HALL

TONIGHT—CLOSING CONCERT

Brahms Festival

ORCHESTRA, CHORUS
MATZENAUER, SCHNABEL

THIS FRIDAY AT 8 P. M.

DARTMOUTH MUSICAL CLUBS

Including Glee Club, Instrumental Club, Campus Quartet, Xylophone Soloist and

BARBARY COAST ORCHESTRA

Tickets $1-$3, Including Dancing, 10-12

NEXT SUNDAY at 3:30

RACHMANINOFF

THURS. EVE., APR. 3, at 8:15

BRANSON DeCOU

And His Famous

DREAM PICTURES

A 1929 MOTOR TOUR OF

YELLOWSTONE PARK

Sale Opens Tomorrow—50c, $1, $1.50

GLOBE MAR 26

SYMPHONY HALL

THIS SUNDAY at 3.30

RACHMANINOFF

TRANS MAR 26

SYMPHONY HALL

THIS SUNDAY AT 3:30

RACHMANINOFF

HER MAR 27

SYMPHONY HALL

THIS SUNDAY AT 3:30

RACHMANINOFF

GLOBE MAR 27

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RACHMANINOFF

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HANDEL AND HAYDN SOCIETY

THOMPSON STONE, Conductor

VERDI REQUIEM

Soloists: NANETTE GUILFORD, Soprano, Metropolitan Opera Co.
MERLE ALCOCK, Contralto, Metropolitan Opera Co.
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ONE WEEK ONLY

King Vidor's Prize Film—Talking-Singing-Dancing

"Hallelujah"

Hear the Singing — Talking under ideal Acoustics

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MAR 23

SYMPHONY HALL

TOMORROW at 3:30——MARCH 24-25-26 at 8:15

BRAHMS FESTIVAL

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GLOBE HER MAR 23

[168]

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YELLOWSTONE PARK

Sale Opens Tomorrow—50c, $1, $1.50

GLOBE MAR 22

SYMPHONY HALL

THIS SUNDAY at 3.30

RACHMANINOFF

TRANS MAR 26

SYMPHONY HALL

THIS SUNDAY AT 3:30

RACHMANINOFF

HER MAR 27

SYMPHONY HALL

THIS SUNDAY AT 3:30

RACHMANINOFF

GLOBE MAR 27

SYMPHONY HALL

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RACHMANINOFF

POST MAR 27

SYMPHONY HALL

TOMORROW AT 8 P. M.

DARTMOUTH MUSICAL CLUBS

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POST MAR 28

SYMPHONY HALL

TODAY at 3:30 — MARCH 24-25-26 at 8:15

BRAHMS FESTIVAL

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

FRIDAY EVENING, MARCH 28, AT 8 P. M.

DARTMOUTH MUSICAL CLUBS

FEATURING SPECIALTIES

BARBARY COAST ORCHESTRA

Dancing 10 to 12—Benefit Frances E. Willard Settlement

NEXT SUN. AFT. MAR. 30 AT 3:30 — **RACHMANINOFF**

SUNDAY AFTERNOON, APRIL 6, AT 3:30

HANDEL AND HAYDN SOCIETY

THOMPSON STONE, Conductor

VERDI'S REQUIEM

PSALMUS HUNGARICUS BY KODALY—"FIRST TIME IN BOSTON"

Soloists: NANETTE GUILFORD, Soprano, Metropolitan Opera Co.
MERLE ALCOCK, Contralto, Metropolitan Opera Co.
PAUL ALTHOUSE, Tenor — WILLIAM SIMMONS, Baritone
70 MEMBERS BOSTON SYMPHONY ORCHESTRA

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King Vidor's Prize Film—Talking-Singing-Dancing

"Hallelujah"

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EXTRA—THURS., APRIL 3, at 8:15—EXTRA

BRANSON DeCOU AND HIS FAMOUS DREAM PICTURES

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"Hallelujah"

HEAR IT UNDER PERFECT ACOUSTICS

ALL SEATS RESERVED

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SUN. AFT. APRIL 20 AT 3.30 — **ROLAND HAYES**

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SYMPHONY HALL

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Mary Goldman Hayes ALL TALKING Picture

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NEXT SUNDAY AT 3:30
HANDEL AND HAYDN
THOMPSON STONE—Conductor
VERDI'S REQUIEM
PSALMUS HUNGARICUS
By KODALY
Orchestra Chorus Soloists

POST APR ✓

SYMPHONY HALL
TOMORROW at 8.15
BRANSON DeCOU
AND HIS FAMOUS
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THIS WEEK ONLY
AMERICA'S PRIZE FILM
SENSATION OF 2 CONTINENTS
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HER APR 9

SYMPHONY HALL

TOMORROW AT 3:30 — **RACHMANINOFF**

SUNDAY AFTERNOON, APRIL 6, AT 3:30

HANDEL AND HAYDN SOCIETY
THOMPSON STONE, Conductor

VERDI'S REQUIEM

PSALMUS HUNGARICUS BY KODALY "FIRST TIME IN BOSTON"
Soloists: NANETTE GUILFORD, Soprano, Metropolitan Opera Co.
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MON — MAR 29

SYMPHONY HALL

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BEG. MON. EVE. APRIL 7 — TWICE DAILY 2:30-8:30 — ONE WEEK ONLY
King Vidor's Prize Film—Talking-Singing-Dancing
"Hallelujah"
HEAR IT UNDER PERFECT ACOUSTICS
ALL SEATS RESERVED
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GLOBE — MAR 30

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HER — MAR 30

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MON — APR 3

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OPENS MON. EVE. ONE WEEK ONLY TWICE DAILY 2:30—8:30

KING VIDOR'S PRIZE FILM

HALLELUJAH

A M-G-M ALL-TALKING-SINGING-DANCING PICTURE WITH SONGS BY IRVING BERLIN

STARRING DANIEL HAYNES—NOW THE SENSATION IN "GREEN PASTURES"

AN ARTKINO GUILD PRESENTATION

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ADV APR 6

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APR 4 APR 11

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All Talking-Singing-Dancing Picture

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APR 6 HMER APR 11

[171]

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KING VIDOR'S PRIZE FILM

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LAST APPEARANCE THIS SEASON

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THIS WEEK ONLY

AMERICA'S PRIZE FILM SENSATION 2 CONTINENTS

HALLELUJAH

A M-G-M All-Talking-Singing-Dancing Picture

REALLY IS ALL THE CRITICS SAY ABOUT IT, AND MORE!

AN ARTKINO GUILD PRESENTATION

ALL SEATS RESERVED

MAT. 50c--$1.00--EVE. 50c--$1.00--$1.50

EASTER SUNDAY AT 3:30

ROLAND HAYES

GLOBE APR 8

SYMPHONY HALL

THIS WEEK ONLY—2:30-8:30

AMERICA'S PRIZE FILM SENSATION OF 2 CONTINENTS

HALLELUJAH

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EASTER SUNDAY AT 3:30

ROLAND HAYES

GLOBE APR 9

SYMPHONY HALL

OPENS MON. EVE. ONE WEEK ONLY TWICE DAILY 2:30—8:30

KING VIDOR'S PRIZE FILM

HALLELUJAH

A M-G-M ALL-TALKING-SINGING-DANCING PICTURE WITH SONGS BY IRVING BERLIN

STARRING DANIEL HAYNES—NOW THE SENSATION IN "GREEN PASTURES"

ALL SEATS RESERVED NOW— MAT. 50c-$1.00 EVE. 50c-$1.00-$1.50

AN ARTKINO GUILD PRESENTATION

AMER APR 5

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AN ARTKINO GUILD PRESENTATION

TRAV APR 5

SYMPHONY HALL

TOMORROW AT 3.30

HANDEL AND HAYDN THOMPSON STONE, Conductor

VERDI'S REQUIEM

PSALMUS HUNGARICUS BY KODALY (FIRST TIME IN BOSTON)
Soloists: NANETTE GUILFORD, Soprano, Metropolitan Opera Co.
MERLE ALCOCK, Contralto, Metropolitan Opera Co.
PAUL ALTHOUSE, Tenor WILLIAM SIMMONS, Baritone
70 MEMBERS BOSTON SYMPHONY ORCHESTRA

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OPENS TOMORROW AT 8:30 ONE WEEK ONLY TWICE DAILY 2:30—8:30

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HALLELUJAH

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AN ARTKING GUILD PRESENTATION

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GLOBE APR 6

SYMPHONY HALL

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Opens TOMORROW at 8:30 ONE WEEK ONLY TWICE DAILY 2:30—8:30

KING VIDOR'S PRIZE FILM

HALLELUJAH

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STARRING DANIEL HAYNES—NOW THE SENSATION IN "GREEN PASTURES"

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AN ARTKINO GUILD PRESENTATION

SUN. AFT. APRIL 20 AT 3:30 | ROLAND HAYES

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POST APR 6

SYMPHONY HALL

TODAY AT 3:30

HANDEL AND HAYDN THOMPSON STONE, Conductor

VERDI'S REQUIEM

PSALMUS HUNGARICUS BY KODALY "FIRST TIME IN BOSTON"
Soloists: NANETTE GUILFORD, Soprano, Metropolitan Opera Co.
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PAUL ALTHOUSE, Tenor WILLIAM SIMMONS, Baritone
70 MEMBERS BOSTON SYMPHONY ORCHESTRA

OPENS TOMORROW AT 8:30 ONE WEEK ONLY TWICE DAILY 2:30—8:30

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HALLELUJAH

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AN ARTKING GUILD PRESENTATION

SUN. AFT. APRIL 20 AT 3:30 | ROLAND HAYES

Mail Orders Promptly Filled. Checks Payable to Symphony Hall

ADV

SYMPHONY HALL

TODAY-TOM'W ONLY—2:30-8:30

HALLELUJAH

A M-G-M All Talking-Singing-Dancing

Mat. 50c-$1.00—Eve. 50c-$1.00-$1.50

SYMPHONY HALL

TODAY—TOMORROW ONLY—2:30-8:30

HALLELUJAH

All Talking-Singing-Dancing Picture

MAT. 50c. $1.00; EVE. 50c. $1.00. $1.50

GLOBE APR 11

APR 6

SYMPHONY HALL

LAST 2 DAYS—2:30-8:30

HALLELUJAH

All Talking-Singing-Dancing Picture

MAT. 50c-$1.00 EVE. 50c-$1.00-$1.50

HER APR 6

AMER APR 11

[171]

SYMPHONY HALL

OPENS TONIGHT at 8:30

ONE WEEK ONLY
TWICE DAILY 2:30—8:30

KING VIDOR'S PRIZE FILM

The Sensation of 2 Continents

HALLELUJAH

A M-G-M All-Talking-Singing-Dancing Picture

Acclaimed by all critics as the best picture of the year

STARRING DANIEL HAYES—NOW THE SENSATION IN "GREEN PASTURES"

An Artkino Guild Presentation

ALL SEATS RESERVED

MAT. 50c-$1.00 EVE. 50-$1.00-$1.50

TRAV APR 7

SYMPHONY HALL

OPENS TONIGHT 8.30

King Vidor's Prize Film—

HALLELUJAH

A M-G-M All Talking-Singing-Dancing Picture

Acclaimed by All Critics as the Best Picture of the Year

THIS WEEK ONLY

Twice Daily 2.30—8.30

ALL SEATS RESERVED

Mat. 50c-$1—Eve. 50c-$1.00-$1.50

EASTER SUNDAY, APRIL 20 at 3.30

ROLAND HAYES

LAST APPEARANCE THIS SEASON

TRANS APR 7

SYMPHONY HALL

NOW PLAYING—Mat. 2:30—Eve. 8:30

THIS WEEK ONLY

AMERICA'S PRIZE FILM SENSATION OF 2 CONTINENTS

HALLELUJAH

A M-G-M All Talking-Singing-Dancing Picture

Really Is All the Critics Say About It, and More!

An Artkino Guild Presentation
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ROLAND HAYES

HER APR 8

SYMPHONY HALL

Now Playing—Mat. 2:30—Eve. 8:30

THIS WEEK ONLY

AMERICA'S PRIZE FILM SENSATION 2 CONTINENTS

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A M-G-M All Talking-Singing-Dancing Picture

An Artkino Guild Presentation
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EASTER SUNDAY AT 3:30

ROLAND HAYES

GLOBE APR 9

CUT-OUT

SYMPHONY HALL

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KING VIDOR'S PRIZE FILM
THE SENSATION OF 2 CONTINENTS

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AN ARTKING GUILD PRESENTATION

POST APR 7

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KING VIDOR'S PRIZE FILM

HALLELUJAH

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AN ARTKING GUILD PRESENTATION

AJV APR 7

SYMPHONY HALL

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KING VIDOR'S PRIZE FILM
THE SENSATION OF 2 CONTINENTS

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AMER APR 7

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AMER APR 7

Symphony Hall

BEGINNING MONDAY EVENING, APRIL 7
ONE WEEK ONLY
Twice Daily—2.30-8.30

KING VIDOR'S daring romance of Negro life

Prize Film of the Year

AN ARTKINO GUILD PRESENTATION

HALLELUJAH

With Songs by IRVING BERLIN

Starring DANIEL HAYNES
The Sensation In "GREEN PASTURES"

M-G-M All Talking Singing Dancing Film Triumph

ALL SEATS RESERVED
Mat. 50c, $1—Eve. 50c $1, $1.50

JEWISH ADVOCATE APR 4

SYMPHONY HALL
THIS WEEK ONLY 2:30-8:30
AMERICA'S PRIZE FILM
SENSATION OF 2 CONTINENTS

HALLELUJAH

A M-G-M All Talking-Singing-Dancing Picture
An Artkino Guild Presentation
All Seats Reserved
Mat. 50c-$1.00—Eve. 50c-$1.00-$1.50
EASTER SUNDAY AT 3:30

ROLAND HAYES

POST APR 9

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TRAV APR 9

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ROLAND HAYES

TRANS APR 9

SYMPHONY HALL
NOW PLAYING—MAT. 2:30—EVE. 8:30
THIIS WEEK ONLY
THE SENSATION OF 2 CONTINENTS

HALLELU[illegible]

A M-G-M ALL-TALKING-SINGING-
Really is all the critics say abo
STARRING DANIEL HAYNES—NOW
SENSATION IN "GREEN PASTUR
ALL SEATS RESERVED NOW— MAT. 50c
EVE. 50c-$1.

AMER

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SENSATION OF 2 CONTINENTS

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AMER APR 9

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LAST 3 DAYS—2:30-8:30

HALLELUJAH

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MAT. 50c-$1.00 EVE. 50-$1.00-$1.50
EASTER SUNDAY AT 3:30

ROLAND HAYES

HER APR 10

SYMPHONY HALL
LAST 3 DAYS—2:30-8:30

HALLELUJAH

All Talking-Singing-Dancing Picture
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EASTER SUNDAY AT 3:30

ROLAND HAYES

POST APR 10

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ROLAND HAYES

TRANS APR 10

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EASTER SUNDAY AT 3:30

ROLAND HAYES

AMER APR 10

SCENIC [illegible]

SYMPHONY HALL
Today-Tom'w Only—2:30-8.30

HALLELUJAH

All Talking-Singing-Dancing Picture
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EASTER SUNDAY AT 3.30

ROLAND HAYES

TRANS APR 11

[172]

SYMPHONY HALL
TODAY-TOM'W ONLY—2:30-8:30

HALLELUJAH

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EASTER SUNDAY AT 3:30

ROLAND HAYES

HER APR 11

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ROLAND HAYES

HER APR 12

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HALLELUJAH

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EASTER SUNDAY AT 3:30

ROLAND HAYES

GLOBE APR 12

SYMPHONY HALL
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EASTER SUNDAY AT 3:30

ROLAND HAYES

AMER APR 12

SYMPHONY HALL
Easter Sunday at 3:30

ROLAND HAYES

GLOBE APR 13.

CUT-OUT

SYMPHONY HALL
OPENS TONIGHT 8:30 THIS WEEK ONLY
TWICE DAILY 2:30—8:30
KING VIDOR'S PRIZE FILM
THE SENSATION OF 2 CONTINENTS
HALLELUJAH
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POST APR 7

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HER APR 7

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AMER APR 7

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M-G-M All Talking Singing Dancing Film Triumph
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FENISH ADVOCATE APR 4

SYMPHONY HALL
THIS WEEK ONLY 2:30-8:30
AMERICA'S PRIZE FILM SENSATION OF 2 CONTINENTS
HALLELUJAH
A M-G-M All Talking-Singing-Dancing Picture
An Artkino Guild Presentation
All Seats Reserved
Mat. 50c-$1.00—Eve. 50c-$1.00-$1.50
EASTER SUNDAY AT 3:30
ROLAND HAYES

POST APR 9

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AMER APR 9

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HER APR 10

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EASTER SUNDAY AT 3:30
ROLAND HAYES

AMER SCENIC APR 10

SYMPHONY HALL
Today-Tom'w Only—2.30-8.30
HALLELUJAH
All Talking-Singing-Dancing Picture
MAT. 50c-$1.00 EVE. 50-$1.00-$1.50
EASTER SUNDAY AT 3.30
ROLAND HAYES

TRANS APR 11
[172]

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TODAY-TOM'W ONLY—2:30-8:30
HALLELUJAH
All Talking-Singing-Dancing Picture
Mat. 50c-$1.00—Eve. 50c-$1.00-$1.50
EASTER SUNDAY AT 3:30
ROLAND HAYES

POST APR 11

SYMPHONY HALL
LAST TIMES TODAY—2:30-8:30
HALLELUJAH
All Talking-Singing-Dancing Picture
MAT. 50c-$1.00 EVE. 50-$1.00-$1.50
EASTER SUNDAY AT 3:30
ROLAND HAYES

HER APR 12

SYMPHONY HALL
LAST TIMES TODAY—2:30-8:30
HALLELUJAH
All Talking-Singing-Dancing Picture
Mat. 50c-$1.00—Eve. 50c-$1.00-$1.50
EASTER SUNDAY AT 3:30
ROLAND HAYES

GLOBE APR 12

SYMPHONY HALL
LAST TIMES TODAY—2:30-8:30
HALLELUJAH
All Talking-Singing-Dancing Picture
Mat. 50c-$1.00—Eve. 50c-$1.00-$1.50
EASTER SUNDAY AT 3:30
ROLAND HAYES

POST APR 12

SYMPHONY HALL
LAST TIMES TODAY—2:30-8:30
HALLELUJAH
All Talking-Singing-Dancing Picture
MAT. 50c-$1.00 EVE. 50-$1.00-$1.50
EASTER SUNDAY AT 3:30
ROLAND HAYES

TRAV APR 12

SYMPHONY HALL
LAST TIMES TODAY—2:30-8:30
HALLELUJAH
All Talking-Singing-Dancing Picture
Mat. 50c-$1.00—Eve. 50c-$1.00-$1.50
EASTER SUNDAY AT 3:30
ROLAND HAYES

AMER APR 12

SYMPHONY HALL
Easter Sunday at 3:30
ROLAND HAYES

GLOBE APR 13.

CUT-OUT

SYMPHONY HALL
LAST TIMES TODAY—2.30-8.30
HALLELUJAH
ALL TALKING-SINGING-DANCING PICTURE
EASTER SUNDAY at 3.30

LAST APPEARANCE THIS SEASON

TRANS APR 12

SYMPHONY HALL
EASTER SUNDAY at 3:30
ROLAND HAYES
LAST APPEARANCE THIS SEASON

POST APR 13

SYMPHONY HALL
EASTER SUNDAY at 3:30
ROLAND HAYES
LAST APPEARANCE THIS SEASON

GLOBE APR 12

SYMPHONY HALL
EASTER SUNDAY AT 3:30
ROLAND HAYES

HER APR 15

SYMPHONY HALL
EASTER SUNDAY AT 3:30
ROLAND HAYES

POST APR 15

SYMPHONY HALL
EASTER SUNDAY AT 3.30
ROLAND HAYES

TRANS APR 15

SYMPHONY HALL
THIS SUNDAY AT 3:30
ROLAND HAYES
Tickets $1.00, $1.50, $2, $2.50

HER APR 16

SYMPHONY HALL
THIS SUNDAY AT 3:30
ROLAND HAYES
Tickets $1, $1.50, $2, $2.50

GLOBE APR 16

SYMPHONY HALL
THIS SUNDAY AT 3:30
ROLAND HAYES
Tickets $1, $1.50, $2, $2.50

POST APR 16

SYMPHONY HALL
EASTER SUNDAY at 3:30
ROLAND HAYES
TICKETS $1.00, $1.50, $2.00, $2.50

TRANS APR 16

SYMPHONY HALL
THIS SUNDAY AT 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

HER APR 17

SYMPHONY HALL
THIS SUNDAY AT 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

POST APR 17

SYMPHONY HALL
THIS SUNDAY AT 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

TRANS APR 17

SYMPHONY HALL
SUNDAY AT 3:30
Roland Hayes
Tickets $1.00, $1.50, $2.00, $2.50

HER APR 18

SYMPHONY HALL
SUNDAY at 3:30
ROLAND HAYES
Tickets $1.00, $1.50, $2.00, $2.50

GLOBE APR 18

SYMPHONY HALL
SUNDAY AT 3:30
Roland Hayes
Tickets $1.00, $1.50, $2.00, $2.50

POST APR 18

SYMPHONY HALL
Tomorrow at 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

GLOBE APR 19

SYMPHONY HALL
Tomorrow at 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

POST APR 19

TOMORROW at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN — Overture to Leonore No. 3 BEETHOVEN — Pastorale Symphony. BRAHMS — Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
At 4 O'Clock
YOUNG PEOPLES' CONCERTS

TRANS APRIL 21

SYMPHONY HALL
Today at 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

SIXTH CONCERT TUES., APRIL 22, at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN—Overture to Leonore No. 3. BEETHOVEN—Pastorale Symphony. BRAHMS—Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
AT 4 O'CLOCK
YOUNG PEOPLES' CONCERTS

OPENS WED., MAY 7, at 8:15
POPS
ARTHUR FIEDLER,
CONDUCTOR
Table Seats $1—1st Balcony $1, 75c
Entire Second Balcony Reserved 50c
ON SALE ONE WEEK IN ADVANCE

HER APR 20

SYMPHONY HALL
Today at 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

SIXTH CONCERT TUES., APRIL 22, at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN—Overture to Leonore No. 3. BEETHOVEN—Pastorale Symphony. BRAHMS—Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
AT 4 O'CLOCK
YOUNG PEOPLE'S CONCERTS

Opens Wed., May 7, at 8:15
POPS
ARTHUR FIEDLER
CONDUCTOR
Table Seats $1—1st Balcony $1, 75c
Entire Second Balcony Reserved 50c
ON SALE ONE WEEK IN ADVANCE

GLOBE APR 20

SYMPHONY HALL
TODAY at 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

SIXTH CONCERT TUES., APRIL 22, at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN — Overture to Leonore No. 3. BEETHOVEN—Pastorale Symphony. BRAHMS—Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24, AT 4 O'CLOCK
YOUNG PEOPLES' CONCERTS

OPENS WED., MAY 7, at 8:15
POPS
ARTHUR FIEDLER,
CONDUCTOR
Table Seats $1—1st Balcony $1, 75c
Entire Second Balcony Reserved 50c
ON SALE ONE WEEK IN ADVANCE

POST APR 20

SYMPHONY HALL
OPENS WED. AT 8:15
45th Season of
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 5 [173]

SYMPHONY HALL
SIXTH CONCERT TODAY AT 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN—Overture to Leonore No. 3 BEETHOVEN—Pastorale—symphony. BRAHMS—Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
YOUNG PEOPLE'S CONCERTS

GLOBE APR 22

SYMPHONY HALL
SIXTH TUES. TODAY AT 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN — Overture to Leonore No. 3. BEETHOVEN—Pastorale Symphony. BRAHMS—Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
YOUNG PEOPLES' CONCERTS

POST APR 22

SYMPHONY HALL
SIXTH TUESDAY—TODAY at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN—Overture to Leonore No. 3. BEETHOVEN—Pastorale Symphony. BRAHMS—Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
YOUNG PEOPLES' CONCERTS

HER APR 22

SYMPHONY HALL
SUNDAY AT 3.30
Roland Hayes
Tickets $1.00, $1.50, $2.00, $2.50

SIXTH CONCERT TUES., APRIL 22, at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN — Overture to Leonore No. 3 BEETHOVEN — Pastorale Symphony. BRAHMS — Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
At 4 O'Clock
YOUNG PEOPLES' CONCERTS

OPENS WED., MAYY 7, at 8.15
POPS
ARTHUR FIEDLER
CONDUCTOR
Table Seats $1—1st Balcony $1, 75c
Entire Second Balcony 50c
ON SALE MONDAY, APRIL 21

TRANS APR 18

SYMPHONY HALL
POPS
ARTHUR FIEDLER
CONDUCTOR
45th Season
OF
BOSTON'S UNIQUE CONCERTS
OPENS MAY 7
Wednesday Eve at 8.15
TABLE SEATS $1.00
1st BALCONY $1.00-75c
2nd BALCONY 50c

SYMPHONY HALL
POPS
ARTHUR FIEDLER
CONDUCTOR
45th Season
OF
BOSTON'S UNIQUE CONCERTS
OPENS MAY 7
WEDNESDAY EVE, at 8:15
TABLE SEATS $1.00
1st BALCONY $1.00-75c
2ND BALCONY 50c

TRANS APR 26

SYMPHONY HALL
ARTHUR FIEDLER
Conductor
45th Season
of
BOSTON'S UNIQUE CONCERTS
Opens May 7
WEDNESDAY EVE, at 8:15
TABLE SEATS $1.00
1ST BALCONY $1.00-75c
2ND BALCONY 50c

MOV APR 26

SYMPHONY HALL
POPS
ARTHUR FIEDLER
CONDUCTOR
OF
45th Season
BOSTON'S UNIQUE CONCERTS
OPENS MAY 7
Wednesday Eve, at 8:15
TABLE SEATS $1.00
1st BALCONY $1.00-75c
2nd BALCONY 50c

POST APR 27

SYMPHONY HALL
OPENS WED. AT 8:15
45th Season of
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

POST MAY 5

CUT-OUT

SYMPHONY HALL
LAST TIMES TODAY—2.30-8.30
HALLELUJAH
ALL TALKING-SINGING-DANCING PICTURE
EASTER SUNDAY at 3.30

[redacted]

LAST APPEARANCE THIS SEASON

TRANS APR 12

SYMPHONY HALL
EASTER SUNDAY at 3:30
ROLAND HAYES
LAST APPEARANCE THIS SEASON

POST APR 3

SYMPHONY HALL
EASTER SUNDAY at 3:30
ROLAND HAYES
LAST APPEARAACE THIS SEASON

HER APR 13

SYMPHONY HALL
EASTER SUNDAY at 3:30 .
ROLAND HAYES
LAST APPEARANCE THIS SEASON

GLOBE APR 12

SYMPHONY HALL
EASTER SUNDAY AT 3:30
ROLAND HAYES

HER APR 15

SYMPHONY HALL
EASTER SUNDAY AT 3:30
ROLAND HAYES

POST APR 15

SYMPHONY HALL
EASTER SUNDAY AT 3.30
ROLAND HAYES

TRANS APR 15

SYMPHONY HALL
THIS SUNDAY AT 3:30
ROLAND HAYES
Tickets $1.00, $1.50, $2, $2.50

HER APR 16

SYMPHONY HALL
THIS SUNDAY AT 3:30
ROLAND HAYES
Tickets $1.00, $1.50, $2.00, $2.50

GLOBE APR 16.

SYMPHONY HALL
THIS SUNDAY AT 3:30
ROLAND HAYES
Tickets $1, $1.50, $2, $2.50

POST APR 16

SYMPHONY HALL
EASTER SUNDAY at 3:30
ROLAND HAYES
TICKETS $1.00, $1.50, $2.00, $2.50

TRANS APR 16.

SYMPHONY HALL
THIS SUNDAY AT 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

HER APR 17

SYMPHONY HALL
THIS SUNDAY AT 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

GLOBE APR 17

SYMPHONY HALL
THIS SUNDAY AT 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

TRANS APR 17

SYMPHONY HALL
SUNDAY AT 3:30
Roland Hayes
Tickets $1.00, $1.50, $2.00, $2.50

HER APR 18

SYMPHONY HALL
SUNDAY at 3:30
ROLAND HAYES
Tickets $1.00, $1.50, $2.00, $2.50

GLOBE APR 18

SYMPHONY HALL
SUNDAY AT 3:30
Roland Hayes
Tickets $1.00, $1.50, $2.00, $2.50

POST APR 18

SYMPHONY HALL
Tomorrow at 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

GLOBE APR 19

SYMPHONY HALL
Tomorrow at 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

POST APR 19

TOMORROW at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN — Overture to Leonore No. 3 BEETHOVEN — Pastorale Symphony. BRAHMS — Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
At 4 O'Clock
YOUNG PEOPLES' CONCERTS

TRANS APRIL 21

SYMPHONY HALL
Today at 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

SIXTH CONCERT TUES., APRIL 22, at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN—Overture to Leonore No. 3. BEETHOVEN—Pastorale Symphony. BRAHMS—Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
AT 4 O'CLOCK
YOUNG PEOPLES' CONCERTS
OPENS WED., MAY 7, at 8:15
POPS
ARTHUR FIEDLER,
CONDUCTOR
Table Seats $1—1st Balcony $1, 75c
Entire Second Balcony Reserved 50c
ON SALE ONE WEEK IN ADVANCE

HER APR 20

SYMPHONY HALL
Today at 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

SIXTH CONCERT TUES., APRIL 22, at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN—Overture to Leonore No. 3. BEETHOVEN—Pastorale Symphony. BRAHMS—Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
AT 4 O'CLOCK
YOUNG PEOPLE'S CONCERTS
Opens Wed., May 7, at 8:15
POPS
ARTHUR FIEDLER
CONDUCTOR
Table Seats $1—1st Balcony $1, 75c
Entire Second Balcony Reserved 50c
ON SALE ONE WEEK IN ADVANCE

GLOBE APR 20

SYMPHONY HALL
TODAY at 3:30
Roland Hayes
Tickets $1, $1.50, $2, $2.50

SIXTH CONCERT TUES., APRIL 22, at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN — Overture to Leonore No. 3. BEETHOVEN—Pastorale Symphony. BRAHMS—Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24, AT 4 O'CLOCK
YOUNG PEOPLES' CONCERTS
OPENS WED., MAY 7, at 8:15
POPS
ARTHUR FIEDLER,
CONDUCTOR
Table Seats $1—1st Balcony $1, 75c
Entire Second Balcony Reserved 50c
ON SALE ONE WEEK IN ADVANCE

POST APR 20

SYMPHONY HALL
OPENS WED. AT 8:15
45th Season of
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 5 [173]

SYMPHONY HALL
SIXTH CONCERT TODAY AT 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN—Overture to Leonore No. 3 BEETHOVEN—Pastorale—symphony. BRAHMS—Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
YOUNG PEOPLE'S CONCERTS

GLOBE APR 22

SYMPHONY HALL
SIXTH TUES. TODAY AT 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN — Overture to Leonore No. 3. BEETHOVEN—Pastorale Symphony. BRAHMS—Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
YOUNG PEOPLES' CONCERTS

POST APR 22

SYMPHONY HALL
SIXTH TUESDAY—TODAY at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN—Overture to Leonore No. 3. BEETHOVEN—Pastorale Symphony. BRAHMS—Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
YOUNG PEOPLES' CONCERTS

HER APR 22

SYMPHONY HALL
SUNDAY AT 3.30
Roland Hayes
Tickets $1.00, $1.50, $2.00, $2.50

SIXTH CONCERT TUES., APRIL 22, at 3
BOSTON SYMPHONY ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
BEETHOVEN — Overture to Leonore No. 3 BEETHOVEN — Pastorale Symphony. BRAHMS — Symphony No. 4.
WED., APRIL 23—THURS., APRIL 24
At 4 O'Clock
YOUNG PEOPLES' CONCERTS
OPENS WED., MAYY 7, at 8.15
POPS
ARTHUR FIEDLER
CONDUCTOR
Table Seats $1—1st Balcony $1, 75c
Entire Second Balcony 50c
ON SALE MONDAY, APRIL 21

TRANS APR 18

SYMPHONY HALL
POPS
ARTHUR FIEDLER
CONDUCTOR
45th Season
OF
BOSTON'S UNIQUE CONCERTS
OPENS MAY 7
WEDNESDAY EVE, at 8:15
TABLE SEATS $1.00
1st BALCONY $1.00-75c
2ND BALCONY 50c

APR 21

SYMPHONY HALL
POPS
ARTHUR FIEDLER
Conductor
45th Season
of
BOSTON'S UNIQUE CONCERTS
Opens May 7
WEDNESDAY EVE, at 8:15
TABLE SEATS $1.00
1ST BALCONY $1.00-75c
2ND BALCONY 50c

APR 21

SYMPHONY HALL
POPS
ARTHUR FIEDLER
CONDUCTOR
OF
45th Season
BOSTON'S UNIQUE CONCERTS
OPENS MAY 7
Wednesday Eve, at 8:15
TABLE SEATS $1.00
1st BALCONY $1.00-75c
2nd BALCONY 50c

APR 21

SYMPHONY HALL
OPENS WED. AT 8:15
45th Season of
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

POST MAY 5

SYMPHONY HALL
POPS
ARTHUR FIEDLER
CONDUCTOR
45th Season
BOSTON'S UNIQUE CONCERTS
OPENS MAY 7
Wednesday Eve. at 8:15
TABLE SEATS $1.00
1st BALCONY $1.00-75c
2ND BALCONY 50c

SYMPHONY HALL
45th SEASON
POPS
ARTHUR FIEDLER
CONDUCTOR
OPENS MAY 7
WEDNESDAY at 8:15

TRAV APR 30

SYMPHONY HALL
45th SEASON
POPS
ARTHUR FIEDLER
CONDUCTOR
OPENS MAY 7
WEDNESDAY at 8:15

HER APR 30

SYMPHONY HALL
45th SEASON
POPS
ARTHUR FIEDLER
CONDUCTOR
OPENS MAY 7
WEDNESDAY at 8:15

HER MAY 1

SYMPHONY HALL
45th SEASON
POPS
ARTHUR FIEDLER
CONDUCTOR
OPENS MAY 7
WEDNESDAY at 8:15

SYMPHONY HALL
OPENING NIGHT
of the 45th Season
NEXT WED. at 8:15
POPS
ORCHESTRA OF 80 PLAYERS
ARTHUR FIEDLER
CONDUCTOR
Table Seats $1.00
1st Balcony $1, 75c
2nd Balcony 50c
Admissions (limited to seating capacity) and reserved seats—on sale two weeks in advance.

TRANS MAY 3

GLOBE APR 27

SYMPHONY HALL
45th Season
of
BOSTON'S UNIQUE CONCERTS
OPENS MAY 7
WEDNESDAY EVE, at 8:15
TABLE SEATS $1.00
1st BALCONY $1.00-75c
2ND BALCONY 50c

SYMPHONY HALL
45th SEASON
POPS
ARTHUR FIEDLER
CONDUCTOR
OPENS MAY 7
WEDNESDAY at 8:15

GLOBE APR 30

SYMPHONY HALL
45th Season
POPS
ARTHUR FIEDLER
CONDUCTOR
Opens May 7
Wednesday at 8:15

POST APR 30

SYMPHONY HALL
45th Season
POPS
ARTHUR FIEDLER
CONDUCTOR
Opens May 7
Wednesday at 8:15

MON MAY 1

SYMPHONY HALL
Opening Night
OF THE 45th SEASON
NEXT WED. at 8:15
POPS
ORCHESTRA OF 80 PLAYERS
ARTHUR FIEDLER
CONDUCTOR
Table Seats $1.00
1st Balcony $1, 75c
2nd Balcony 50c
Admissions (limited to seating capacity) and reserved seats—on sale two weeks in advance.

HER MAY 4

ADV APR 27

SYMPHONY HALL
45th SEASON
POPS
ARTHUR FIEDLER
CONDUCTOR
OPENS MAY 7
WEDNESDAY at 8:15

AMER APR 30

SYMPHONY HALL
45th SEASON
POPS
ARTHUR FIEDLER
CONDUCTOR
OPENS MAY 7
WEDNESDAY at 8:15

TRANS MAY 1

SYMPHONY HALL
OPENING NIGHT
OF THE 45th SEASON
NEXT WED. at 8:15
POPS
ORCHESTRA OF 80 PLAYERS
ARTHUR FIEDLER
CONDUCTOR
Table Seats $1.00
1st Balcony $1, 75c
2nd Balcony 50c
Admissions (limited to seating capacity) and reserved seats—on sale two weeks in advance.

TRAV MAY 3

SYMPHONY HALL
45th Season
POPS
ARTHUR FIEDLER
CONDUCTOR
Opens May 7
Wednesday at 8:15

MON APR 30

SYMPHONY HALL
45th SEASON
POPS
ARTHUR FIEDLER
CONDUCTOR
OPENS MAY 7
WEDNESDAY at 8:15

AMER MAY 1

SYMPHONY HALL
OPENING NIGHT
OF THE 45th SEASON
NEXT WED. at 8:15
POPS
ORCHESTRA OF 80 PLAYERS
ARTHUR FIEDLER
CONDUCTOR
Table Seats $1.00
1st Balcony $1, 75c
2nd Balcony 50c
Admissions (limited to seating capacity) and reserved seats on sale two weeks in advance.

AMER MAY 3

SYMPHONY HALL
45th SEASON
POPS
ARTHUR FIEDLER
CONDUCTOR
OPENS MAY 7
WEDNESDAY at 8:15

TRANS APR 30

SYMPHONY HALL
45th SEASON
POPS
ARTHUR FIEDLER
CONDUCTOR
OPENS MAY 7
WEDNESDAY at 8:15

POST MAY 1

SYMPHONY HALL
OPENS TOMORROW AT 8:15
45th Season of
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

GLOBE MAY 6

SYMPHONY HALL
OPENS TOMORROW AT 8:15
45th Season of
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

POST MAY 6

HER APR 27

SYMPHONY HALL
OPENS WED. AT 8:15
45th Season of
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

SYMPHONY HALL
OPENS WED. at 8.15
45th SEASON OF
POPS
ARTHUR FIEDLER, Conductor
TICKETS $1.00, 75c, 50c

TRANS MAY 5

SYMPHONY HALL
OPENS TOMORROW AT 8:15
45th Season of
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 6

SYMPHONY HALL
OPENING NIGHT
OF THE 45th SEASON
NEXT WED. at 8:15
POPS
ORCHESTRA OF 80 PLAYERS
ARTHUR FIEDLER
CONDUCTOR
Table Seats $1.00
1st Balcony $1, 75c
2nd Balcony 50c
Admission (limited to seating capacity) and reserved seats on sale two weeks in advance.

POST MAY 4

[174]

SYMPHONY HALL
POPS
ARTHUR FIEDLER
CONDUCTOR
45th Season
OF
BOSTON'S UNIQUE
CONCERTS
OPENS MAY 7
Wednesday Eve. at 8:15
TABLE SEATS $1.00
1st BALCONY $1.00-75c
2ND BALCONY 50c

SYMPHONY HALL
45th SEASON
POPS
ARTHUR FIEDLER
CONDUCTOR
OPENS MAY 7
WEDNESDAY at 8:15

SYMPHONY HALL
OPENING NIGHT
OF THE 45th SEASON
NEXT WED.
at 8:15
POPS
ORCHESTRA OF 80 PLAYERS
ARTHUR FIEDLER
CONDUCTOR
Table Seats $1.00
1st Balcony $1, 75c
2nd Balcony 50c
Admissions (limited to seating capacity) and reserved seats on sale two weeks in advance.

ADV MAY 4

SYMPHONY HALL
OPENS TOMORROW AT 8.15
45th Season of
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

TRANS MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

HER MAY 7

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

GLOBE MAY 7

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

POST MAY 7

SYMPHONY HALL
TONIGHT at 8.15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

TRANS MAY 7

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

AMER MAY 7

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

HER MAY 8

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

POST MAY 8

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

GLOBE MAY 8

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

AMER MAY 8

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

GLOBE MAY 8

SYMPHONY HALL
TONIGHT at 8.15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

POST MAY 4

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

TRAV MAY 9

SYMPHONY HALL
TONIGHT at 8.15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

TRANS MAY 9

SYMPHONY HALL
TONIGHT at 8.15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

MON MAY 9

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

AMER MAY 9

SYMPHONY HALL
Jeden Abend um 8.15 Uhr
POPS
Orchester von Symphonie-Spielern
ARTHUR FIEDLER, Dirigent
Populäre Programme—Erfrischungen
Eintritt 25c.—$1.00 Keine Steuer

GERMANIA MAY 10

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

POST MAY 10

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

AMER MAY 8

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

TRAV MAY 8

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

GLOBE MAY 4

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

HER MAY 10

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

GLOBE MAY 10

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

Record MAY 9

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

HER MAY 9

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

TRAV MAY 10

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

AMER MAY 9

SYMPHONY HALL
TONIGHT at 8.15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

MON MAY 10

SYMPHONY HALL
2nd Week Opens
MONDAY AT 8:30
ARTHUR FIEDLER
CONDUCTOR
POPS
1st Sunday Concert May 18
RUSSIAN—TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
REQUEST NIGHT MAY 29
Tickets on Sale Two Weeks in Advance
$1.00, 75c, 50c

TRANS MAY 11

SYMPHONY HALL
2nd WEEK OPENS
TOMORROW AT 8:30
ARTHUR FIEDLER
CONDUCTOR
POPS
1st Sunday Concert May 18
RUSSIAN—TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

HER MAY 11

SYMPHONY HALL
2nd WEEK OPENS
TOMORROW AT 8:30
ARTHUR FIEDLER
CONDUCTOR
POPS
1st Sunday Concert May 18
RUSSIAN—TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
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POST MAY 11

SYMPHONY HALL
2ND WEEK OPENS
TOMORROW AT 8:30
ARTHUR FIEDLER
CONDUCTOR
POPS
1st Sunday Concert May 18
RUSSIAN—TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

GLOBE MAY 11

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 12

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

AMER MAY 12

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

HER MAY 13

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1ST SUNDAY CONCERT MAY 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

GLOBE MAY 13

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert, May 18
Russian-Tchaikovsky Program
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

POST MAY 13

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

TRAV MAY 13

SYMPHONY HALL
TONIGHT AT 8.30
POPS
ARTHUR FIEDLER—Conductor
1st SUNDAY CONCERT MAY 18
Russian Tchaikovsky Program
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

TRANS MAY 13

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert, May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

HER MAY 13

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 12

SYMPHONY HALL
Tonight at 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

GLOBE MAY 12

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

POST MAY 12

SYMPHONY HALL
TONIGHT AT 8.30
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ARTHUR FIEDLER, Conductor
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TRANS MAY 12

SYMPHONY HALL
2ND WEEK OPENS
TOMORROW AT 8:30
ARTHUR FIEDLER
CONDUCTOR
POPS
1st Sunday Concert May 18
RUSSIAN—TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
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GLOBE MAY 11

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

HER MAY 14

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

GLOBE MAY 14

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

TRAV MAY 14

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT MAY 18
Russian-Tchaikovsky Program
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

HARV MAY 13

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert, May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

MON MAY 15

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 15

SYMPHONY HALL
Tonight at 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

GLOBE MAY 15

SYMPHONY HALL
TONIGHT AT 8.30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

TRANS MAY 15

SYMPHONY HALL
2ND WEEK OPENS
TOMORROW AT 8:30
ARTHUR FIEDLER
CONDUCTOR
POPS
1st Sunday Concert May 18
RUSSIAN—TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
REQUEST NIGHT, MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

ADV MAY 11

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

HER MAY 14

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1ST SUNDAY CONCERT MAY 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

GLOBE MAY 14

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

TRAV MAY 14

[175]

SYMPHONY HALL, TONIGHT AT 8.30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT MAY 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT MAY 18
Russian-Tchaikovsky Program
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

TRANS MAY 14

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1ST SUNDAY CONCERT MAY 18
Russian-Tchaikovsky Program
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

AMER MAY 14

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

HER MAY 14

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT MAY 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

TRAV MAY 15

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

TRANS MAY 15

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1ST SUNDAY CONCERT MAY 18
Russian-Tchaikovsky Program
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

AMER MAY 15

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert, May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

MON MAY 15

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

HER MAY 16

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT MAY 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

POST MAY 16

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

TRAV MAY 16

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT MAY 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

TRANS MAY 16

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT MAY 18
Russian-Tchaikovsky Program
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT TOMORROW
RUSSIAN-TCHAIKOVSKY PROGRAM
MONDAY HARVARD NIGHT
Tickets $1.00, 75c, 50c

AMER MAY 16

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT TOMORROW
RUSSIAN-TCHAIKOVSKY PROGRAM
MONDAY—HARVARD NIGHT
Tickets $1.00, 75c, 50c

HER MAY 17

SYMPHONY HALL
45th SEASON
POPS
ARTHUR FIEDLER
Conductor
OPENS MAY 7
WEDNESDAY AT 8.15

N.E. News May 1

SYMPHONY HALL
OPENING NIGHT
WED. AT 8.15
POPS
ARTHUR FIEDLER
Conductor
Table Seats $1.00
1st. Balcony $1.00, 75c
2nd. Balcony 50c

CRIMSON MAY 1

SYMPHONY HALL
POPS
ARTHUR FIEDLER
Conductor
45th SEASON
of
Boston's Unique Concerts
Opens Tomorrow
Evening at 8:15
TABLE SEATS $1.00
1st BALCONY $1.00-75c
2nd BALCONY 50c
B. U. Night — June 16

B.U. News MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

Record Trade MAY 9

SYMPHONY HALL
POPS
ARTHUR FIEDLER
Conductor
45th SEASON
of
Boston's Unique Concerts
TABLE SEATS $1.00
1st BALCONY $1.00-75c
2nd BALCONY 50c
B. U. Night — June 16

B.U. News MAY 13

SYMPHONY HALL
OPENING NIGHT
WED. AT 8.15
POPS
ARTHUR FIEDLER
Conductor
Table Seats $1.00
1st. Balcony $1.00, 75c
2nd. Balcony 50c

CRIMSON MAY 8

SYMPHONY HALL
TONIGHT AT 8.30
ARTHUR FIEDLER
CONDUCTOR
POPS
MONDAY, MAY 19
HARVARD NIGHT
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

CRIMSON MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT
Russian-Tchaikovsky Program Tomorrow
MONDAY—HARVARD NIGHT
Tickets $1.00, 75c, 50c

POST MAY 17

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1ST SUNDAY CONCERT TOMORROW
Russian-Tchaikovsky Program
MONDAY—HARVARD NIGHT
Tickets $1.00, 75c, 50c

AMER MAY 17

SYMPHONY HALL
TONIGHT AT 8:30
ARTHUR FIEDLER
CONDUCTOR
POPS
TOMORROW
Russian-Tchaikovsky Program
HARVARD NIGHT MAY 19
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

TRAV MAY 17

SYMPHONY HALL
TONIGHT AT 8:30
ARTHUR FIEDLER
CONDUCTOR
POPS
TOMORROW
RUSSIAN-TCHAIKOVSKY
PROGRAM
HARVARD NIGHT MAY 19
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

MON MAY 17

SYMPHONY HALL
TONIGHT AT 8.30
ARTHUR FIEDLER
CONDUCTOR
POPS
TOMORROW
Russian-Tchaikovsky Program
HARVARD NIGHT MAY 19
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

TRANS MAY 17

SYMPHONY HALL
TONIGHT AT 8:30
Russian-Tchaikovsky Program
ARTHUR FIEDLER
CONDUCTOR
POPS
TOMORROW
HARVARD NIGHT, MAY 19
REQUEST NIGHT, MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

HER MAY 17

SYMPHONY HALL
TONIGHT AT 8:30
Russian-Tchaikovsky Program
ARTHUR FIEDLER
CONDUCTOR
POPS
TOMORROW
HARVARD NIGHT, MAY 19
REQUEST NIGHT, MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

POST MAY 18

SYMPHONY HALL, TONIGHT AT 8.30
POPS
ARTHUR FIEDLER, Conductor
TONIGHT—HARVARD NIGHT
Tickets $1.00, 75c, 50c

TRANS MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
TONIGHT—HARVARD NIGHT
Tickets $1.00, 75c, 50c

AMER MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
TONIGHT—HARVARD NIGHT
Tickets $1.00, 75c, 50c

HER MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
TONIGHT—HARVARD NIGHT
Tickets $1.00, 75c, 50c

POST MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
TONIGHT—HARVARD NIGHT
Tickets $1.00, 75c, 50c

TRAV MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
TONIGHT—HARVARD NIGHT
Tickets $1.00, 75c, 50c

GLOBE MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 20

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

GLOBE MAY 20

SYMPHONY HALL
TONIGHT AT 8:30
Russian-Tchaikovsky Program
ARTHUR FIEDLER
CONDUCTOR
POPS
TOMORROW
HARVARD NIGHT MAY 19
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

GLOBE MAY 18

SYMPHONY HALL, TONIGHT AT 8.30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT MAY 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

TRANS MAY 14

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1ST SUNDAY CONCERT MAY 18
Russian-Tchaikovsky Program
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

AMER MAY 14

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

MON MAY 14

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

HER MAY 15

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

TRAV MAY 15

SYMPHONY HALL, TONIGHT AT 8.30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT MAY 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

TRANS MAY 15

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1ST SUNDAY CONCERT MAY 18
Russian-Tchaikovsky Program
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

AMER MAY 15

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

MON MAY 15

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

HER MAY 16

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1ST SUNDAY CONCERT MAY 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

POST MAY 16

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st Sunday Concert May 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT, MAY 19
Tickets $1.00, 75c, 50c

TRAV MAY 16

SYMPHONY HALL, TONIGHT AT 8.30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT MAY 18
RUSSIAN-TCHAIKOVSKY PROGRAM
HARVARD NIGHT MAY 19
Tickets $1.00, 75c, 50c

TRANS MAY 16

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
TONIGHT—HARVARD NIGHT
Tickets $1.00, 75c, 50c

AMER MAY 16

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT TOMORROW
RUSSIAN-TCHAIKOVSKY PROGRAM
MONDAY HARVARD NIGHT
Tickets $1.00, 75c, 50c

HER MAY 17

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT TOMORROW
RUSSIAN-TCHAIKOVSKY PROGRAM
MONDAY—HARVARD NIGHT
Tickets $1.00, 75c, 50c

GLOBE MAY 17

SYMPHONY HALL
45th SEASON
POPS
ARTHUR FIEDLER
Conductor
OPENS MAY 7
WEDNESDAY AT 8.15

M.E. News May 1

SYMPHONY HALL
OPENING NIGHT
WED. AT 8.15
POPS
ARTHUR FIEDLER
Conductor
Table Seats $1.00
1st. Balcony $1.00, 75c
2nd. Balcony 50c

CRIMSON MAY 1

SYMPHONY HALL
POPS
ARTHUR FIEDLER
Conductor
45th SEASON
of
Boston's Unique Concerts
Opens Tomorrow
Evening at 8:15
TABLE SEATS $1.00
1st BALCONY $1.00-75c
2nd BALCONY 50c
B. U. Night — June 16

B.U. News MAY 6

SYMPHONY HALL
TONIGHT AT 8:15
POPS
ARTHUR FIEDLER, Conductor
Tickets 2 Weeks in Advance

Record Trops MAY 9

SYMPHONY HALL
POPS
ARTHUR FIEDLER
Conductor
45th SEASON
of
Boston's Unique Concerts
TABLE SEATS $1.00
1st BALCONY $1.00-75c
2nd BALCONY 50c
B. U. Night — June 16

B.U. News MAY 13

SYMPHONY HALL
OPENING NIGHT
WED. AT 8.15
POPS
ARTHUR FIEDLER
Conductor
Table Seats $1.00
1st. Balcony $1.00, 75c
2nd. Balcony 50c

CRIMSON MAY 8

SYMPHONY HALL
TONIGHT AT 8.30
ARTHUR FIEDLER
CONDUCTOR
POPS
MONDAY, MAY 19
HARVARD NIGHT
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

CRIMSON MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1st SUNDAY CONCERT
Russian-Tchaikovsky Program Tomorrow
MONDAY—HARVARD NIGHT
Tickets $1.00, 75c, 50c

Post MAY 17

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
1ST SUNDAY CONCERT TOMORROW
Russian-Tchaikovsky Program
MONDAY—HARVARD NIGHT
Tickets $1.00, 75c, 50c

AMER MAY 17

SYMPHONY HALL
TONIGHT AT 8:30
ARTHUR FIEDLER
CONDUCTOR
POPS
TOMORROW
Russian-Tchaikovsky Program
HARVARD NIGHT MAY 19
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

TRAV MAY 17

SYMPHONY HALL
TONIGHT AT 8:30
ARTHUR FIEDLER
CONDUCTOR
POPS
TOMORROW
RUSSIAN-TCHAIKOVSKY
PROGRAM
HARVARD NIGHT MAY 19
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

MON MAY 17

SYMPHONY HALL
TONIGHT AT 8.30
ARTHUR FIEDLER
CONDUCTOR
POPS
TOMORROW
Russian-Tchaikovsky Program
HARVARD NIGHT MAY 19
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

TRANS MAY 7

SYMPHONY HALL
TONIGHT AT 8:30
Russian-Tchaikovsky Program
ARTHUR FIEDLER
CONDUCTOR
POPS
TOMORROW
HARVARD NIGHT MAY 19
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

HER MAY 18

SYMPHONY HALL
TONIGHT AT 8:30
Russian-Tchaikovsky Program
ARTHUR FIEDLER
CONDUCTOR
POPS
TOMORROW
HARVARD NIGHT, MAY 19
REQUEST NIGHT, MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

POST MAY 18

SYMPHONY HALL
TONIGHT AT 8:30
Russian-Tchaikovsky Program
ARTHUR FIEDLER
CONDUCTOR
POPS
TOMORROW
HARVARD NIGHT, MAY 19
REQUEST NIGHT, MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

AJV MAY 18

SYMPHONY HALL, TONIGHT AT 8.30
POPS
ARTHUR FIEDLER, Conductor
TONIGHT—HARVARD NIGHT
Tickets $1.00, 75c, 50c

TRANS MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
TONIGHT—HARVARD NIGHT
Tickets $1.00, 75c, 50c

AMER MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
TONIGHT—HARVARD NIGHT
Tickets $1.00, 75c, 50c

HER MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
TONIGHT—HARVARD NIGHT
Tickets $1.00, 75c, 50c

POST MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
TONIGHT—HARVARD NIGHT
Tickets $1.00, 75c, 50c

TRAV MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
TONIGHT—HARVARD NIGHT
Tickets $1.00, 75c, 50c

GLOBE MAY 19

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 20

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

GLOBE MAY 20

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

POST MAY 20

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

TRAV MAY 20

SYMPHONY HALL, TONIGHT AT 8.30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

TRANS MAY 20

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

AMER MAY 20

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

MON MAY 20

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

MON MAY 21

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

AMER MAY 21

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 21

SYMPHONY HALL, TONIGHT AT 8.30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

TRANS MAY 21

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

GLOBE MAY 21

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

POST MAY 21

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

TRAV MAY 21

SYMPHONY HALL, TONIGHT AT 8.30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

TRANS MAY 22

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

AMER MAY 22

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 22

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 22

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

GLOBE MAY 22

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

POST MAY 22

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

TRAV MAY 22

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 22

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 23

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

GLOBE MAY 23

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

POST MAY 23

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

MON MAY 23

SYMPHONY HALL, TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

TRAV MAY 23

SYMPHONY HALL, TONIGHT AT 8.30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

TRANS MAY 23

SYMPHONY HALL
Tomorrow at 8:30
Arthur Fiedler
CONDUCTOR
POPS
Request Night May 29
Tickets on Sale 2 Weeks in Advance — $1.00, 75c, 50c

JEWISH ADVOCATE MAY 23

SYMPHONY HALL—TONIGHT AT 8:30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

HER MAY 24

SYMPHONY HALL—TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, CONDUCTOR
TICKETS $1.00, 75c, 50c

GLOBE MAY 24

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

AMER MAY 24

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER
CONDUCTOR
BOSTON'S
UNIQUE CONCERTS
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

MON MAY 24

SYMPHONY HALL
POPS Jeden Abend um 8.15 Uhr
Orchester von Symphonie-Spielern
ARTHUR FIEDLER, Dirigent
Populäre Programme—Erfrischungen
Eintritt 25c.—$1.00 Keine Steuer

GERMANIA MAY 24

SYMPHONY HALL
TOMORROW AT 8:30
ARTHUR FIEDLER
CONDUCTOR
POPS
BOSTON'S
UNIQUE CONCERTS
REQUEST NIGHT, MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

POST MAY 25

SYMPHONY HALL
TOMORROW AT 8:30
ARTHUR FIEDLER
CONDUCTOR
POPS
BOSTON'S
UNIQUE CONCERTS
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

GLOBE MAY 25

SYMPHONY HALL
TOMORROW AT 8:30
ARTHUR FIEDLER
CONDUCTOR
POPS
BOSTON'S
UNIQUE CONCERTS
REQUEST NIGHT MAY 29
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

HER MAY 25

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

AMER MAY 26

SYMPHONY HALL—TONIGHT AT 8:30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

TRAV MAY 26

SYMPHONY HALL—TONIGHT 8.30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

TRANS MAY 26

SYMPHONY HALL — TONIGHT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00—75c—50c

POST MAY 26

SYMPHONY HALL—TONIGHT AT 8:30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

HER MAY 26

SYMPHONY HALL—TONIGHT AT 8:30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

TRAV MAY 27

SYMPHONY HALL — TONIGHT AT 8.30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

TRANS MAY 27

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

AMER MAY 27

SYMPHONY HALL—TONIGHT AT 8:30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

POST MAY 27

SYMPHONY HALL—TONIGHT AT 8:30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

HER MAY 27

SYMPHONY HALL—TONIGHT AT 8:30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c.

GLOBE MAY 27

SYMPHONY HALL—TONIGHT AT 8:30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

GLOBE MAY 28

SYMPHONY HALL—TONIGHT AT 8:30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

POST MAY 28

SYMPHONY HALL—REQUEST NIGHT
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00—75c—50c

POST MAY 29

SYMPHONY HALL—REQUEST NIGHT
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

TRAV MAY 29

SYMPHONY HALL
REQUEST NIGHT
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

AMER MAY 29

SYMPHONY HALL—REQUEST NIGHT
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

GLOBE MAY 29

Symphony Hall—Tonight at 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

MON MAY 29

SYMPHONY HALL—REQUEST NIGHT
POPS
ARTHUR FIEDLER
Tickets $1.00

HER MAY 29

SYMPHONY HALL
REQUEST NIGHT
BOSTON'S
UNIQUE CONCERTS
POPS
ARTHUR FIEDLER
CONDUCTOR
Tickets on Sale 2 Weeks in Advance
$1.00, 75c, 50c

TRANS MAY 29

SYMPHONY HALL
5th WEEK OF
BOSTON'S UNIQUE CONCERTS
POPS
ARTHUR
FIEDLER, Conductor
Tickets $1.00, 75c, 50c

HER MAY 30

SYMPHONY HALL—TONIGHT 8:30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c.

GLOBE MAY 30

CUT-OUT

SYMPHONY HALL
5th WEEK OF
BOSTON'S UNIQUE CONCERTS

POPS

ARTHUR
FIEDLER, Conductor
Tickets $1.00, 75c, 50c

Post May 30

SYMPHONY HALL
5th WEEK OF
BOSTON'S UNIQUE CONCERTS

POPS

ARTHUR
FIEDLER, Conductor
Tickets $1.00, 75c, 50c

Traveler May 31

SYMPHONY HALL—TONIGHT 8:30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c.

SYMPHONY HALL—Tonight 8:30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c.

Globe May 31

American May 31

SYMPHONY HALL—TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00—75c—50c

SYMPHONY HALL
5th Week of
Boston's Unique Concerts

POPS

ARTHUR FIEDLER
CONDUCTOR
Tickets $1.00, 75c, 50c

Post May 31

SYMPHONY HALL—TONIGHT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets, $1.00, 75c, 50c

Herald May 31

Monitor May 31

SYMPHONY HALL — TONIGHT AT 8.30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

Trans June 3

SYMPHONY HALL
5th WEEK OF
BOSTON'S
UNIQUE CONCERTS

POPS

ARTHUR
FIEDLER, Conductor
TONIGHT—Special Concert
for CENTENNIAL LEGION
Tickets $1.00, 75c, 50c

SYMPHONY HALL
TONIGHT AT 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

American June 3

[redacted]

Herald June 1

Post June 4

SYMPHONY HALL—TONIGHT, 8:30
POPS
ARTHUR FIEDLER, Conductor
Tickets $1.00, 75c, 50c

Post June 3

SYMPHONY HALL—TONIGHT 8:30
POPS
ARTHUR FIEDLER—Conductor
Tickets $1.00, 75c, 50c

Post June 2

SYMPHONY HALL
FIFTH WEEK OF
BOSTON'S
UNIQUE CONCERTS

POPS

ARTHUR FIEDLER
CONDUCTOR
Tickets $1.00, 75c, 50c

Transcript May 31

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CUT-OUT

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SYMPHONY HALL
Friday Evening, Oct. 10, at 2
CAPT. JOHN NOEL
"Kashmir and the Taj Maha"
MOVIES OF SUBLIME BEAUTY
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3:30
KREISLER

GLOBE OCT 8

SYMPHONY HALL
Tomorrow Evening at 8
CAPT. JOHN NOEL
"Kashmir and the Taj Maha"
Movies of Sublime Beauty
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 9

SYMPHONY HALL
Tomorrow Evening at 8
CAPT. JOHN NOEL
'Kashmir and the Taj Mahal'
MOVIES OF SUBLIME BEAUTY
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3:30
KREISLER

POST OCT 9

SYMPHONY HALL
Tomorrow Evening at 8
CAPT. JOHN NOEL
"Kashmir and the Taj Maha"
MOVIES OF SUBLIME BEAUTY
Benefit, "Camp Fire Girls"
Sun Aft., Oct. 19, at 3:30
KREISLER

TRAV OCT 9

SYMPHONY HALL
Tomorrow Evening at 8
CAPT. JOHN NOEL
"Kashmir and the Taj Mahal"
MOVIES OF SUBLIME BEAUTY
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3.30
KREISLER
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES

TRANS OCT 9

SYMPHONY HALL
TONIGHT at 8
CAPT. JOHN NOEL
"Kashmir and the Taj Maha"
with Movies of Sublime Beauty
Benefit, "Camp Fire Girls"
Sun Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 10

SYMPHONY HALL
TONIGHT AT 8
CAPT. JOHN NOEL
"Kashmir and the Taj Maha"
With Movies of Sublime Beauty
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

GLOBE OCT 10

SYMPHONY HALL
TONIGHT AT 8
CAPT. JOHN NOEL
"Kashmir and the Taj Mahal"
With Movies of Sublime Beauty
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

POST OCT 10

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SYMPHONY HALL
Sun. Aft., Oct. 19, at 3.30
KREISLER
Tues. Eve.. Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES

TRANS OCT 10

SYMPHONY HALL
Sun Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 11

SYMPHONY HALL
SUN. AFT., OCT. 19, AT 3:30
KREISLER
TUES. EVE., OCT. 21, AT 8:30
ARGENTINA
NEW DANCES AND COSTUMES

GLOBE OCT 11

SYMPHONY HALL
Sun. Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

POST OCT 11

SYMPHONY HALL
Tomorrow Evening at 8
Capt. JOHN NOEL
"Kashmir and the Taj Maha"
MOVIES OF SUBLIME BEAUTY
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3:30
KREISLER

Monitor OCT 9

SYMPHONY HALL
Next Sun. Aft., at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
SUN. AFT., OCT. 26, at 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor double-keyboard piano
BRANSON DeCOU
Dream Pictures
3 Sun. Eves.—Oct. 19 & 26, Nov. 2
Glorious SWITZERLAND
NATIONAL PARKS
Beautiful JAPAN
Course Sale now $3, $2, $1
SUNDAY CONCERT COURSE
NOV. 23—Dec. 14—Feb. 1
FEB. 15, MAR. 15, APR. 12, at 3:30
HEIFETZ—AUSTRAL—HAYES
THOMAS—GIESEKING
Yelli Daranyi—Pauline Danforth
Tickets at Automatic Subscription Board

HER OCT 11

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
SUN. AFT., OCT. 26, at 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor double-keyboard piano.
BRANSON DeCOU
Dream Pictures
3 Sun. Eves.—Oct. 19 and 26, Nov. 2
Glorious SWITZERLAND
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Beautiful JAPAN
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SUNDAY CONCERT COURSE
NOV. 23—Dec. 14—Feb. 1
FEB. 15, MAR. 15, APR. 12 at 3:30
HEIFETZ—AUSTRAL—HAYES
THOMAS—GIESEKING
Yelli Daranyi—Pauline Danforth
Tickets at Automatic Subscription Board

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER
BRANSON DeCOU
Dream Pictures
3 Sun. Eves.—Oct. 19 and 26, Nov. 2
Glorious SWITZERLAND
NATIONAL PARKS
Beautiful JAPAN
Course Sale now $3, $2, $1
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
Tues. Eve., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
BIG GAME HUNTER AND ADVENTURER
Auspices: Associate Nursery School

HER OCT 13

SYMPHONY HALL
Sun. Aft., Oct. 19, at 3:30
KREISLER

HER OCT 14

SYMPHONY HALL
Next Sun. Oct. 19, at 3.30
KREISLER
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES

POST OCT 15

SYMPHONY HALL
Next Sun. Oct. 19, at 3.30
KREISLER
BRANSON DeCOU
Dream Pictures
3 Sun. Eves.—Oct. 19 and 26, Nov. 2
Glorious SWITZERLAND
NATIONAL PARKS
Beautiful JAPAN
Course Sale now $3, $2, $1
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES
TUES. EVE. OCT. 28 AT 8.30
LECTURE — MOTION PICTURES
KERMIT
ROOSEVELT
BIG GAME HUNTER AND ADVENTURER
Auspices: Associate Nursery School

SYMPHONY HALL

THURS. EVE. OCT. 16 AT 8.30	REAR ADMIRAL Richard E. Byrd "FLYING TO SOUTH POLE" (in person) Benefit, "Industrial School for Crippled and Deformed Children"	
SUN. AFT. OCT. 19 AT 3.30	KREISLER	OPENING SUN. AFT. CONCERT
TUES. EVE. OCT. 21 AT 8.30	ARGENTINA New Dances and Costumes	
SUN. AFT. OCT. 26 AT 3.30	WINIFRED CHRISTIE	Recital on The Bechstein-Moor Double-Keyboard Piano
SUN. AFT. NOV. 2 AT 3.30	HOFMANN	PIANIST

BRANSON DeCOU—DREAM PICTURES
Three Sunday Evenings—Oct. 19, Oct. 26, Nov. 2
Glorious SWITZERLAND — National PARKS — Beautiful JAPAN
COURSE TICKETS NOW ON SALE AT BOX OFFICE—$3, $2, $1

SUNDAY CONCERT COURSE
Nov. 23, Dec. 14, Feb. 1, Feb. 15, Mar. 15, Apr. 12, at 3.30
Jascha HEIFETZ — Florence AUSTRAL — Roland HAYES
John Charles THOMAS
Yelli D'ARANYI — Walter GIESEKING — Pauline DANFORTH
Season Tickets at Automatic Subscription Board—$7.50, $10, $12
Mail Orders Promptly Filled—Checks Payable to Symphony Hall

TRANS OCT 11

SYMPHONY HALL

NEXT SUN. OCT. 19 AT 3:30	KREISLER	OPENING SUN. AFT. CONCERT
TUES. EVE. OCT. 21 AT 8:30	ARGENTINA New Dances and Costumes	
SUN. AFT. OCT. 26 AT 3:30	WINIFRED CHRISTIE	Recital on The Bechstein-Moor Double-Keyboard Piano

BRANSON DeCOU—DREAM PICTURES
Three Sunday Evenings—Oct. 19, Oct. 26, Nov. 2
Glorious SWITZERLAND — National PARKS — Beautiful JAPAN
COURSE TICKETS NOW ON SALE AT BOX OFFICE—$3, $2, $1

SUNDAY CONCERT COURSE
Nov. 23, Dec. 14, Feb. 1, Feb. 15, Mar. 15, Apr. 12, at 3:30
Jascha HEIFETZ — Florence AUSTRAL — Roland HAYES
John Charles THOMAS
Yelli D'ARANYI — Walter GIESEKING — Pauline DANFORTH
Season Tickets at Automatic Subscription Board—$7.50, $10, $12
Mail Orders Promptly Filled—Checks Payable to Symphony Hall

POST OCT 12

SYMPHONY HALL

THURS. EVE. OCT. 16 AT 8:30	REAR ADMIRAL Richard E. Byrd "FLYING TO SOUTH POLE" (in person) Benefit, "Industrial School for Crippled and Deformed Children"	
NEXT SUN. OCT. 19 AT 3:30	KREISLER	OPENING SUN. AFT. CONCERT
TUES. EVE. OCT. 21 AT 8:30	ARGENTINA New Dances and Costumes	
SUN. AFT. OCT. 26 AT 3:30	WINIFRED CHRISTIE	Recital on The Bechstein-Moor Double-Keyboard Piano
SUN. AFT. NOV. 2 AT 3:30	HOFMANN	PIANIST

BRANSON DeCOU—DREAM PICTURES
Three Sunday Evenings—Oct. 19, Oct. 26, Nov. 2
Glorious SWITZERLAND — National PARKS — Beautiful JAPAN
COURSE TICKETS NOW ON SALE AT BOX OFFICE—$3, $2, $1

SUNDAY CONCERT COURSE
Nov. 23, Dec. 14, Feb. 1, Feb. 15, Mar. 15, Apr. 12, at 3:30
Jascha HEIFETZ — Florence AUSTRAL — Roland HAYES
John Charles THOMAS
Yelli D'ARANYI — Walter GIESEKING — Pauline DANFORTH
Season Tickets at Automatic Subscription Board—$7.50, $10, $12
Mail Orders Promptly Filled—Checks Payable to Symphony Hall

HER OCT 12

SYMPHONY HALL
Next Sun. Oct. 19, at 3.30
KREISLER
BRANSON DeCOU
Dream Pictures
3 Sun. Eves.—Oct. 19 and 26, Nov. 2
Glorious SWITZERLAND
NATIONAL PARKS
Beautiful JAPAN
Course Sale now $3, $2, $1
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES
TUES. EVE. OCT. 28 AT 8.30
LECTURE — MOTION PICTURES
KERMIT
ROOSEVELT
BIG GAME HUNTER AND ADVENTURER
Auspices: Associate Nursery School

SYMPHONY HALL
Sun Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

TRAV OCT 15

SYMPHONY HALL
Next Sun. Oct. 19, at 3:30
KREISLER
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES

GLOBE OCT 15

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

AMER OCT 15

SYMPHONY HALL
Friday Evening, Oct. 10, at 8
CAPT. JOHN NOEL
"Kashmir and the Taj Maha"
MOVIES OF SUBLIME BEAUTY
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3:30
KREISLER

GLOBE OCT 8

SYMPHONY HALL
Tomorrow Evening at 8
CAPT. JOHN NOEL
"Kashmir and the Taj Maha"
Movies of Sublime Beauty
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 9

SYMPHONY HALL
Tomorrow Evening at 8
CAPT. JOHN NOEL
'Kashmir and the Taj Mahal'
MOVIES OF SUBLIME BEAUTY
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3:30
KREISLER

POST OCT 9

SYMPHONY HALL
Tomorrow Evening at 8
CAPT. JOHN NOEL
"Kashmir and the Taj Maha"
MOVIES OF SUBLIME BEAUTY
Benefit, "Camp Fire Girls"
Sun Aft., Oct. 19, at 3:30
KREISLER

TRAV OCT 9

SYMPHONY HALL
Tomorrow Evening at 8
CAPT. JOHN NOEL
"Kashmir and the Taj Mahal"
MOVIES OF SUBLIME BEAUTY
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3.30
KREISLER
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES

TRANS OCT 9

SYMPHONY HALL
TONIGHT at 8
CAPT. JOHN NOEL
"Kashmir and the Taj Maha"
with Movies of Sublime Beauty
Benefit, "Camp Fire Girls"
Sun Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 10

SYMPHONY HALL
TONIGHT AT 8
CAPT. JOHN NOEL
"Kashmir and the Taj Maha"
With Movies of Sublime Beauty
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

GLOBE OCT 10

SYMPHONY HALL
TONIGHT AT 8
CAPT. JOHN NOEL
"Kashmir and the Taj Mahal"
With Movies of Sublime Beauty
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

POST OCT 10

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SYMPHONY HALL
Sun. Aft., Oct. 19, at 3.30
KREISLER
Tues. Eve.. Oct. 21, at 8.30
ARGENTINA
NEW PANCES AND COSTUMES

TRANS OCT 10

SYMPHONY HALL
Sun Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 11

SYMPHONY HALL
SUN. AFT., OCT. 19, AT 3:30
KREISLER
TUES. EVE., OCT. 21, AT 8:30
ARGENTINA
NEW DANCES AND COSTUMES

GLOBE OCT 11

SYMPHONY HALL
Sun. Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

POST OCT 11

SYMPHONY HALL
Tomorrow Evening at 8
Capt. JOHN NOEL
"Kashmir and the Taj Maha"
MOVIES OF SUBLIME BEAUTY
Benefit, "Camp Fire Girls"
Sun. Aft., Oct. 19, at 3:30
KREISLER

MONITOR OCT 9

SYMPHONY HALL
Next Sun. Aft., at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
SUN. AFT., OCT. 26, at 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor double-keyboard piano
BRANSON DeCOU
Dream Pictures
3 Sun. Eves.—Oct. 19 & 26, Nov. 2
Glorious SWITZERLAND
NATIONAL PARKS
Beautiful JAPAN
Course Sale now $3, $2, $1
SUNDAY CONCERT COURSE
NOV. 23—Dec. 14—Feb. 1
FEB. 15, MAR. 15, APR. 12, at 3:30
HEIFETZ—AUSTRAL—HAYES
THOMAS—GIESEKING
Yelli Daranyi—Pauline Danforth
Tickets at Automatic Subscription Board

HER OCT 11

SYMPHONY HALL
Next Sun., Oct. 19 at 3:30
KREISLER
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES
Sun. Aft., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
BIG GAME HUNTER AND ADVENTURER
Auspices: Associate Nursery School

HER OCT 13

SYMPHONY HALL
Sun. Aft., Oct. 19, at 3:30
KREISLER

HER OCT 14

SYMPHONY HALL
Next Sun. Oct. 19, at 3.30
KREISLER
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES

POST OCT 15

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER

MON OCT. 14

SYMPHONY HALL
Sun. Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
SUN. AFT., OCT. 26, at 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor double-keyboard piano.
BRANSON DeCOU
Dream Pictures
3 Sun. Eves.—Oct. 19 and 26, Nov. 2
Glorious SWITZERLAND
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Beautiful JAPAN
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SUNDAY CONCERT COURSE
NOV. 23—Dec. 14—Feb. 1
FEB. 15, MAR. 15, APR. 12 at 3:30
HEIFETZ—AUSTRAL—HAYES
THOMAS—GIESEKING
Yelli Daranyi—Pauline Danforth
Tickets at Automatic Subscription Board

ADV OCT 12

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER
BRANSON DeCOU
Dream Pictures
3 Sun. Eves.—Oct. 19 and 26, Nov. 2
Glorious SWITZERLAND
NATIONAL PARKS
Beautiful JAPAN
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Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
Tues. Eve., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
BIG GAME HUNTER AND ADVENTURER
Auspices: Associate Nursery School

HER OCT 13

SYMPHONY HALL
Sun. Aft., Oct. 19, at 3:30
KREISLER

HER OCT 14

SYMPHONY HALL
Next Sun. Oct. 19, at 3.30
KREISLER
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES

POST OCT 15

SYMPHONY HALL
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TUES. EVE., OCT. 21, at 8:30
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NOV. 23—Dec. 14—Feb. 1
FEB. 15, MAR. 15, APR. 12 at 3:30
HEIFETZ—AUSTRAL—HAYES
THOMAS—GIESEKING
Yelli Daranyi—Pauline Danforth
Tickets at Automatic Subscription Board

TRAV OCT 11

SYMPHONY HALL
THURS. EVE. OCT. 16 AT 8.30 — REAR ADMIRAL Richard E. Byrd "FLYING TO SOUTH POLE" (in person)
Benefit, "Industrial School for Crippled and Deformed Children"
SUN. AFT. OCT. 19 AT 3.30 — KREISLER — OPENING SUN. AFT. CONCERT
TUES. EVE. OCT. 21 AT 8.30 — ARGENTINA — New Dances and Costumes
SUN. AFT. OCT. 26 AT 3.30 — WINIFRED CHRISTIE — Recital on The Bechstein-Moor Double-Keyboard Piano
SUN. AFT. NOV. 2 AT 3.30 — HOFMANN PIANIST
BRANSON DeCOU—DREAM PICTURES
Three Sunday Evenings—Oct. 19, Oct. 26, Nov. 2
Glorious SWITZERLAND — National PARKS — Beautiful JAPAN
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TRANS OCT 11

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POST OCT 12

SYMPHONY HALL
THURS. EVE. OCT. 16 AT 8:30 — REAR ADMIRAL Richard E. Byrd "FLYING TO SOUTH POLE" (in person)
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HER OCT 12

SYMPHONY HALL
Next Sun. Oct. 19, at 3.30
KREISLER
BRANSON DeCOU
Dream Pictures
3 Sun. Eves.—Oct. 19 and 26, Nov. 2
Glorious SWITZERLAND
NATIONAL PARKS
Beautiful JAPAN
Course Sale now $3, $2, $1
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES
TUES. EVE. OCT. 28 AT 8.30
LECTURE — MOTION PICTURES
KERMIT
ROOSEVELT
BIG GAME HUNTER AND ADVENTURER
Auspices: Associate Nursery School

OCT 12.

SYMPHONY HALL
Sun Aft., Oct. 19, at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

TRAV OCT 15

SYMPHONY HALL
Next Sun. Oct. 19, at 3:30
KREISLER
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES

GLOBE OCT 15

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 15

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER
BRANSON DeCOU
Dream Pictures
3 Sun. Eves.—Oct. 19 and 26, Nov. 2
Glorious SWITZERLAND
NATIONAL PARKS
Beautiful JAPAN
Course Sale now $3, $2, $1
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
Tues. Eve., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
Big Game Hunter and Adventurer
Auspices: Associate Nursery School

GLOBE OCT 14

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER
BRANSON DeCOU
Dream Pictures
3 Sun. Eves.—Oct. 19 and 26, Nov. 2
Glorious SWITZERLAND
NATIONAL PARKS
Beautiful JAPAN
Course Sale now $3, $2, $1
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
Tues. Eve., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
BIG GAME HUNTER AND ADVENTURER
Auspices: Associate Nursery School

TRANS OCT 14

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER
Sun. Eve., Oct. 19, at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 15

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER
Sun. Eve., Oct. 19, at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c, $1.00, $1.50
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
Sun. Aft., Oct. 26, at 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor double-keyboard piano

TRANS OCT 15

SYMPHONY HALL
SUNDAY at 3:30
KREISLER
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

TRAV OCT 16

SYMPHONY HALL
TONIGHT at 8:30
Rear Admiral
RICHARD E.
BYRD
"Flying to South Pole"
Benefit Industrial School for Crippled and Deformed Children
Next Sun. Aft. at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
Sun. Eve., Oct. 19, at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50

HER OCT 16

SYMPHONY HALL
TONIGHT AT 8:30
REAR ADMIRAL
RICHARD E.
BYRD
"FLYING TO SOUTH POLE"
Benefit: Industrial School for Crippled and Deformed Children
Next Sun., Oct. 19, at 3:30
KREISLER
Sun. Eve., Oct. 19, at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

GLOBE OCT 16

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

TRANS OCT 16

SYMPHONY HALL
SUNDAY AT 3:30
KREISLER
TUES. EVE., OCT. 21, AT 8:30
ARGENTINA
NEW DANCES AND COSTUMES

AMER OCT 16

SYMPHONY HALL
SUNDAY at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

POST OCT 17

SYMPHONY HALL
SUNDAY at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 17

SYMPHONY HALL
Sunday at 3:30
KREISLER
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES
Sun. Eve., Oct. 19, at 8.15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50

TRANS OCT 17

SYMPHONY HALL
SUNDAY at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

AMER OCT 7

SYMPHONY HALL
TOMORROW at 3:30
KREISLER
TOMORROW EVE. at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
NEXT TUES., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

POST OCT 8

SYMPHONY HALL
TOMORROW at 3:30
KREISLER
TOMORORW EVE. at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

GLOBE OCT 18

SYMPHONY HALL
TOMORROW at 3:30
KREISLER
TOMORROW EVE. at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
NEXT TUES., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 18

SYMPHONY HALL
TOMORROW at 3:30
KREISLER
TOMORROW EVE. at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
NEXT TUES., OCT. 21, at 8:30
ARGENTINA
New Dances and Costumes
SUN. AFT., OCT. 26, at 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor Double-Keyboard Piano
Tues. Eve., Oct. 28, at 8:30
Lecture—Motion Pictures
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School

MON OCT 18

SYMPHONY HALL
TODAY 3:30 | **KREISLER**
TONIGHT AT 8:15 | **BRANSON DeCOU**—Dream Pictures GLORIOUS SWITZERLAND NEXT SUN.—OUR NATIONAL PARKS
NEXT TUES. OCT. 21 AT 8:30 | **ARGENTINA** SPAIN'S incomparable dancer returned to her ardent AMERICAN public upon a crescendo of enthusiasm. —N. Y. Herald-Tribune, Oct. 15
SUN. AFT. OCT. 26 AT 3:30 | WINIFRED **CHRISTIE** Recital on The Bechstein-Moor Double-Keyboard Piano
TUES. EVE. OCT. 28 AT 8:30 | KERMIT **ROOSEVELT** LECTURE—MOTION PICTURES "HUNTING IN ASIA" Benefit: Associate Nursery School
SUN. AFT. NOV. 2 AT 3:30 | **HOFMANN** PIANIST
COMING! CLARE CLAIRBERT

HER OCT 9

SYMPHONY HALL
TODAY 3:30 | **KREISLER**
TONIGHT AT 8:15 | **BRANSON DeCOU**—Dream Pictures GLORIOUS SWITZERLAND NEXT SUN.—OUR NATIONAL PARKS
NEXT TUES. OCT. 21 AT 8:30 | **ARGENTINA** Spain's incomparable dancer returned to her ardent American public upon a crescendo of enthusiasm. N. Y. Herald-Tribune Oct. 15
SUN. AFT. OCT. 26 AT 3:30 | WINIFRED **CHRISTIE** Recital on The Bechstein-Moor Double-Keyboard Piano
TUES. EVE. OCT. 28 AT 8:30 | KERMIT **ROOSEVELT** LECTURE, MOTION PICTURES—"HUNTING IN ASIA" Benefit Associate Nursery School
SUN. AFT. NOV. 2 AT 3:30 | **HOFMANN** PIANIST
COMING! CLARE CLAIRBERT

POST OCT 19

SYMPHONY HALL
TODAY at 3:30
KREISLER
TONIGHT at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
TUES. NEXT, OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
SUN. AFT., OCT. 26 AT 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor Double-Keyboard Piano
Tues. Eve., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School

ADV OCT 19

SYMPHONY HALL
TODAY at 3:30
KREISLER
TONIGHT at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
NEXT TUES., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
SUN. AFT., OCT. 26, at 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor Double-Keyboard Piano
Tues. Eve., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
SUN. AFT., NOV. 2, at 3:30
HOFMANN

GLOBE OCT 19

SYMPHONY HALL
TOMORROW at 8:30
ARGENTINA

P-LOBE OCT 20

SYMPHONY HALL
TOMORROW at 8:30
ARGENTINA

TRANS OCT 20

SYMPHONY HALL
TONIGHT at 8:30
ARGENTINA

POST OCT 21

SYMPHONY HALL
TONIGHT AT 8:30
ARGENTINA

GLOBE OCT 21

SYMPHONY HALL
TOMORROW at 8:30
ARGENTINA

TOMORROW At 8:30

HER OCT 20

SYMPHONY HALL
TOMORROW at 8:30
ARGENTINA

POST OCT 20

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER
BRANSON DeCOU
Dream Pictures
3 Sun. Eves.—Oct. 19 and 26, Nov. 2
Glorious SWITZERLAND
NATIONAL PARKS
Beautiful JAPAN
Course Sale now $3, $2, $1
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
Tues. Eve., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
Big Game Hunter and Adventurer
Auspices: Associate Nursery School

GLOBE OCT 14

SYMPHONY HALL
Next Sun., Oct. 19, at 3.30
KREISLER
BRANSON DeCOU
Dream Pictures
3 Sun. Eves.—Oct. 19 and 26, Nov. 2
Glorious SWITZERLAND
NATIONAL PARKS
Beautiful JAPAN
Course Sale now $3, $2, $1
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES
Tues. Eve., Oct. 28, at 8.30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
BIG GAME HUNTER AND ADVENTURER
Auspices: Associate Nursery School

TRANS OCT 14

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER
Sun. Eve., Oct. 19, at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 15

SYMPHONY HALL
Next Sun., Oct. 19, at 3.30
KREISLER
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES
Sun. Eve., Oct. 19, at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50

TRANS OCT 15

SYMPHONY HALL
Next Sun., Oct. 19, at 3:30
KREISLER
Sun. Eve., Oct. 19, at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 15

SYMPHONY HALL
Next Sun., Oct. 19, at 3.30
KREISLER
Sun. Eve., Oct. 19, at 8.15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c, $1.00, $1.50
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES
Sun. Aft., Oct. 26, at 3.30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor double-keyboard piano

TRANS OCT 15

SYMPHONY HALL
SUNDAY at 3:30
KREISLER
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

TRAV OCT 16

SYMPHONY HALL
TONIGHT at 8:30
Rear Admiral
RICHARD E.
BYRD
"Flying to South Pole"
Benefit Industrial School for Crippled and Deformed Children
Next Sun. Aft. at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
Sun. Eve., Oct. 19, at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50

HER OCT 16

SYMPHONY HALL
TONIGHT AT 8:30
REAR ADMIRAL
RICHARD E.
BYRD
"FLYING TO SOUTH POLE"
Benefit: Industrial School for Crippled and Deformed Children
Next Sun., Oct. 19, at 3:30
KREISLER
Sun. Eve., Oct. 19, at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
Tues. Eve., Oct. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

GLOBE OCT 6

SYMPHONY HALL
Next Sun., Oct. 19, at 3.30
KREISLER
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES

TRANS OCT 16

SYMPHONY HALL
SUNDAY AT 3:30
KREISLER
TUES. EVE., OCT. 21, AT 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 16

SYMPHONY HALL
SUNDAY at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

POST OCT 17

SYMPHONY HALL
SUNDAY at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

TRAV OCT 17

SYMPHONY HALL
Sunday at 3.30
KREISLER
Tues. Eve., Oct. 21, at 8.30
ARGENTINA
NEW DANCES AND COSTUMES
Sun. Eve., Oct. 19, at 8.15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50

TRANS OCT 17

SYMPHONY HALL
SUNDAY at 3:30
KREISLER
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

AMER OCT 7

SYMPHONY HALL
TOMORROW at 3:30
KREISLER
TOMORROW EVE. at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
NEXT TUES., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

POST OCT 5

SYMPHONY HALL
TOMORROW at 3:30
KREISLER
TOMORORW EVE. at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
TUES. EVE., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

GLOBE OCT 18

SYMPHONY HALL
TOMORROW at 3:30
KREISLER
TOMORROW EVE. at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
NEXT TUES., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES

HER OCT 18

SYMPHONY HALL
TOMORROW at 3:30
KREISLER
TOMORROW EVE. at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
NEXT TUES., OCT. 21, at 8:30
ARGENTINA
New Dances and Costumes
SUN. AFT., OCT. 26, at 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor Double-Keyboard Piano
Tues. Eve., Oct. 28, at 8:30
Lecture—Motion Pictures
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School

MON OCT 18

SYMPHONY HALL
TODAY 3:30 | **KREISLER**
TONIGHT AT 8:15 | **BRANSON DeCOU**—Dream Pictures GLORIOUS **SWITZERLAND** NEXT SUN.—OUR NATIONAL PARKS
NEXT TUES. OCT. 21 AT 8:30 | **ARGENTINA** SPAIN'S incomparable dancer returned to her ardent AMERICAN public upon a crescendo of enthusiasm. —N. Y. Herald-Tribune, Oct. 15
SUN. AFT. OCT. 26 AT 3:30 | WINIFRED **CHRISTIE** Recital on The Bechstein-Moor Double-Keyboard Piano
TUES. EVE. OCT. 28 AT 8:30 | KERMIT **ROOSEVELT** LECTURE—MOTION PICTURES "HUNTING IN ASIA" Benefit: Associate Nursery School
SUN. AFT. NOV. 2 AT 3:30 | **HOFMANN** PIANIST
COMING! CLARE CLAIRBERT

HER OCT 9

SYMPHONY HALL
TODAY 3:30 | **KREISLER**
TONIGHT AT 8:15 | **BRANSON DeCOU**—Dream Pictures GLORIOUS SWITZERLAND NEXT SUN.—OUR NATIONAL PARKS
NEXT TUES. OCT. 21 AT 8:30 | **ARGENTINA** Spain's incomparable dancer returned to her ardent American public upon a crescendo of enthusiasm. N. Y. Herald-Tribune Oct. 15
SUN. AFT. OCT. 26 AT 3:30 | WINIFRED **CHRISTIE** Recital on The Bechstein-Moor Double-Keyboard Piano
TUES. EVE. OCT. 28 AT 8:30 | KERMIT **ROOSEVELT** LECTURE, MOTION PICTURES—"HUNTING IN ASIA" Benefit Associate Nursery School
SUN. AFT. NOV. 2 AT 3:30 | **HOFMANN** PIANIST
COMING! CLARE CLAIRBERT

POST OCT 19

SYMPHONY HALL
TODAY at 3:30
KREISLER
TONIGHT at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
TUES. NEXT, OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
SUN. AFT., OCT. 26 AT 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor Double-Keyboard Piano
Tues. Eve., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School

ADV OCT 19

SYMPHONY HALL
TODAY at 3:30
KREISLER
TONIGHT at 8:15
BRANSON DeCOU
Dream Pictures
GLORIOUS
SWITZERLAND
Tickets 50c—$1.00—$1.50
NEXT TUES., OCT. 21, at 8:30
ARGENTINA
NEW DANCES AND COSTUMES
SUN. AFT., OCT. 26, at 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor Double-Keyboard Piano
Tues. Eve., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
SUN. AFT., NOV. 2, at 3:30
HOFMANN

GLOBE OCT 19

SYMPHONY HALL
ARGENTINA

TOMORROW At 8:30

HER OCT 20

SYMPHONY HALL
TOMORROW at 8:30
ARGENTINA

POST OCT 20

SYMPHONY HALL
TOMORROW at 8.30
ARGENTINA

TRANS OCT 20

SYMPHONY HALL
TONIGHT at 8:30
ARGENTINA

POST OCT 21

SYMPHONY HALL
TONIGHT AT 8:30
ARGENTINA

GLOBE OCT 21

CUT-OUT

SYMPHONY HALL
TONIGHT AT 8:30
ARGENTINA

TRAV OCT 21

SYMPHONY HALL
TONIGHT AT 8:30
ARGENTINA
NEXT SUN., OCT. 26, AT 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor Double-Keyboard Piano

MON OCT 21

SYMPHONY HALL
TONIGHT at 8:30
ARGENTINA

AMER OCT 21

SYMPHONY HALL
TONIGHT at 8:30
ARGENTINA
NEXT SUN., OCT. 26, AT 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor Double-Keyboard Piano
Tues. Eve., Oct. 28, at 8.30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School

TRANS OCT 21

SYMPHONY HALL
NEXT SUN., OCT. 26 at 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor double-keyboard piano
NEXT SUN. EVE., OCT. 26, at 8:15
BRANSON DeCOU
Dream Pictures
OUR NATIONAL PARKS
Tickets 50c—$1.00—$1.50
Tues. Eve., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
SUN. AFT., NOV. 2, AT 3:30
HOFMANN
Sun. Aft., Nov. 9, at 3:30
CLARE **CLAIRBERT**
Great Coloratura Soprano

HER OCT 22

SYMPHONY HALL
Next Sun., Oct. 26 at 3:30
WINIFRED **CHRISTIE**
Recital on the Bechstein-Moor double-keyboard piano
SUN. AFT., NOV. 2, AT 3:30
HOFMANN

GLOBE OCT 22

SYMPHONY HALL
NEXT SUN., OCT. 26, at 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor double-keyboard piano
SUN. AFT., NOV. 2, AT 3:30
HOFMANN

POST OCT 22

SYMPHONY HALL
This Sunday at 3.30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor Double-Keyboard Piano
This Sunday at 8.15
BRANSON DeCOU
Dream Pictures
OUR NATIONAL PARKS
Tickets 50c—$1.00—$1.50
Tues. Eve., Oct. 28, at 8.30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
Sun. Aft., Nov. 2, at 3.30
HOFMANN

SYMPHONY HALL
Next Sun., Oct. 26, at 3.30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor Double-Keyboard Piano
Next Sun. Oct. 26, at 8.15
BRANSON DeCOU
Dream Pictures
OUR NATIONAL PARKS
Tickets 50c—$1.00—$1.50
Tues. Eve., Oct. 28, at 8.30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
Sun. Aft., Nov. 2, at 3.30
HOFMANN
Sun. Aft., Nov. 9, at 3.30
CLARE **CLAIRBERT**

TRANS OCT 22

SYMPHONY HALL
SUN. AFT., OCT. 26 AT 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor Double-Keyboard Piano
SUN. AFT., NOV. 2, AT 3:30
HOFMANN
SUN. AFT., NOV. 9 AT 3:30
CLARE
CLAIRBERT
Coloratura Soprano
First Boston Appearance

CRIMSON OCT 24

Next Tues., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
NEXT SUN., NOV. 2, AT 3:30
HOFMANN

HER OCT 25

THE enterprising ladies and gentlemen who are entitled to the degree of H. C.—which, in case you don't know it, means Haute ...urier—are once again saying their ...pieces ...

Next Sun., Nov. 2, at 3:30
HOFFMANN

GLOBE OCT 25

...to learn the consensus of these win...enings, but some suspicion of what ...will show for evenings is presented ...n today. These evening models are ...handiwork of Lucien Lelong, to ... we are relinquishing our pulpit for ... The dapper Lucien always has a

NEXT SUN., NOV. 2, AT 3:30
HOFMANN

POST OCT 25

SYMPHONY HALL
TOMORROW at 8:15
BRANSON DeCOU
Dream Pictures
Our NATIONAL PARKS
Tickets 50c—$1.00—$1.50
Next Tues., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
NEXT SUN., NOV. 2, AT 3:30
HOFMANN

TRAV OCT 25

SYMPHONY HALL
TOMORROW AT 3:30
WINIFRED
CHRISTIE
TOMORROW
BRANSON DeCOU
Dream Pictures
OUR NATIONAL PARKS
Tickets 50c—$1.00—$1.50
NEXT TUES., OCT. 28, AT 8:...
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
SUN. AFT., NOV. 2, AT 3:30
HOFMANN

MON OCT 25

SYMPHONY HALL
TOMORROW AT 8.30
WINIFRED **CHRISTIE**
Recital on The Bechstein-Moor Double-Keyboard Piano

TOMORROW AT 8.15
BRANSON DeCOU—Dream Pictures
OUR NATIONAL PARKS
NEXT SUN.—BEAUTIFUL JAPAN

NEXT TUES. EVE. OCT. 28 AT 8.30
KERMIT **ROOSEVELT**
LECTURE—MOTION PICTURES "HUNTING IN ASIA"
Benefit: Associate Nursery School

NEXT SUN. NOV. 2 AT 8.30
HOFMANN PIANIST

TUES. EVE. NOV. 4 AT 8.30
PRINCE ACHMED FIRST TIME IN AMERICA
An Oriental Film Fantasy; Music Conducted by Arthur Fiedler
Tickets $1 to $5—Benefit: Elizabeth Peabody House

SUN. AFT. NOV. 9 AT 8.30
CLARE CLAIRBERT
THE GREAT COLORATURA SOPRANO

THURSDAY EVE., NOV. 20, AT 8.30
KREUTZBERG AND GEORGI

Six Monday Eve. Concerts—Nov. 10, Dec. 15, Jan. 26, Feb. 16, Mar. 16, Apr. 27
Six Tuesday Aft. Concerts—Nov. 25, Jan. 6, Feb. 10, Feb. 24, Mar. 10, Apr. 11
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE
COMING! NOV. 16 DON COSSACKS

TRANS OCT 25

SYMPHONY HALL
TODAY AT 3:30
WINIFRED **CHRISTIE**
Recital on The Bechstein-Moor Double-Keyboard Piano

TONIGHT AT 8:15
BRANSON DeCOU—Dream Pictures
OUR NATIONAL PARKS
NEXT SUN.—BEAUTIFUL JAPAN

NEXT TUES. EVE. OCT. 28 AT 8:30
KERMIT **ROOSEVELT**
LECTURE—MOTION PICTURES—"HUNTING IN ASIA"
Benefit: Associate Nursery School

NEXT SUN. NOV. 2 AT 8:30
HOFMANN PIANIST

TUES. EVE. NOV. 4 AT 8:30
PRINCE ACHMED FIRST TIME IN AMERICA
An Oriental Film Fantasy; Music Conducted by Arthur Fiedler. Tickets $1 to $5—Benefit: Elizabeth Peabody House

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BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE
COMING! NOV. 16 DON COSSACKS

SYMPHONY HALL
NEXT SUNDAY AT 3:30
HOFMANN
Tuesday Evg., Nov. 4, at 8:30
FIRST TIME IN AMERICA
"PRINCE ACHMED"

An Oriental Film Fantasy; Music Conducted by ARTHUR FIEDLER.
Tickets $1 to $5
Benefit Elizabeth Peabody House

ADV OCT 26

SYMPHONY HALL
Tomorrow at 8.30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School

TRANS OCT 27

SYMPHONY HALL
TONIGHT AT 8:30
Lecture—Motion Pictures
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
BENEFIT: ASSOCIATE NURSERY SCHOOL
Next Sun., Nov. 2, at 3:30
HOFMANN

GLOBE OCT 28

SYMPHONY HALL
TONIGHT AT 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
SUN. EVE., NOV. 2, AT 8:30
HOFMANN

POST OCT 28

SYMPHONY HALL
TOMORROW at 8.30
FIRST TIME IN AMERICA
"PRINCE ACHMED"

An Oriental Film Fantasy; Special Music Conducted by ARTHUR FIEDLER.
Tickets $1 to $5
Benefit Elizabeth Peabody House
NEXT SUN., NOV. 9, at 3.30
CLAIRBERT

TRANS NOV 3

SYMPHONY HALL
TOMORROW at 8:30
"PRINCE ACHMED"

An Oriental Film Fantasy; Special Music Conducted by ARTHUR FIEDLER
Tickets $1 to $5
Benefit Elizabeth Peabody House
NEXT SUN. NOV. 9, AT 3:30
CLAIRBERT

HER NOV 4

[184]

CUT-OUT

ER
ream Pictures
ZERLAND
NAL PARKS
INA
her ardent
enthusiasm.
K. Herald-Tribune, Oct. 15
Recital on
The Bechstein-Moor
Double-Keyboard Piano
SEVELT
PICTURES
HUNTING IN ASIA"
ery School
N PIANIST
AIRBERT

CT 19

ER
ream Pictures
ZERLAND
NAL PARKS
INA
her ardent American
Herald-Tribune Oct. 15
Recital on
he Bechstein-Moor
ble-Keyboard Piano
EVELT
UNTING IN ASIA"
School
N PIANIST
RBERT

HONY HALL
DAY at 3:30
EISLER
IGHT at 8:15
SON DeCOU
m Pictures
LORIOUS
TZERLAND
50c—$1.00—$1.50
., OCT. 21, at 8:30
ENTINA
ES AND COSTUMES
OCT. 26, at 3:30
WINIFRED
RISTIE
the Bechstein-Moor
-Keyboard Piano
Oct. 28, at 8:30
—MOTION PICTURES
KERMIT
SEVELT
TING IN ASIA"
ociate Nursery School
., NOV. 2, at 3:30
FMANN

OCT 19

ONY HALL
OW AT 8:30
NTINA

OCT 20

HONY HALL
ROW at 8.30
NTINA

OCT 20

NY HALL
AT 8:30
NTINA

OCT 21

NY HALL
AT 8:30
NTINA

OCT 21

SYMPHONY HALL
TONIGHT AT 8:30
ARGENTINA

TRAV OCT 21

SYMPHONY HALL
TONIGHT AT 8:30
ARGENTINA
NEXT SUN., OCT. 26, AT 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor
Double-Keyboard Piano

MON OCT 21

SYMPHONY HALL
TONIGHT at 8:30
ARGENTINA

HAMER OCT 21

SYMPHONY HALL
TONIGHT at 8.30
ARGENTINA
NEXT SUN., OCT. 26, AT 3.30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor
Double-Keyboard Piano
Tues. Eve., Oct. 28, at 8.30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School

TRANS OCT 2

SYMPHONY HALL
NEXT SUN., OCT. 26 at 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor
double-keyboard piano
NEXT SUN. EVE., OCT. 26, at 8:15
BRANSON DeCOU
Dream Pictures
OUR NATIONAL PARKS
Tickets 50c—$1.00—$1.50
Tues. Eve., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
SUN. AFT., NOV. 2, AT 3:30
HOFMANN
Sun. Aft., Nov. 9, at 3:30
CLARE CLAIRBERT
Great Coloratura Soprano

HER OCT 22

SYMPHONY HALL
Next Sun., Oct. 26 at 3:30
WINIFRED CHRISTIE
Recital on the Bechstein-Moor
double-keyboard piano
SUN. AFT., NOV. 2, AT 3:30
HOFMANN

GLOBE OCT 25

SYMPHONY HALL
NEXT SUN., OCT. 26, at 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor
double-keyboard piano.
SUN. AFT., NOV. 2, AT 3:30
HOFMANN

POST OCT 22

SYMPHONY HALL
This Sunday at 3.30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor
Double-Keyboard Piano
This Sunday at 8.15
BRANSON DeCOU
Dream Pictures
OUR NATIONAL PARKS
Tickets 50c—$1.00—$1.50
Tues. Eve., Oct. 28, at 8.30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
Sun. Aft., Nov. 2, at 3.30
HOFMANN

SYMPHONY HALL
Next Sun., Oct. 26, at 3.30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor
Double-Keyboard Piano
Next Sun. Oct. 26, at 8.15
BRANSON DeCOU
Dream Pictures
OUR NATIONAL PARKS
Tickets 50c—$1.00—$1.50
Tues. Eve., Oct. 28, at 8.30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
Sun. Aft., Nov. 2, at 3.30
HOFMANN
Sun. Aft., Nov. 9, at 3.30
CLARE
CLAIRBERT

TRANS OCT 22

SYMPHONY HALL
SUN. AFT., OCT. 26 AT 3:30
WINIFRED
CHRISTIE
Recital on the Bechstein-Moor Double-Keyboard Piano
SUN. AFT., NOV. 2, AT 3:30
HOFMANN
SUN. AFT., NOV. 9 AT 3:30
CLARE
CLAIRBERT
Coloratura Soprano
First Boston Appearance

CRIMSON OCT 24

ame Gle

Next Tues., Oct. 28, at 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
NEXT SUN., NOV. 2, AT 3:30
HOFMANN

HER OCT 25

HE enterprising ladies and gentlemen who are entitled to the degree of H. C.—which, in case you don't know it, means Haute urier—are once again saying their pieces. Th
to learn the consensus of these winenings, but some suspicion of what will show for evenings is presented u today. These evening models are handiwork of Lucien Lelong, to we are relinquishing our pulpit for . The dapper Lucien always has a

Next Sun., Nov. 2, at 3:30
HOFFMANN

GLOBE OCT 25

NEXT SUN., NOV. 2, AT 3:30
HOFMANN

POST OCT 25

TRANS OCT 24

SYMPHONY HALL
TOMORROW at 8:15
BRANSON DeCOU
Dream Pictures
Our NATIONAL PARKS
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LECTURE—MOTION PICTURES
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NEXT SUN., NOV. 2, AT 3:30
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TRAV OCT 25

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Benefit: Associate Nursery Schoo
SUN. AFT., NOV. 2, AT 3:30
HOFMANN

MON OCT 25

SYMPHONY HALL

TOMORROW AT 3.30	WINIFRED CHRISTIE — Recital on The Bechstein-Moor Double-Keyboard Piano
TOMORROW AT 8.15	BRANSON DeCOU—Dream Pictures OUR NATIONAL PARKS NEXT SUN.—BEAUTIFUL JAPAN
NEXT TUES. EVE. OCT. 28 AT 8.30	KERMIT ROOSEVELT LECTURE—MOTION PICTURES "HUNTING IN ASIA" Benefit: Associate Nursery School
NEXT SUN. NOV. 2 AT 3.30	HOFMANN PIANIST
TUES. EVE. NOV. 4 AT 8.30	PRINCE ACHMED FIRST TIME IN AMERICA An Oriental Film Fantasy; Music Conducted by Arthur Fiedler Tickets $1 to $5—Benefit: Elizabeth Peabody House
SUN. AFT. NOV. 9 AT 3.30	CLARE CLAIRBERT THE GREAT COLORATURA SOPRANO

THURSDAY EVE., NOV. 20, AT 8.30
KREUTZBERG AND GEORGI

Six Monday Eve. Concerts—Nov. 10, Dec. 15, Jan. 26, Feb. 16, Mar. 16, Apr. 27
Six Tuesday Aft. Concerts—Nov. 25, Jan. 6, Feb. 10, Feb. 24, Mar. 10, Apr. 11
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
A FEW SEASON TICKETS AVAILABLE AT SUBSCRIPTION OFFICE
COMING! NOV. 16 DON COSSACKS

TRANS OCT 25

SYMPHONY HALL

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Tuesday Evg., Nov. 4, at 8:30
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An Oriental Film Fantasy; Music Conducted by ARTHUR FIEDLER.
Tickets $1 to $5
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ADV OCT 26

SYMPHONY HALL
Tomorrow at 8.30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School

TRANS OCT 27

SYMPHONY HALL
TONIGHT AT 8:30
Lecture—Motion Pictures
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
BENEFIT: ASSOCIATE NURSERY SCHOOL
Next Sun., Nov. 2, at 3:30
HOFMANN

GLOBE OCT 28

SYMPHONY HALL
TONIGHT AT 8:30
LECTURE—MOTION PICTURES
KERMIT
ROOSEVELT
"HUNTING IN ASIA"
Benefit: Associate Nursery School
SUN. EVE., NOV. 2, AT 8:30
HOFMANN

POST OCT 28

SYMPHONY HALL
TOMORROW at 8.30
FIRST TIME IN AMERICA
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NEXT SUN., NOV. 9, at 3.30
CLAIRBERT

TRANS NOV 3

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Tickets $1 to $5
Benefit Elizabeth Peabody House
NEXT SUN. NOV. 9, AT 3:30
CLAIRBERT

HER NOV 4

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SYMPHONY HALL

TODAY AT 3:30 — WINIFRED **CHRISTIE** — Recital on The Bechstein-Moor Double-Keyboard Piano

TONIGHT AT 8:15 — **BRANSON DeCOU** Dream Pictures
OUR NATIONAL PARKS
NEXT SUN.—BEAUTIFUL JAPAN

NEXT TUES. EVE. OCT. 28 at 8:30 — KERMIT **ROOSEVELT**
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DR. SERGE KOUSSEVITZKY—Conductor
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GLOBE OCT 26

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POST OCT 26

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NEXT SUN. NOV. 2 AT 8:15 — **BRANSON DeCOU**—Dream Pictures
BEAUTIFUL JAPAN

HER OCT 29

SYMPHONY HALL

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THE GREAT COLORATURA SOPRANO

THURS. EVE. NOV. 20 AT 8:30 — **KREUTZBERG AND GEORGI**

OPENING MONDAY CONCERT NOV. 10 at 8:15
YOUNG PEOPLE'S CONCERT NOV. 12, 13 at 4
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
Sunday Concert Course—LAST WEEK of Season Sale

OPENING CONCERT — **ROLAND HAYES** — SUN. AFT. NOV. 23 AT 3.30

Course Includes
HEIFETZ—AUSTRAL—THOMAS—HAYES
GIESEKING—DANFORTH and D'ARANYI
Season Prices, 6 Concerts, $6, $7.50, $10, $12
COURSE SALE OPENS MONDAY, NOV. 10—$6.00 and $4.00 (No Tax)

NEWMAN TRAVEL TALKS
MOTION PICTURES AND COLORED SLIDES
5 FRI. EVES. SAT. MATS. **BEG. NOV. 21-22**
SEEING EUROPE
IMPRESSIONS OF 1930

SEEING ITALY, NAPLES TO THE ALPS	NOV. 21-22
ROME and VATICAN CITY	NOV. 28-29
OBERAMMERGAU, SCENES OF PASSION PLAY	DEC. 5- 6
SWITZERLAND	DEC. 12-13
LE VIE DE PARIS	DEC. 19-20

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS Nov 1

SYMPHONY HALL

NEXT SUN. NOV. 2 AT 3:30 — **HOFMANN** PIANIST

NEXT SUN. NOV. 2 AT 8:15 — **BRANSON DeCOU**—Dream Pictures
BEAUTIFUL JAPAN

SYMPHONY HALL
TOMORROW AT 3:30
HOFMANN
SUNDAY at 8:15
BRANSON DeCOU
Dream Pictures
OUR NATIONAL PARKS
Tickets 50c—$1.00—$1.50

POST OCT 30

SYMPHONY HALL
TOMORROW AT 3:30
HOFMANN
TOMORROW at 8:15
BRANSON DeCOU
DREAM PICTURES
"BEAUTIFUL JAPAN"
Tickets 50c-$1.00-$1.50

POST NOV 1

SYMPHONY HALL
TOMORROW AT 3:30
HOFMANN
TOMORROW at 8:15
BRANSON DeCOU
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TICKETS 50c—$1.00—$1.50

GLOBE NOV 1

TOMORROW
HOFMANN
TOMORROW AT 8:15
BRANSON DeCOU
Dream Pictures
"BEAUTIFUL JAPAN"
Tickets 50c—$1.00—$1.50

HER NOV 1

SYMPHONY HALL
TOMORROW AT 3:30
HOFMANN
NEXT SUN. NOV. 9 AT 3:30
CLARE
CLAIRBERT
GREAT COLORATURA SOPRANO
SUN. AFT. NOV. 16 AT 3:30
DON COSSACKS
SINGING HORSEMEN OF THE STEPPES
TUES. EVE. NOV. 18 AT 8:15
PADEREWSKI
THURS. EVE. NOV. 27 AT 8:30
KREUTZBERG
AND
GEORGI

1341 NOV 1

SYMPHONY HALL
TODAY AT 3:30
HOFMANN
NEXT Tuesday, Nov. 4, at 8:30
FIRST TIME IN AMERICA
"PRINCE ACHMED"

An Oriental Film Fantasy; Special Music Conducted by ARTHUR FIEDLER.
Tickets $1 to $5
Benefit Elizabeth Peabody House
NEXT SUN., NOV. 9, AT 3:30
CLARE
CLAIRBERT
GREAT COLORATURA SOPRANO
SUN. AFT., NOV. 16, AT 3:30
DON COSSACKS
Singing Horsemen of the Steppes

HER NOV 2

CLAIRBERT
Recital—SYMPHONY HALL NOV. 9
Best Seats for Benefit of the ELLIS MEMORIAL HOUSE
ON SALE AT HERRICK'S

HER NOV 3

SYMPHONY HALL
TOMORROW at 8:30
"PRINCE ACHMED"

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GLOBE NOV 4

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TUES. EVE. NOV. 18 AT 8:15 — **PADEREWSKI**

THURS. EVE. NOV. 20 AT 8:30 — **KREUTZBERG AND GEORGI**

OPENING MONDAY CONCERT, NOV. 10, at 8:15
YOUNG PEOPLE'S CONCERTS, NOV. 12, 13, at 4
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor

Sunday Concert Course—LAST WEEK of Season Sale
OPENING CONCERT **ROLAND HAYES** SUN. AFT. NOV. 23 AT 3:30
Course Includes
HEIFETZ—AUSTRAL—THOMAS—HAYES
GIESEKING—DANFORTH and D'ARANYI
Season Prices, 6 Concerts, $6, $7.50, $10, $12

COURSE SALE OPENS MONDAY, NOV. 10—$6.00 and $4.00 (No Tax)
NEWMAN TRAVELTALKS
MOTION PICTURES AND COLORED SLIDES
5 FRI. EVES. SAT. MATS. **BEG. NOV. 21-22**
SEEING EUROPE
IMPRESSIONS OF 1930

SEEING ITALY, NAPLES TO THE ALPS	NOV. 21-22
ROME and VATICAN CITY	NOV. 28-29
OBERAMMERGAU, SCENES OF PASSION PLAY	DEC. 5- 6
SWITZERLAND	DEC. 12-13
LA VIE DE PARIS	DEC. 19-20

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Nov 2

SYMPHONY HALL

TODAY AT 3:30 — **HOFMANN** PIANIST

TONIGHT AT 8:15 — **BRANSON DeCOU—Dream Pictures**
BEAUTIFUL JAPAN

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TRANS Nov 5

SYMPHONY HALL
TOMORROW at 8:30
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An Oriental Film Fantasy; Special Music Conducted by ARTHUR FIEDLER
Tickets $1 to $5
Benefit Elizabeth Peabody House

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Post Nov 4

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MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS Nov 5

SYMPHONY HALL
Tomorrow at 3:30
CLAIRBERT
$1-$2.50
Next Sun., Nov. 16, at 3:30
Don Cossacks
Singing Horsemen of the Steppes
Tues. Eve., Nov. 18 at 8:15
PADEREWSKI
Thurs. Eve., Nov. 20, at 8:30
KREUTZBERG AND GEORGI
Sunday Aft., Nov. 23, at 3:30
Roland Hayes
Opening Mon. Concert, Nov. 10, at 8:15
Young People's Concerts, Nov. 12-13, at 4
Boston Symphony ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor

TRAV Nov 8

SYMPHONY HALL

NEXT SUN. AFT. NOV. 9 — **CLAIRBERT** THE GREAT COLORATURA SOPRANO

SUN. AFT. NOV. 16 AT 3:30 — **DON COSSACKS**
SENSATIONAL SUCCESS AT OPENING CONCERT
CARNEGIE HALL, NEW YORK CITY, LAST TUES.

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Season Prices, 6 Concerts, $6, $7.50, $10, $12

OPENING MONDAY CONCERT NOV. 10 at 8:15
YOUNG PEOPLE'S CONCERTS NOV. 12, 13 at 4
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER. Nov 6.

SYMPHONY HALL
TOMORROW AT 3:30
CLAIRBERT
$1—$2.50

HER Nov 8

Symphony Hall—Tomorrow at 3:30
CLAIRBERT
$1-$2.50

GLOBE Nov 8

SYMPHONY HALL
TODAY AT 3:30
CLAIRBERT
$1—$2.50
SAT. A. M., NOV. 15, AT 10:45
PRINCE ACHMED
Popular Prices 50c, 75c, $1, $1.50
NEXT SUN., NOV. 16, AT 3:30
DON COSSACKS
SINGING HORSEMEN OF THE STEPPES
TUES. EVE., NOV. 18, AT 8:15
PADEREWSKI
THURS. EVE., NOV. 20, AT 8:30
KREUTZBERG AND GEORGI
SUN. AFT., NOV. 23, AT 3:30
ROLAND HAYES
OPENING MON. CONCERT, NOV. 10, AT 8:15
YOUNG PEOPLE'S CONCERTS, NOV. 12-13, AT 4
Boston Symphony ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor

TRAV Nov 8

SYMPHONY HALL

TOMORROW AT 3.30 — **CLAIRBERT** — BOSTON DEBUT OF THE GREAT SOPRANO
$1-$2.50

SAT. A. M. Nov. 15 At 10.45 — REPEATED BY GENERAL DEMAND **PRINCE ACHMED**
Popular prices 50c, 75c, $1, $1.50

NEXT SUN. AFT. NOV. 16 AT 3.30 — **DON COSSACKS**
"Scored sensational success—destined to win a victory unequalled by any foreign choral organization."—*Straus, (N.Y.) Eve. World, Nov. 4.*
"Signally successful debut. At one end were tenors who could sing high falsetto notes of clear and smooth quality, at the other bassos who could plumb the lower tonal depths. Jaroff magnetic leader."
—*Perkins, (N.Y.) Tribune, Nov. 4.*

NEXT SUN. EVE. NOV. 16 AT 8.15 — **MARIE HEALY** BRILLIANT YOUNG COLORATURA SOPRANO

TUES. EVE. NOV. 18 AT 8.15 — **PADEREWSKI**

THURS. EVE. NOV. 20 AT 8.30 — **KREUTZBERG AND GEORGI**

SUN. AFT. NOV. 23 AT 3.30 — **ROLAND HAYES**

OPENING MONDAY CONCERT NOV. 10 at 8:15
YOUNG PEOPLE'S CONCERTS NOV. 12, 13 at 4

BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor

COURSE SALE OPENS MONDAY, NOV. 10—$6.00 and $4.00 (No Tax)

NEWMAN TRAVELTALKS
MOTION PICTURES AND COLORED SLIDES

5 FRI. EVES. SAT. MATS. **BEG. NOV. 21-22**
SEEING EUROPE
IMPRESSIONS OF 1930

ITALY, NAPLES TO THE ALPS	NOV. 21-22
ROME and VATICAN CITY	NOV. 28-29
OBERAMMERGAU, SCENES OF PASSION PLAY	DEC. 5- 6
SWITZERLAND	DEC. 12-13
LA VIE DE PARIS	DEC. 19-20

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS Nov #9

SYMPHONY HALL

TODAY AT 3:30 — **CLAIRBERT** — BOSTON DEBUT OF THE GREAT SOPRANO
$1.-$2.50

SAT. A. M. NOV. 15 AT 10:45 — REPEATED BY GENERAL DEMAND **PRINCE ACHMED**
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MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

GLOBE Nov #9

SYMPHONY HALL
SATURDAY AT 10:45 A. M.
PRINCE ACHMED
Tickets 50c, 75c, $1.00, $1.50

THIS SUNDAY AT 3:30
DON COSSACKS
SERGE JAROFF—Conductor
Tickets $1.00, $1.50, $2, $2.50

THURS., NOV. 20, AT 8:30
KREUTZBERG
AND
GEORGI
Tickets $1.50, $2, $2.50, $3

SUN., NOV. 23, AT 3:30
ROLAND HAYES
Tickets $1.50, $2, $2.50

HER Nov 13

SYMPHONY HALL

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Post Nov #9

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OPENING MONDAY CONCERT NOV. 10 at 8:15
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BOSTON SYMPHONY ORCHESTRA
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HER Nov #9

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NEXT SUNDAY AT 3:30
DON COSSACKS
SERGE JAROFF—Conductor

THURSDAY, NOV. 20, AT 8:30
KREUTZBERG
AND
GEORGI

NEWMAN Travel Talks Color Views Motion Pictures
5 Fri. Eves Sat. Mats **BEG. NOV. 21-22**
SEEING ITALY, NAPLES TO THE ALPS—ROME and VATICAN CITY—OBERAMMERGAU, SCENES OF PASSION PLAY—SWITZERLAND —LA VIE DE PARIS
Course Sale $6, $4 (No Tax) Closes Sat.

SUN., NOV. 23, AT 3:30
ROLAND HAYES

TRAN NOV 11

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SYMPHONY HALL
TODAY AT 3:30
CLAIRBERT
$1—$2.50
Next Sun., Nov. 16, at 3:30
DON COSSACKS
Singing Horsemen of the Steppes
Thurs. Eve., Nov. 20 at 8:30
KREUTZBERG
AND
GEORGI
Sun. Aft., Nov. 23 at 3:30
ROLAND HAYES
Opening Mon. Concert, Nov. 10, 8:15
Young People's Concert, Nov. 12-13 at 4
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky, Conductor

ADV Nov 9

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Opening Mon. Concert, Nov. 10 at 8:15
Young People's Concerts, Nov. 12-13, at 4
Boston Symphony
ORCHESTRA
DR. SERGE KOUSSEVITZKY-Conductor

AMER Nov 4

SYMPHONY HALL
TONIGHT AT 8:15
OPENING MONDAY CONCERT
Boston Symphony
ORCHESTRA
DR. SERGE KOUSSEVITZKY--Conductor
WED. NOV. 12—THURS. NOV. 13 AT 4
YOUNG PEOPLE'S CONCERTS
NEXT SUNDAY AT 3:30
DON COSSACKS
SERGE JAROFF—Conductor
THURS., NOV. 20, AT 8:30
KREUTZBERG
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GEORGI
SUN., NOV. 23, AT 3:30
ROLAND HAYES

HER Nov 10

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NEXT SUNDAY AT 3:30
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THURS., NOV. 20, AT 8:30
KREUTZBERG
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GEORGI
NEWMAN Travel Talks Color Views Motion Pictures
5 Fri. Eves Sat. Mats **BEG. NOV. 21-22**
SEEING ITALY, NAPLES TO THE ALPS—ROME and VATICAN CITY—OBERAMMERGAU, SCENES OF PASSION PLAY—SWITZERLAND —LA VIE DE PARIS
Course Sale $6, $4 (No Tax) Closes Sat.
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ROLAND HAYES

HER Nov 11

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TONIGHT at 8.15
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Boston Symphony ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
WED., NOV. 12—THURS., NOV. 13, at 4
YOUNG PEOPLE'S CONCERTS
NEXT SUNDAY at 3.30
DON COSSACKS
SERGE JAROFF—Conductor
THURS., NOV. 20, at 8.30
KREUTZBERG AND GEORGI
SUN., NOV. 23, at 3.30
ROLAND HAYES

TRANS Nov 10

SYMPHONY HALL
SATURDAY AT 10:45 A. M.
PRINCE ACHMED
TICKETS 50c, 75c, $1.00, $1.50
THIS SUNDAY AT 3:30
DON COSSACKS
SERGE JAROFF—Conductor
Tickets $1, $1.50 $2, $2.50
THURS., NOV. 20, AT 8:30
KREUTZBERG AND GEORGI
Tickets $1.50, $2, $2.50, $3
NEWMAN Travel Talks Color Views Motion Pictures
5 Fri. Eves. Sat. Mats. BEG. NOV. 21-22
SEEING ITALY, NAPLES TO THE ALPS—ROME and VATICAN CITY—OBERAMMERGAU, SCENES OF PASSION PLAY—SWITZERLAND—LA VIE DE PARIS
Course Sale $6, $4 (No Tax), Closes Sat.
SUN., NOV. 23, AT 3:30
ROLAND HAYES
Tickets $1.50, $2, $2.50

GLOBE NOV 13

SYMPHONY HALL
SATURDAY at 10.45 A.M.
REPEATED BY POPULAR DEMAND
PRINCE ACHMED
Tickets 50c, 75c, $1.00, $1.50
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SERGE JAROFF—Conductor
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SUN., NOV. 23, at 3.30
ROLAND HAYES
Tickets $1.50, $2, $2.50

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Don Cossacks
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Course Sale $6, $4 (No Tax) Closes Sat.
SUN., NOV. 23, AT 3:30
ROLAND HAYES
Tickets $1.50, $2, $2.50

MON Nov 3

SYMPHONY HALL
YOUNG PEOPLE'S CONCERTS TODAY and TOMORROW at 4
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
SAT. A. M. NOV. 15 AT 10:45 — REPEATED BY POPULAR DEMAND **PRINCE ACHMED**
Tickets 50c, 75c, $1.00, $1.50—Benefit: Elizabeth Peabody House
THIS SUN. AFT. NOV. 16 AT 3:30 **DON COSSACKS**
Russian Male Chorus of 36. SERGE JAROFF, Conductor
"Signally Successful"—N. Y. Tribune "Drew Tumults of Applause"—N. Y. Telegram
THURS. EVE. NOV. 20 AT 8:30 **KREUTZBERG AND GEORGI** GREAT GERMAN DANCERS
SUN. AFT. NOV. 23 AT 3:30 **ROLAND HAYES**
COURSE SALE NOW—$6.00 and $4.00 (No Tax)
NEWMAN TRAVELTALKS MOTION PICTURES AND COLORED SLIDES
5 FRI. EVES. SAT. MATS. BEG. NOV. 21-22
SEEING EUROPE
ITALY, NAPLES TO THE ALPS—ROME AND VATICAN CITY—OBERAMMERGAU, SCENES OF PASSION PLAY—SWITZERLAND—LA VIE DE PARIS
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HER NOV 12

SYMPHONY HALL
Tomorrow at 10.45 A. M.
PRINCE ACHMED
Tickets 50c, 75c, $1.00, $1.50
THIS SUNDAY at 3.30
DON COSSACKS
RUSSIAN MALE CHORUS OF 36
SERGE JAROFF, Conductor
"THRILLING EXPERIENCE." —N. Y. World
"SIGNALLY SUCCESSFUL." —N. Y. Tribune
"EXCEPTIONAL QUALIFICATIONS." —N. Y. Times
"SENSATIONAL SUCCESS." —N. Y. Eve. World
"DREW TUMULTS OF APPLAUSE." —N. Y. Telegram
Seats $1 to $2.50 Now at Box Office
THURS., NOV. 20, at 8.30
KREUTZBERG and GEORGI
Tickets $1.50, $2, $2.50, $3
NEWMAN Travel Talks Color Views Motion Pictures
5 Fri. Eves. Sat. Mats. BEG. NOV. 21-22
SEEING ITALY, NAPLES TO THE ALPS—ROME and VATICAN CITY—OBERAMMERGAU, SCENES OF PASSION PLAY—SWITZERLAND—LA VIE DE PARIS
Course Sale $6, $4 (No Tax) Closes Sat.
SUN., NOV. 23, at 3.30
ROLAND HAYES
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TRANS Nov 4

SYMPHONY HALL
TODAY at 10:45 A. M.
PRINCE ACHMED
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TOMORROW at 3:30
DON COSSACKS
RUSSIAN MALE CHORUS of 36
SERGE JAROFF, Conductor
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FR Nov 15

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PRINCE ACHMED
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TOMORROW at 3:30
DON COSSACKS
RUSSIAN MALE CHORUS of 36
SERGE JAROFF, Conductor

POST NOV 15

SYMPHONY HALL
YOUNG PEOPLE'S CONCERTS TODAY and TOMORROW at 4
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
SAT. A. M. NOV. 15 AT 10:45 — REPEATED BY POPULAR DEMAND **PRINCE ACHMED**
Tickets 50c, 75c, $1.00, $1.50—Benefit: Elizabeth Peabody House
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Russian Male Chorus of 36. SERGE JAROFF, Conductor
"Thrilling Experience," N. Y. World, Nov. 6 "Exceptional Qualifications," N. Y. Times
THURS. EVE. NOV. 20 AT 8:30 **KREUTZBERG AND GEORGI** GREAT GERMAN DANCERS
SUN. AFT. NOV. 23 AT 3:30 **ROLAND HAYES**
COURSE SALE NOW—$6.00 and $4.00 (No Tax)
NEWMAN TRAVELTALKS MOTION PICTURES AND COLORED SLIDES
5 FRI. EVES. SAT. MATS. BEG. NOV. 21-22
SEEING EUROPE
ITALY, NAPLES TO THE ALPS—ROME AND VATICAN CITY—OBERAMMERGAU, SCENES OF PASSION PLAY—SWITZERLAND—LA VIE DE PARIS
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRAV NOV 12

SYMPHONY HALL
TOMORROW at 3:30
DON COSSACKS
Russian Male Chorus of 36
SERGE JAROFF
CONDUCTOR
Tickets $1-$1.50-$2-$2.50

"Thrilling Experience"—N. Y. WORLD.—"Signally Successful"—N. Y. TRIBUNE.—"Exceptional Qualifications"-N.Y. TIMES.—"Sensational Success."-N.Y. EVE. WORLD.
TOMORROW AT 8.15 — MARIE **HEALY** BRILLIANT YOUNG COLORATURA SOPRANO
TUES. EVE. NOV. 18 AT 8.15 — **PADEREWSKI**
NEXT THURS. EVE. NOV. 20 AT 8.30 — **KREUTZBERG AND GEORGI** THE GREAT DANCERS
NEWMAN TRAVELTALKS MOTION PICTURES COLOR VIEWS
Next Fri. Eve., Nov. 21, at 8.15
Saturday Mat., Nov. 22, at 2.30
ITALY NAPLES to the ALPS
NEXT SUN. NOV. 23 AT 3.30 — **ROLAND HAYES**
OPENING TUES. AFT. CONCERT, NOV. 25, at 3 P. M.
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
A FEW SEASON TICKETS—6 CONCERTS—$9, $12, $15
SUN. AFT. NOV. 30 AT 3.30 — **WERRENRATH**
TUES. EVE. DEC. 2 AT 8.15 — **MAXIM KAROLIK** TENOR
SUN. AFT. DEC. 7 AT 3.30 — **KREISLER**
MAIL ORDERS FILLED PROMPTLY—CHECKS TO SYMPHONY HALL

TRANS NOV 15

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SERGE JAROFF, Conductor
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Sun. Aft., Nov. 30, at 3:30
WERRENRATH
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KREISLER

ADV NOV 16

SYMPHONY HALL
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Russian Male Chorus of 36
SERGE JAROFF, Conductor
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THE GREAT DANCERS
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NEWMAN Motion Pictures Color Views Travel Talks
Next Fri. Eve. at 8:15 Next Sat. Mat. at 2:30
IMPRESSIONS OF 1930
SEEING ITALY NAPLES TO THE ALPS
Tickets 50c to $1.50 Now
SUN., NOV. 23, AT 3:30
ROLAND HAYES
Tickets $1.50, $2, $2.50
Opening Tuesday Aft. Concert Nov. 25 at 3 P. M.
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
A Few Season Tickets, 6 Concerts, $9, $12, $15
SUN. AFT., NOV. 30, AT 3:30
WERRENRATH
SUN. AFT., DEC. 7, AT 3:30
KREISLER

MON NOV 15

SYMPHONY HALL

TODAY at 3:30 **DON COSSACKS**

Russian Male Chorus of 36
SERGE JAROFF
CONDUCTOR
Tickets $1-$1.50-$2-$2.50

"THRILLING EXPERIENCE."—N. Y. WORLD. "SIGNALLY SUCCESSFUL."—N. Y. TRIBUNE. "EXCEPTIONAL QUALIFICATIONS."—N. Y. TIMES. "SENSATIONAL SUCCESS."—N. Y. EVE. WORLD.

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MAIL ORDERS FILLED PROMPTLY—CHECKS TO SYMPHONY HALL

HER Nov 16

SYMPHONY HALL

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CONDUCTOR
Tickets $1-$1.50-$2-$2.50

"Thrilling experience."—N. Y. WORLD. "Signally successful."—N. Y. TRIBUNE. "Exceptional qualifications."—N. Y. TIMES. "Sensational success."—N. Y. EVENING WORLD.

TONIGHT at 8:15 — MARIE **HEALY** BRILLIANT YOUNG COLORATURA SOPRANO

NEXT THURS. EVE. NOV. 20 AT 8:30 — **KREUTZBERG and GEORGI** GREAT GERMAN DANCERS

NEWMAN TRAVELTALKS MOTION PICTURES COLOR VIEWS
Next Fri. Eve., Nov. 21, at 8:15
Saturday Mat., Nov. 22, at 2:30
ITALY NAPLES to the APLS

NEXT SUN. NOV. 23 AT 3:30 — **ROLAND HAYES**

OPENING TUES. AFT. CONCERT, NOV. 25, at 3 P. M.
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
A Few SEASON TICKETS—6 CONCERTS—$9, $12, $15

SUN. AFT. NOV. 30 AT 3:30 — **WERRENRATH**

TUES. EVE. DEC. 2 AT 8:15 — **MAXIM KAROLIK** TENOR

SUN. AFT. DEC. 7 AT 3:30 — **KREISLER**

MAIL ORDERS FILLED PROMPTLY—CHECKS TO SYMPHONY HALL

POST Nov 16

SYMPHONY HALL
TOMORROW AT 8:30
KREUTZBERG AND GEORGI
THE GREAT DANCERS

NEWMAN Motion Pictures Color Views Travel Talks
Fri. Eve. at 8:15 Sat. Mat. at 2:30
IMPRESSIONS OF 1930
SEEING ITALY NAPLES TO THE ALPS
Tickets 50c to $1.50 Now

NEXT SUN. AT 3:30
ROLAND HAYES
TENOR

Opening Concert—Tuesday Series
TUES., NOV. 25, at 3
Boston Symphony ORCHESTRA
DR. SERGE KOUSSEVITSKY, Conductor
A Few Season Tickets 6 Concerts
$9, $12, $15

SUN. AFT., NOV. 30, AT 3:30
WERRENRATH

TUES. EVE., DEC. 2 at 8:15
MAXIM
KAROLIK
TENOR

HER Nov 9

SYMPHONY HALL
TOMORROW at 3:30
DON COSSACKS
RUSSIAN MALE CHORUS of 36
SERGE JAROFF, Conductor
"THRILLING EXPERIENCE." —N. Y. World
"SIGNALLY SUCCESSFUL." —N. Y. Tribune
"EXCEPTIONAL QUALIFICATIONS." —N. Y. Times
"SENSATIONAL SUCCESS." —N. Y. Eve. World
"DREW TUMULTS OF APPLAUSE." —N. Y. Telegram
Seats $1 to $2.50 Now at Box Office

THURS., NOV. 20, AT 8:30
KREUTZBERG and GEORGI
THE GREAT DANCERS
Tickets $1.50, $2, $2.50, $3

SUN., NOV. 23, AT 3:30
ROLAND HAYES
Tickets $1.50, $2, $2.50

OPENING TUES. AFT. CONCERT
NOV. 25 AT 3 P. M.
BOSTON SYMPHONY ORCHESTRA
Dr. Serge Koussevitzky—Conductor
A Few Season Tickets 6 Concerts
$9, $12, $15.

SUN. AFT., NOV. 30 at 3:30
WERRENRATH

SUN. AFT., DEC. 7 at 3:30
KREISLER

AMER Nov 15

SYMPHONY HALL
TODAY AT 3:30
DON COSSACKS
RUSSIAN MALE CHORUS of 36
SERGE JAROFF, Conductor
"THRILLING EXPERIENCE." —N. Y. World
"SIGNALLY SUCCESSFUL." —N. Y. Tribune
"EXCEPTIONAL QUALIFICATIONS." —N. Y. Times
"SENSATIONAL SUCCESS." —N. Y. Eve. World
"DREW TUMULTS OF APPLAUSE." —N. Y. Telegram
Seats $1 to 2.50 Now at Box Office

TONIGHT AT 8:15
MARIE
HEALY
BRILLIANT COLORATURA SOPRANO

THURS., NOV. 20, AT 8:30
KREUTZBERG AND GEORGI
THE GREAT DANCERS
Tickets $1.50, $2, $2.50, $3

NEWMAN Motion Pictures Color Views Travel Talks
Next Fri. Eve. at Next Sat. Mat. at 2:30
IMPRESSIONS OF 1930
SEEING ITALY NAPLES TO THE ALPS
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SUN., NOV. 23, AT 3:30
ROLAND HAYES
Tickets $1.50, $2, $2.50

OPENING TUES. AFT. CONCERT
NOV. 25 AT 3 P. M.
Boston Symphony ORCHESTRA
DR. SERGE KOUSSEVITSKY, Conductor
A few SEASON TICKETS 6 CONCERTS
$9, $12, $15

SUN. AFT., NOV. 30, AT 3:30
WERRENRATH

SUN. AFT., DEC. 7, AT 3:30
KREISLER

GLOBE Nov 16

SYMPHONY HALL
Tomorrow at 3:30
DON COSSACKS
RUSSIAN MALE CHORUS of 36
SERGE JAROFF, Conductor
"THRILLING EXPERIENCE." —N. Y. World
"SIGNALLY SUCCESSFUL." —N. Y. Tribune
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THE GREAT DANCERS
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SUN., NOV. 23, AT 3:30
ROLAND HAYES
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OPENING TUES. AFT. CONCERT
NOV. 25 at 3 P. M.
Boston Symphony ORCHESTRA
Dr. SERGE KOUSSEVITZKY, Conductor
A FEW SEASON TICKETS 6 CONCERTS
$9, $12, $15

SUN. AFT., NOV. 30 at 3:30
WERRENRATH

SUN. AFT., DEC. 7, at 3:30
KREISLER

TRAV Nov 5.

SYMPHONY HALL
TONIGHT AT 8:15
PADEREWSKI

THIS THURS. AT 8.30
KREUTZBERG and GEORGI
Tickets $1.50, $2, $2.50, $3

NEXT SUN. AT 3.30
ROLAND HAYES
Tickets $1.50, $2, $2.50

OPENING TUESDAY AFT. CONCERT
NOV. 25 AT 3 P. M.
Boston Symphony ORCHESTRA
DR. SERGE KOUSSEVITSKY, Conductor
A few SEASON TICKETS 6 CONCERTS
$9, $12, $15

SUN. AFT., NOV. 30, AT 3.30
WERRENRATH

MON. EVE., DEC. 8, AT 8.15
SECOND AND LAST TIME
Don Cossacks

TRANS Nov 8

SYMPHONY HALL
TOMORROW AT 8:30
KREUTZBERG AND GEORGI
THE GREAT DANCERS

NEWMAN Motion Pictures Color Views Travel Talks
Fri. Eve. at 8:15 Sat. Mat. at 2:30
IMPRESSIONS OF 1930
SEEING ITALY NAPLES TO THE ALPS
Tickets 50c to $1.50 Now

NEXT SUN. AT 3:30
ROLAND HAYES
TENOR

Opening Concert—Tuesday Series
TUES., NOV. 25, AT 3
Boston Symphony ORCHESTRA
DR. SERGE KOUSSEVITSKY, Conductor
A FEW SEASON TICKETS—6 Concerts
$9, $12, $15

SUN. AFT., NOV. 30, AT 3:30
WERRENRATH

SYMPHONY HALL
TOMORROW AT 8:30
KREUTZBERG and GEORGI
THE GREAT DANCERS
NEXT SUNDAY AT 3:30
ROLAND HAYES
TENOR

Opening Concert—Tuesday Series
TUES., NOV. 25, AT 3
Boston Symphony ORCHESTRA
DR. SERGE KOUSSEVITSKY, Conductor
A few Season Tickets, 6 Concerts, $9, $12, $15

SUN. AFT., NOV. 30, AT 3:30
WERRENRATH

MON Nov 19

SYMPHONY HALL
TONIGHT AT 8:15
PADEREWSKI

THIS THURS. AT 8:30
KREUTZBERG AND GEORGI
Tickets $1.50, $2, $2.50, $3

NEXT SUN. AT 3:30
ROLAND HAYES
Tickets $1.50, $2, $2.50

OPENING TUES. AFT. CONCERT
NOV. 25 AT 3 P. M.
Boston Symphony ORCHESTRA
DR. SERGE KOUSSEVITSKY, Conductor
A few SEASON TICKETS 6 CONCERTS
$9, $12, $15

SUN. AFT., NOV. 30, AT 3:30
WERRENRATH

MON. EVE., DEC. 8, AT 8:15
SECOND AND LAST TIME
DON COSSACKS

HER Nov 18

SYMPHONY HALL
TOMORROW AT 8:30
KREUTZBERG and GEORGI
THE GREAT DANCERS
NEXT SUNDAY AT 3:30
ROLAND HAYES
TENOR

Opening Concert—Tuesday Series
TUES., NOV. 25, AT 3
Boston Symphony ORCHESTRA
DR. SERGE KOUSSEVITSKY, Conductor
A Few Season Tickets 6 Concerts
$9, $12, $15

SUN. AFT., NOV. 30, AT 3:30
WERRENRATH
Tues. Eve., Dec. 2, at 8:15
MAXIM
KAROLIK
TENOR

GLOBE Nov 19

SYMPHONY HALL
TONIGHT at 8:30
KREUTZBERG AND GEORGI
THE GREAT DANCERS
THIS SUNDAY AT 3:30
ROLAND HAYES
TENOR

Opening Concert—Tuesday Series
TUES., NOV. 25, at 3
Boston Symphony ORCHESTRA
DR. SERGE KOUSSEVITSKY, Conductor
A Few Season Tickets 6 Concerts
$9, $12, $15

SUN. AFT., NOV. 30, AT 3:30
WERRENRATH

HER Nov 30

SYMPHONY HALL
TONIGHT AT 8:30
KREUTZBERG
AND **GEORGI**
THE GREAT DANCERS
THIS SUNDAY AT 3:30
ROLANDHAYES
TENOR
Opening Concert—Tuesday Series
TUES., NOV. 25, AT 3
Boston Symphony
ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
A FEW SEASON TICKETS—6 Concerts
$9, $12, $15
SUN. AFT., NOV. 30, AT 3:30
WERRENRATH

Post Nov 20

SYMPHONY HALL
TOMORROW AT 8.30
KREUTZBERG
AND **GEORGI**
THE GREAT DANCERS
NEXT SUNDAY AT 3.30
ROLAND HAYES
TENOR
Opening Concert—Tuesday Series
TUES., NOV. 25, AT 3
Boston Symphony
ORCHESTRA
DR. SERGE KOUSSEVITSKY, Conductor
A Few Season Tickets—6 Concerts
$9, $12, $15
SUN. AFT., NOV. 30, AT 3.30
WERRENRATH
TUES. EVE., DEC. 2, at 8.15
MAXIM
KAROLIK
TENOR
MON., DEC. 8, AT 8.15
TICKETS NOW READY FOR
SECOND AND LAST CONCERT
Don Cossacks

TRANS Nov 19

SYMPHONY HALL
TONIGHT at 8.30
KREUTZBERG
AND **GEORGI**
THE GREAT DANCERS
NEWMAN Motion Pictures Color Views Travel Talks
Fri. Eve. at 8.15 Sat. Mat. at 2.30
IMPRESSIONS OF 1930
SEEING ITALY NAPLES TO THE ALPS
Tickets 50c to $1.50 Now
THIS SUNDAY AT 3.30
ROLAND HAYES
TENOR
Opening Concert—Tuesday Series
TUES., NOV. 25, AT 3
Boston Symphony
ORCHESTRA
DR. SERGE KOUSSEVITSKY, Conductor
A Few Season Tickets—6 Concerts
$9, $12, $15
SUN. AFT., NOV. 30, AT 3.30
WERRENRATH

TRANS Nov 20

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
IMPRESSIONS OF 1930
SEEING ITALY NAPLES TO THE ALPS
Tickets 50c to $1.50 Now
SUNDAY AT 3:30
ROLANDHAYES

Post Nov 21

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8.15 TOMOR. AT 2.30
IMPRESSIONS OF 1930
SEEING ITALY NAPLES TO THE ALPS
Tickets 50c to $1.50 Now
SUNDAY AT 3.30
ROLAND HAYES

TRANS Nov 21

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TODAY AT 2:30
SEEING ITALY NAPLES TO THE ALPS
Tickets 50c to $1.50 Now
TOMORROW AT 3:30
ROLAND HAYES

HER Nov 22

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TODAY AT 2:30
SEEING ITALY NAPLES TO THE ALPS
Tickets 50c to $1.50 Now
TOMORROW AT 3:30
ROLAND HAYES

GLOBE Nov 22

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TODAY AT 2:30
SEEING ITALY NAPLES TO THE ALPS
Tickets 50c to $1.50 Now
TOMORROW AT 3:30
ROLANDHAYES
Tickets $1.50, $2, $2.50

Post Nov 22

SYMPHONY HALL
TOMORROW AT 3:30
ROLAND HAYES
1st Tuesday Afternoon Concert
Tuesday, Nov. 25, at 3
Boston Symphony
ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
NEXT SUNDAY AT 3:30
WERRENRATH
TUES. EVE., DEC. 2, AT 8:15
Maxim KAROLIK
Formerly of the THEATRE "MUSIC DRAMA" of Petrograd
SUN. AFT., DEC. 7, AT 3:30
KREISLER
MON. EVE., DEC. 8, AT 8:15
Don Cossacks
SECOND AND LAST CONCERTS
WED. EVE., DEC. 10, AT 8:30
ARGENTINA
LAST BOSTON APPEARANCE THIS SEASON

MON Nov 22

SYMPHONY HALL
TOMORROW AT 3 P. M.
OPENING TUESDAY CONCERT
BOSTON SYMPHONY
ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
BACH—Two Preludes
BEETHOVEN'S 7th Symphony
BRAHM'S 2nd Symphony
NEXT SUNDAY AT 3:30
WERRENRATH

HER Nov 24

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
IMPRESSIONS OF 1930
SEEING ITALY NAPLES TO THE ALPS
Tickets 50c to $1.50 Now
SUNDAY AT 3:30
ROLAND HAYES

HER Nov 21

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
IMPRESSIONS OF 1930
SEEING ITALY NAPLES TO THE ALPS
Tickets 50c to $1.50 Now
SUNDAY AT 3:30
ROLAND HAYES

GLOBE Nov 21

SYMPHONY HALL
TOMORROW AT 3 P. M.
OPENING TUESDAY CONCERT
BOSTON SYMPHONY
ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
BACH—Two Preludes
BEETHOVEN'S 7th Symphony
BRAHM'S 2nd Symphony
NEXT SUNDAY AT 3:30
WERRENRATH

HER Nov 24

SYMPHONY HALL
TOMORROW AT 3:30
ROLAND HAYES
NEXT SUNDAY AT 3:30
WERRENRATH
TUES. EVE., DEC. 2 AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theater "Music Drama" of Petrograd
SUN. AFT., DEC. 7 AT 3:30
KREISLER
MON. EVE., DEC. 8 AT 8:15
DON COSSACKS
Second and Last Concert

ADV Nov 23

SYMPHONY HALL
TOMORROW AT 3:30
ROLAND HAYES
NEXT SUNDAY AT 3:30
WERRENRATH
TUES. EVE., DEC. 2 AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theater "Music Drama" of Petrograd
SUN. AFT., DEC. 7 AT 3:30
KREISLER
MON. EVE., DEC. 8 AT 8:15
DON COSSACKS
Second and Last Concert

AMER Nov 12

SYMPHONY HALL
TODAY AT 3:30
ROLAND HAYES
NEXT SUNDAY AT 3:30
WERRENRATH
TUES. EVE., DEC. 2 AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theater "Music Drama" of Petrograd
SUN. AFT., DEC. 7 AT 3:30
KREISLER
MON. EVE., DEC. 8 AT 8:15
DON COSSACKS
Second and Last Concert

TRANS Nov 24

SYMPHONY HALL
TOMORROW at 3 P.M.
OPENING TUESDAY CONCERT
Boston Symphony
ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
BACH—Two Preludes
BEETHOVEN'S—Seventh Symphony
BRAHM'S—Second Symphony
NEXT SUNDAY at 3.30
WERRENRATH

TRANS Nov 24

SYMPHONY HALL
TODAY AT 3 P. M.
OPENING TUESDAY CONCERT
BOSTON SYMPHONY
ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
BACH—Two Preludes
BEETHOVEN'S 7th Symphony
BRAHM'S 2nd Symphony
NEXT SUNDAY AT 3:30
WERRENRATH
SUN. AFT., DEC. 7, at 3:30
KREISLER

HER Nov 25

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
Fri. Eve. at 8:15 Sat. Mat. at 2:30
IMPRESSIONS OF 1930
ROME and VATICAN CITY
Tickets 50c to $1.50 Now
THIS SUNDAY at 3:30
WERRENRATH
Sun. Aft., Dec. 7, at 3:30
KREISLER

GLOBE Nov 26

SYMPHONY HALL
SUN. AFT., DEC. 7, at 3.30
KREISLER

TRANS Nov. 25

SYMPHONY HALL
TOMORROW AT 8.30
KREUTZBERG
AND **GEORGI**
THE GREAT DANCERS
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
IMPRESSIONS OF 1930
SEEING ITALY NAPLES TO THE ALPS
Tickets 50c to $1.50 Now
SUNDAY AT 3:30
ROLAND HAYES

HER Nov 20

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
IMPRESSIONS OF 1930
SEEING ITALY NAPLES TO THE ALPS
Tickets 50c to $1.50 Now
SUNDAY AT 3:30
ROLAND HAYES

GLOBE Nov 21

SYMPHONY HALL
TOMORROW AT 3:30
ROLAND HAYES
OPENING TUES. AFT. CONCERT, NOV. 25, at 3 P. M.
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
NEWMAN TRAVELTALKS MOTION PICTURES COLOR VIEWS
NEXT FRI. EVE. NOV. 28
SAT. MAT. NOV. 29
ROME AND VATICAN CITY
NEXT SUN. NOV. 30 AT 3.30 — **WERRENRATH**
TUES. EVE. DEC. 2 AT 8.15 — **MAXIM KAROLIK** TENOR
Formerly of the Theatre "Music Drama" of Petrograd
THURS. EVE. DEC. 4 AT 8.15 — JAMES R. **HOUGHTON** BARITONE
SUN. AFT. DEC. 7 AT 3.30 — **KREISLER**
MON. EVE. DEC. 8 AT 8.15 — **DON COSSACKS**
RETURNING FOR SECOND AND LAST CONCERT
WED. EVE. DEC. 10 AT 8.30 — **ARGENTINA**
LAST BOSTON APPEARANCE THIS SEASON
SUN. AFT. DEC. 14 AT 3.30 — **GIESEKING** GREAT PIANIST
SUN. EVE. DEC. 14 AT 8.15 — **ENGLISH SINGERS** SPECIAL XMAS PROGRAM
MAIL ORDERS FILLED PROMPTLY—CHECKS TO SYMPHONY HALL

TRANS Nov 22

SYMPHONY HALL
TODAY AT 3:30
ROLAND HAYES
OPENING TUES. AFT. CONCERT, NOV. 25, at 3 P. M.
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
NEWMAN TRAVELTALKS MOTION PICTURES COLOR VIEWS
NEXT FRI. EVE. NOV. 28
SAT. MAT. NOV. 29
ROME AND VATICAN CITY
NEXT SUN. OE 'AON AT 3:30 — **WERRENRATH**
TUES. EVE. DEC. 2 AT 8:15 — **MAXIM KAROLIK** TENOR
FORMERLY of the THEATRE "MUSIC DRAMA" of PETROGRAD
THURS. EVE. DEC. 4 AT 8:15 — JAMES R. **HOUGHTON** BARITONE
SUN. AFT. DEC. 7 AT 3:30 — **KREISLER**
MON. EVE. DEC. 8 AT 8:15 — **DON COSSACKS**
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WED. EVE. DEC. 10 AT 8:30 — **ARGENTINA**
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SUN. AFT. DEC. 14 AT 3:30 — **GIESEKING** GREAT PIANIST
SUN. EVE. DEC. 14 AT 8:15 — **ENGLISH SINGERS** SPECIAL XMAS PROGRAM
Mail Orders Promptly Filled—Checks to Symphony Hall

HER Nov 23

SYMPHONY HALL
TODAY AT 3:30
ROLAND HAYES
OPENING TUES. AFT. CONCERT, NOV. 25, at 3 P. M.
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
NEWMAN TRAVELTALKS MOTION PICTURES COLOR VIEWS
NEXT FRI. EVE. NOV. 28
SAT. MAT. NOV. 29
ROME AND VATICAN CITY
NEXT SUN. NOV. 30 AT 3:30 — **WERRENRATH**
TUES. EVE. DEC. 2 AT 8:15 — **MAXIM KAROLIK** TENOR
FORMERLY of the THEATRE "MUSIC DRAMA" of PETROGRAD
SUN. AFT. DEC. 7 AT 3:30 — **KREISLER**
Mail Orders Promptly Filled—Checks to Symphony Hall

GLOBE Nov 23

[190]

SYMPHONY HALL
TODAY AT 3 P. M.
Opening Tuesday Concert
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
BACH—Two Preludes
BEETHOVEN'S 7th Symphony
BRAHM'S 2nd Symphony
NEXT SUNDAY at 3:30
WERRENRATH
SUN. AFT., DEC. 7, at 3:30
KREISLER

GLOBE Nov 25

SYMPHONY HALL
TODAY AT 3 P. M.
OPENING TUESDAY CONCERT
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
BACH—Two Preludes
BEETHOVEN'S 7th Symphony
BRAHM'S 2nd Symphony
NEXT SUNDAY AT 3:30
WERRENRATH
SUN. AFT., DEC. 7, at 3:30
KREISLER

POST Nov 25

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
TODAY at 2:30
IMPRESSIONS OF 1930
Rome and Vatican City
Tickets 50c to $1.50 Now
TOMORROW at 3:30
WERRENRATH
NEXT SUN., DEC. 7, at 3:30
KREISLER

GLOBE Nov 24

SYMPHONY HALL

TOMORROW AT 3.30	**WERRENRATH**
NEXT TUES. EVE. DEC. 2 AT 8.15	**MAXIM KAROLIK** TENOR — FORMERLY OF THE THEATRE "MUSIC DRAMA," PETROGRAD
NEXT THURS. EVE. DEC. 4 AT 8.15	JAMES R. **HOUGHTON** BARITONE
NEWMAN	TRAVELTALKS — MOTION PICTURES COLOR VIEWS
FRI. EVE. DEC. 5 / SAT. MAT. DEC. 6	**OBERAMMERGAU** SCENES OF PASSION PLAY
NEXT SUN. DEC. 7 AT 3.30	**KREISLER**
MON. EVE. DEC. 8 AT 8.15	**DON COSSACKS** RETURNING FOR SECOND AND LAST CONCERT
WED. EVE. DEC. 10 AT 8.30	**ARGENTINA** LAST BOSTON APPEARANCE THIS SEASON
SUN. AFT. DEC. 14 AT 3.30	**GIESEKING** GREAT PIANIST
SUN. EVE. DEC. 14 AT 8.15	**ENGLISH SINGERS** SPECIAL XMAS PROGRAM
TUES. EVE. DEC. 16 AT 8.30	ALEXANDER **KIPNIS** RUSSIAN BASS CHICAGO OPERA CO.

BENEFIT: SOUTH END MUSIC SCHOOL
MAIL ORDERS FILLED PROMPTLY—CHECKS TO SYMPHONY HALL

SYMPHONY HALL

TODAY AT 3:30	**ROLAND HAYES**

OPENING TUES. AFT. CONCERT, NOV. 25, at 3 P. M.
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor

NEWMAN	TRAVELTALKS — MOTION PICTURES COLOR VIEWS
NEXT FRI. EVE., NOV. 28 / SAT. MAT., NOV. 29	**ROME** AND VATICAN CITY
NEXT SUN. NOV. 30 AT 3:30	**WERRENRATH**
TUES. EVE. DEC. 2 AT 8:15	**MAXIM KAROLIK** TENOR — FORMERLY of the THEATRE "MUSIC DRAMA" of PETROGRAD
SUN. AFT. DEC. 7 AT 3:30	**KREISLER**
MON. EVE. DEC. 8 AT 8:15	**DON COSSACKS** RETURNING FOR 2nd AND LAST CONCERT
WED. EVE. DEC. 10 AT 8:30	**ARGENTINA** LAST BOSTON APPEARANCE THIS SEASON

Mail Orders Promptly Filled—Checks to Symphony Hall

POST NOV 23

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
TODAY AT 2:30
IMPRESSIONS OF 1930
Rome and Vatican City
Tickets 50c to $1.50 Now
TOMORROW at 3:30
WERRENRATH
Next Sun., Dec. 7, at 3:30
KREISLER

POST NOV 29

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
Tonight at 8:15 Tom'w at 2:30
IMPRESSIONS OF 1930
Rome and Vatican City
Tickets 50c to $1.50 Now
THIS SUNDAY at 3:30
WERRENRATH
NEXT SUN., DEC. 7, at 3:30
KREISLER

GLOBE NOV 28

SYMPHONY HALL
TODAY AT 3:30
WERRENRATH

NEXT TUES. EVE. DEC. 2 AT 8:15	**MAXIM KAROLIK** TENOR — FORMERLY OF THE THEATRE "MUSIC DRAMA," PETROGRAD
NEXT THURS. EVE. DEC. 4 AT 8:15	JAMES R. **HOUGHTON** BARITONE
NEWMAN	TRAVELTALKS — MOTION PICTURES COLOR VIEWS
FRI. EVE. DEC. 5 / SAT. MAT. DEC. 6	**OBERAMMERGAU** SCENES OF PASSION PLAY
NEXT SUN. DEC. 7 AT 3:30	**KREISLER**
MON. EVE. DEC. 8 AT 8:15	**DON COSSACKS**
WED. EVE. DEC. 10 AT 8:30	**ARGENTINA**
SUN. AFT. DEC. 14 AT 3:30	**GIESEKING** GREAT PIANIST
SUN. EVE. DEC. 14 AT 8:15	**ENGLISH SINGERS** SPECIAL XMAS PROGRAM
TUES. EVE. DEC. 16 AT 8:30	ALEXANDER **KIPNIS** RUSSIAN BASS CHICAGO OPERA CO.

BENEFIT: SOUTH END MUSIC SCHOOL
Mail Orders Filled Promptly—Checks to Symphony Hall

TRANS Nov 26

SYMPHONY HALL
NEWMAN TRAVELTALKS MOTION PICTURES COLOR VIEWS
FRI. EVE. NOV. 28 / SAT. MAT. NOV. 29 **ROME** AND VATICAN CITY

SUNDAY NOV. 30 AT 3.30	**WERRENRATH**
TUES. EVE. DEC. 2 AT 8.15	**MAXIM KAROLIK** TENOR — FORMERLY OF THE THEATRE "MUSIC DRAMA," PETROGRAD
SUN. AFT. DEC. 7 AT 3.30	**KREISLER**
MON. EVE. DEC. 8 AT 8.15	**DON COSSACKS** RETURNING FOR SECOND AND LAST CONCERT
WED. EVE. DEC. 10 AT 8.30	**ARGENTINA** LAST BOSTON APPEARANCE THIS SEASON
SUN. AFT. DEC. 14 AT 3.30	**GIESEKING** GREAT PIANIST
SUN. EVE. DEC. 14 AT 8.15	**ENGLISH SINGERS** SPECIAL XMAS PROGRAM

MAIL ORDERS FILLED PROMPTLY—CHECKS TO SYMPHONY HALL

SYMPHONY HALL
TOMORROW AT 3:30
WERRENRATH
NEXT SUN., DEC. 7, AT 3:30
KREISLER
MON. EVE., DEC. 8, AT 8:30
SECOND AND LAST TIME
Don Cossacks
SERGE JAROFF—Conductor
WED. EVE., DEC. 10, AT 8:30
ARGENTINA
SUN. AFT., DEC. 14, AT 3:30
GEISEKING
TUES. EVE., DEC. 16, AT 8:30
ALEXANDER
KIPNIS
Benefit South End Music School

MON Nov 29

SYMPHONY HALL
TODAY AT 3:30
WERRENRATH

NEXT TUES. EVE. DEC. 2 AT 8:15	**MAXIM KAROLIK** TENOR — FORMERLY OF THE THEATRE "MUSIC DRAMA," PETROGRAD
NEXT THURS. EVE. DEC. 4 AT 8:15	JAMES R. **HOUGHTON** BARITONE
NEWMAN	TRAVELTALKS — MOTION PICTURES COLOR VIEWS
FRI. EVE. DEC. 5 / SAT. MAT. DEC. 6	**OBERAMMERGAU** SCENES OF PASSION PLAY
NEXT SUN. DEC. 7 AT 3:30	**KREISLER**
MON. EVE. DEC. 8 AT 8:15	**DON COSSACKS**
WED. EVE. DEC. 10 AT 8:30	**ARGENTINA**
SUN. AFT. DEC. 14 AT 3:30	**GIESEKING** GREAT PIANIST
SUN. EVE. DEC. 14 AT 8:15	**ENGLISH SINGERS** SPECIAL XMAS PROGRAM
TUES. EVE. DEC. 16 AT 8:30	ALEXANDER **KIPNIS** RUSSIAN BASS CHICAGO OPERA CO.

BENEFIT: SOUTH END MUSIC SCHOOL
Mail Orders Filled Promptly—Checks to Symphony Hall

GLOBE Nov 30

SYMPHONY HALL
THIS SUNDAY AT 3:30
WERRENRATH
SUN. AFT., DEC. 7, AT 3:30
KREISLER
WED. EVE., DEC. 10, AT 8:30
ARGENTINA
SUN. EVE., DEC. 14, AT 8:15
English Singers
SPECIAL CHRISTMAS PROGRAM

MON Nov 26

SYMPHONY HALL
THIS SUNDAY at 3:30
WERRENRATH
Sun. Aft., Dec. 7, at 3:30
KREISLER
Wed. Eve., Dec. 10, at 8:30
ARGENTINA

TRAV Nov 26.

SYMPHONY HALL
TOMORROW at 3:30
WERRENRATH
Next Sun., Dec. 7, at 3:30
KREISLER
Mon. Eve., Dec. 8, at 8:30
SECOND AND LAST TIME
DON COSSACKS
SERGE JAROFF—Conductor
Wed. Eve., Dec. 10, at 8:30
ARGENTINA
Sun. Aft., Dec. 14, at 3:30
GEISEKING

AMER Nov 29

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
TODAY AT 2:30
IMPRESSIONS OF 1930
Rome and Vatican City
Tickets 50c to $1.50 Now
TOMORROW AT 3:30
WERRENRATH
Next Sun., Dec. 7, at 3:30
KREISLER

MON Nov 26

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
Tonight at 8.15 Tom'w at 2.30
IMPRESSIONS OF 1930
ROME and VATICAN CITY
Tickets 50c to $1.50 Now
THIS SUNDAY at 3.30
WERRENRATH
Next Sun., Dec. 7, at 3.30
KREISLER

TRANS Nov 28

SYMPHONY HALL
TOMORROW at 3:30
WERRENRATH
Next Sun.. Dec. 7, at 3:30
KREISLER
Mon. Eve., Dec. 8, at 8:30
SECOND AND LAST TIME
DON COSSACKS
SERGE JAROFF—Conductor
Wed. Eve., Dec. 10, at 8:30
ARGENTINA
Sun. Aft., Dec. 14, at 3:30
GEISEKING

TRAV Nov 29

SYMPHONY HALL

TODAY AT 3:30 — **WERRENRATH**

NEXT TUES. EVE. DEC. 2 AT 8:15 — **MAXIM KAROLIK** TENOR
FORMERLY OF THE THEATRE "MUSIC DRAMA" PETROGRAD

NEXT THURS. EVE. DEC. 4 AT 8:15 — JAMES R. **HOUGHTON** BARITONE

NEWMAN TRAVELTALKS MOTION PICTURES COLOR VIEWS
FRI. EVE., DEC. 5 SAT. MAT., DEC. 6 **OBERAMMERGAU** SCENES OF PASSION PLAY

NEXT SUN. DEC. 7 AT 3:30 — **KREISLER**

MON. EVE. DEC. 8 AT 8:15 — **DON COSSACKS**
RETURNING FOR SECOND AND LAST CONCERT

WED. EVE. DEC. 10 AT 8:30 — **ARGENTINA**
LAST BOSTON APPEARANCE THIS SEASON

SUN. AFT. DEC. 14 AT 3:30 — **GIESEKING** GREAT PIANIST

Mail Orders Filled Promptly—Checks to Symphony Hall

POST NOV 30

SYMPHONY HALL
TONIGHT at 8.15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama" Petrograd
THURSDAY at 8.15
JAMES R.
HOUGHTON
SUNDAY, DEC. 7, at 3.30
KREISLER
MONDAY, DEC. 8, at 8.15
DON COSSACKS
SERGE JAROFF—Conductor
Greatest Male Chorus Ever to Visit America

Second and Last Time
Wednesday
DEC. 10 at 8.30
ARGENTINA
SUNDAY, DEC. 14, at 3.30
GIESEKING
SUNDAY, DEC. 14, at 8.15
ENGLISH SINGERS
SPECIAL XMAS PROGRAM
TUESDAY, DEC. 16, at 8.30
ALEXANDER
KIPNIS BASSO
CHICAGO CIVIC OPERA CO.
Benefit: South End Music School

TRANS DEC 2

SYMPHONY HALL
TONIGHT at 8.15
JAMES R.
HOUGHTON
NEWMAN Motion Pictures Color Views Travel Talks
Tom'w Eve. at 8:15 Sat. Mat. at 2:30
IMPRESSIONS OF 1930
OBERAMMERGAU Scenes of Passion Play
Tickets 50c to $1.50 Now

POST DEC 4

SYMPHONY HALL
SUNDAY, AT 3:30
KREISLER
MONDAY, DEC. 8, AT 8:15
DON COSSACKS
SERGE JAROFF—Conductor
Greatest Male Chorus Ever to Visit America
WEDNESDAY, DEC. 10 AT 8:30
ARGENTINA
SPAIN'S GREAT DANCER

TRAV DEC 4

SYMPHONY HALL
TONIGHT at 8.15
JAMES R.
HOUGHTON
NEWMAN Motion Pictures Color Views Travel Talks
Tom'w at 8:15 Sat. Mat. at 2:30
IMPRESSIONS OF 1930
OBERAMMERGAU Scenes of Passion Play
Tickets 50c to $1.50 Now

TRANS DEC 4

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
Tonight at 8.15 Tom'w at 2.30
IMPRESSIONS OF 1930
OBERAMMERGAU Scenes of Passion Play
Tickets 50c to $1.50 Now
SUNDAY, DEC. 7, AT 3.30
KREISLER
MONDAY, DEC. 8, AT 8.15
DON COSSACKS
SERGE JAROFF—Conductor
Greatest Male Chorus Ever to Visit America
WEDNESDAY, DEC. 10, AT 8.30
ARGENTINA
SPAIN'S GREAT DANCER
SUNDAY, DEC. 14, AT 3.30
GIESEKING

TRANS DEC 5

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
TODAY at 2:30
IMPRESSIONS OF 1930
OBERAMMERGAU Scenes of Passion Play
Tickets 50c to $1.50 Now
TOMORROW AT 3:30
KREISLER

HER DEC 6

SYMPHONY HALL
TODAY at 3:30
WERRENRATH
Next Sun., Dec. 7, at 3:30
KREISLER
Mon. Eve., Dec. 8, at 8:30
SECOND AND LAST TIME
DON COSSACKS
SERGE JAROFF—Conductor
Wed. Eve., Dec. 10, at 8:30
ARGENTINA
Sun. Aft., Dec. 14, at 3:30
GEISEKING

TRAV NOV 30

SYMPHONY HALL
TOMORROW AT 8:15
MAXIM
KAROLIK
Formerly of the Theatre "Music Drama," Petrograd
NEXT SUN., DEC. 7, AT 3:30
KREISLER

POST DEC 1

SYMPHONY HALL
TOMORROW AT 8:15
MAXIM
KAROLIK
Formerly of the Theatre "Music Drama," Petrograd
Next Sun., Dec. 7, at 3:30
KREISLER

GLOBE DEC 1

SYMPHONY HALL
TOMORROW AT 8:15
JAMES R.
HOUGHTON
NEWMAN Motion Pictures Color Views Travel Talks
Fri. Eve. at 8:15 Sat. Mat. at 2:30
IMPRESSIONS OF 1930
OBERAMMERGAU Scenes of Passion Play
Tickets 50c to $1.50 Now
SUNDAY, DEC. 7, AT 3:30
KREISLER
MONDAY, DEC. 8, AT 8:15
DON COSSACKS
SERGE JAROFF—Conductor
Greatest Male Chorus Ever to Visit America

HER DEC 3

SYMPHONY HALL
SUNDAY, DEC. 7, AT 3:30
KREISLER
MONDAY, DEC. 8, AT 8:15
DON COSSACKS
SERGE JAROFF—Conductor
Greatest Male Chorus Ever to Visit America
WEDNESDAY, DEC. 10, AT 8:30
ARGENTINA
SPAIN'S GREAT DANCER

GLOBE DEC 3

SYMPHONY HALL
TOMORROW AT 8:15
MAXIM
KAROLIK
Formerly of the Theatre "Music Drama," Petrograd
Next Sun., Dec. 7, at 3:30
KREISLER

TRANS DEC 1

SYMPHONY HALL
TONIGHT AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the Theatre "Music Drama", Petrograd
THURSDAY AT 8:15
JAMES R.
HOUGHTON
SUNDAY, DEC. 7, AT 3:30
KREISLER
MONDAY, DEC. 8, AT 8:15
DON COSSACKS
SERGE JAROFF—Conductor
Greatest Male Chorus Ever to Visit America

Second and Last Time
Wednesday
DEC. 10 at 8:30
ARGENTINA
SUNDAY, DEC. 14, AT 3:30
GIESEKING
SUNDAY DEC. 14, AT 8:15
ENGLISH SINGERS
SPECIAL XMAS PROGRAM
TUESDAY, DEC. 16, AT 8:30
ALEXANDER
KIPNIS BASSO
CHICAGO CIVIC OPERA CO.
Benefit: SOUTH END MUSIC SCHOOL

HER DEC 2

SYMPHONY HALL
TOMORROW at 8:15
JAMES R.
HOUGHTON
SUNDAY, DEC. 7, AT 3:30
KREISLER
MONDAY, DEC. 8, AT 8:15
DON COSSACKS
SERGE JAROFF—Conductor
Greatest Male Chorus Ever to Visit America
WEDNESDAY, DEC. 10, AT 8:30
ARGENTINA
SPAIN'S GREAT DANCER

POST DEC 3

SYMPHONY HALL
TOMORROW at 8:15
JAMES R.
HOUGHTON
NEWMAN Motion Pictures Color Views Travel Talks
Fri. Eve. at 8.15 Sat. Mat. at 2.30
IMPRESSIONS OF 1930
OBERAMMERGAU SCENES OF PASSION PLAY
Tickets 50c to $1.50 Now
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KREISLER
MONDAY, DEC. 8, AT 8.15
DON COSSACKS
SERGE JAROFF—Conductor
Greatest Male Chorus Ever to Visit America
SUNDAY, DEC. 14, AT 3.30
GIESEKING
SUNDAY, DEC. 14, AT 8.15
ENGLISH SINGERS
SPECIAL XMAS PROGRAM

TRANS DEC 3

SYMPHONY HALL
TONIGHT at 8.15
JAMES R.
HOUGHTON
NEWMAN Motion Pictures Color Views Travel Talks
Tom'w at 8.15 Sat. Mat. at 2.30
IMPRESSIONS OF 1930
OBERAMMERGAU Scenes of Passion Play
Tickets 50c to $1.50 Now

TRANS DEC 4

SYMPHONY HALL
SUNDAY, DEC. 7, AT 3:30
KREISLER
MONDAY, DEC. 8, AT 8:15
DON COSSACKS
SERGE JAROFF—Conductor
Greatest Male Chorus Ever to Visit America

AMER DEC 4

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
Tonight at 8:15 Tom'w at 2:30
IMPRESSIONS OF 1930
OBERAMMERGAU Scenes of Passion Play
Tickets 50c to $1.50 Now
SUNDAY, DEC. 7, AT 3:30
KREISLER
MONDAY, DEC. 8, AT 8:15
DON COSSACKS
SERGE JAROFF—Conductor
Greatest Male Chorus Ever to Visit America
WEDNESDAY, DEC. 10, AT 8:30
ARGENTINA
SPAIN'S GREAT DANCER

HER DEC 5

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
TONIGHT at 8:15 TOM'W at 2:30
IMPRESSIONS OF 1930
OBERAMMERGAU Scenes of Passion Play
Tickets 50c to $1.50 Now
SUNDAY at 3:30
KREISLER

GLOBE DEC 5

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
TONIGHT at 8:15 TOM'W at 2:30
IMPRESSIONS OF 1930
OBERAMMERGAU Scenes of Passion Play
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KREISLER
MONDAY, DEC. 8, AT 8:15
DON COSSACKS
SERGE JAROFF—Conductor
Greatest Male Chorus Ever to Visit America

POST DEC 5

SYMPHONY HALL
TOMORROW AT 3:30
KREISLER
MONDAY, DEC. 8, AT 8:15
Don Cossacks
WED., DEC. 10, AT 8:30
ARGENTINA
SUNDAY, DEC. 14, AT 3:30
GIESEKING
SUNDAY, DEC. 14, AT 8:15
English Singers
SPECIAL CHRISTMAS PROGRAM
SUN. AFT., DEC. 21, AT 3:30
HANDEL AND HAYDN
SOCIETY
THOMPSON STONE, Conductor
"MESSIAH"
Tickets $1, $1.50, $2, $2.50

MON DEC 6

SYMPHONY HALL
TONIGHT AT 8:15
MAXIM
KAROLIK
TENOR
Formerly of the THEATRE "MUSIC DRAMA," PETROGRAD
SUNDAY, DEC. 7, AT 3:30
KREISLER
MONDAY, DEC. 8, AT 8:15
DON COSSACKS
SERGE JAROFF—CONDUCTOR
Greatest Male Chorus Ever To Visit America

POST DEC 2

SYMPHONY HALL
TONIGHT AT 8:15
MAXIM
KAROLIK
TENOR
FORMERLY of the THEATRE "MUSIC DRAMA" PETROGRAD
SUNDAY, DEC. 7, AT 3:30
KREISLER

GLOBE DEC 2

SYMPHONY HALL
SUNDAY, DEC. 7, AT 3:30
KREISLER

MON DEC 4

SYMPHONY HALL
TOMORROW AT 3:30
KREISLER
MONDAY, DEC. 8, AT 8:15
DON COSSACKS
SERGE JAROFF—Conductor
Greatest Male Chorus Ever to Visit America
WEDNESDAY, DEC. 10, AT 8:30
ARGENTINA
SPAIN'S GREAT DANCER
SUN. AFT., DEC. 14, AT 3:30
GIESEKING
SUN. EVE., DEC. 14, AT 8:15
ENGLISH SINGERS
SPECIAL XMAS PROGRAM
SUN. AFT., DEC. 21, AT 3:30
HANDEL AND HAYDN
SOCIETY
THOMPSON STONE, CONDUCTOR
"MESSIAH"
Tickets $1, $1.50, $2, $2.50

TRAV DEC 6

[192]

SYMPHONY HALL
TODAY AT 3:30
KREISLER

TOMORROW AT 8:15
DON COSSACKS
SERGE JAROFF—Conductor
Greatest Male Chorus Ever to Visit America

WED. EVE., DEC. 10, AT 8:30
ARGENTINA
SPAIN'S GREAT DANCER

SUN. AFT., DEC. 21, AT 3:30
HANDEL AND HAYDN
SOCIETY
THOMPSON STONE—Conductor
"MESSIAH"

Tickets $1, $1.50, $2, $2.50

ADV DEC 7

SYMPHONY HALL
TONIGHT
DON COSSACKS
WEDNESDAY AT 8:30
ARGENTINA
SPAIN'S GREAT DANCER

GLOBE DEC 8

SYMPHONY HALL
TONIGHT
DON COSSACKS
WEDNESDAY AT 8:30
ARGENTINA
SPAIN'S GREAT DANCER

TRAV DEC 8

SYMPHONY HALL
TONIGHT
DON COSSACKS
WEDNESDAY at 8.30
ARGENTINA
SPAIN'S GREAT DANCER
NEXT SUNDAY at 3.30
GIESEKING
NEXT SUNDAY NIGHT
SPECIAL XMAS PROGRAM
ENGLISH SINGERS

TRANS DEC 8

SYMPHONY HALL
TONIGHT
DON COSSACKS
WEDNESDAY at 8:30
ARGENTINA
SPAIN'S GREAT DANCER

HER DEC 9

SYMPHONY HALL
TONIGHT
CHESTERTON
Benefit: League of Catholic Women

SYMPHONY HALL
TOMORROW at 8:30
ARGENTINA
SPAIN'S GREAT DANCER

POST DEC 9

SYMPHONY HALL
TOMORROW at 8:30
ARGENTINA
SPAIN'S GREAT DANCER

GLOBE DEC 9

SYMPHONY HALL
TOMORROW AT 8:30
ARGENTINA
SPAIN'S GREAT DANCER

TRAV DEC 9

SYMPHONY HALL
TONIGHT AT 8:15 **DON COSSACKS** RUSSIAN MALE CHORUS OF 36 SERGE JAROFF CONDUCTOR

WED. EVE. DEC. 10 AT 8:30 **ARGENTINA** SPAIN'S GREAT DANCER
NEXT SUN. DEC. 14 AT 3:30 **GIESEKING** GREAT PIANIST

POST DEC 8

SYMPHONY HALL
TOMORROW DEC. 10 AT 8.30 **ARGENTINA** SPAIN'S GREAT DANCER
NEXT SUN. DEC. 14 AT 3.30 **GIESEKING** GREAT PIANIST
NEXT SUN. DEC. 14 AT 8.15 **ENGLISH SINGERS** SPECIAL XMAS PROGRAM
TUES. EVE. DEC. 16 AT 8.30 ALEXANDER **KIPNIS** RUSSIAN BASS CHICAGO OPERA CO.
BENEFIT: SOUTH END MUSIC SCHOOL
SUN. AFT. DEC. 28 **Pension Fund Concert**
Boston Symphony Orchestra
Dr. SERGE KOUSSEVITZY—Conductor ALL TCHAIKOVSKY PROGRAM

TRANS DEC 9.

SYMPHONY HALL
TONIGHT AT 8:30 **ARGENTINA** SPAIN'S GREAT DANCER
NEWMAN TRAVELTALKS MOTION PICTURES COLOR VIEWS
FRI. EVE. DEC. 12
SAT. MAT. DEC. 13 **SWITZERLAND**
SUN. AFT. DEC. 14 AT 3:30 **GIESEKING** GREAT PIANIST
SUN. EVE. DEC. 14 AT 8:15 **English Singers** SPECIAL XMAS PROGRAM
1st and ONLY CONCERT THIS SEASON
TUES. EVE. DEC. 16 AT 8:30 ALEXANDER **KIPNIS** RUSSIAN BASS BENEFIT: SOUTH END MUSIC SCHOOL
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
2nd MONDAY CONCERT. DEC. 15 AT 8:15
PENSION FUND CONCERT DEC. 28 at 3:30
SUNDAY AFTERNOON, DEC. 21, AT 3:30
HANDEL AND HAYDN SOCIETY THOMPSON STONE CONDUCTOR
"MESSIAH" Tickets Now $1, $1.50, $2, $2.50
Ruth Rogers, soprano—Abbie Conley Rice, contralto
George Boynton, tenor—Walter Kidder, bass
Mail Orders Filled Promptly—Checks to Symphony Hall

HER DEC 10

SYMPHONY HALL
TONIGHT AT 8:30
ARGENTINA
Sunday, Dec. 14, at 3:30
GIESEKING
GREAT PIANIST
Sunday, Dec. 14, at 8:15
English Singers
SPECIAL XMAS PROGRAM
Boston Symphony
ORCHESTRA
Dr. Serge Koussevitzky, Conductor
2nd Mon. Concert Dec. 15 at 8:15
PENSION FUND
Concert Dec. 28, at 3:30

GLOBE DEC 10

SYMPHONY HALL
TUESDAY, DEC. 16 at 8:30
ALEXANDER
KIPNIS BASS
BENEFIT: South End Music School

AMER DEC 11

SYMPHONY HALL
SUNDAY AT 3:30
GIESEKING
GREAT PIANIST
SUNDAY AT 8:15
English Singers
SPECIAL CHRISTMAS PROGRAM
Boston Symphony
ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
2nd Mon. Concert, Dec. 15, 8:15
Pension Fund Concert
DEC. 28, AT 3:30

MON DEC 10

SYMPHONY HALL
SUNDAY, DEC. 14, at 3:30
GIESEKING
GREAT PIANIST
SUNDAY, DEC. 14, at 8:15
English Singers
SPECIAL XMAS PROGRAM
TUESDAY, DEC. 16, at 8:30
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL

HER DEC 11

SYMPHONY HALL
TONIGHT at 8.30
ARGENTINA
NEWMAN Motion Pictures Color Views Travel Talks
Fri. Eve. at 8.15 Sat. Mat. at 2.30
IMPRESSIONS OF 1930
SWITZERLAND
Tickets 50c to $1.50 Now
SUNDAY, DEC. 14, at 3.30
GIESEKING
GREAT PIANIST
SUNDAY, DEC. 14, at 8.15
English Singers
SPECIAL XMAS PROGRAM
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY—Conductor
2d Monday Concert, Dec. 15 at 8:15
PENSION FUND CONCERT
DEC. 28 at 3.30
TUESDAY, DEC. 16, at 8.30
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL
SUNDAY, DEC. 21, at 3.30
HANDEL AND HAYDEN
SOCIETY
THOMPSON STONE—Conductor
"MESSIAH"
Tickets $1, $1.50, $2, $2.50

TRANS DEC 10

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
Tom'w at 8.15 Sat. Mat. at 2.30
IMPRESSIONS OF 1930
SWITZERLAND
Tickets 50c to $1.50 Now
SUNDAY, DEC. 14, at 3:30
GIESEKING
GREAT PIANIST
SUNDAY, DEC. 14, at 8:15
English Singers
SPECIAL XMAS PROGRAM

GLOBE DEC 11

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
Tom'w at 8.15 Sat. Mat. at 2.30
IMPRESSIONS OF 1930
SWITZERLAND
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GIESEKING
GREAT PIANIST
SUNDAY, DEC. 14, at 8.15
English Singers
SPECIAL XMAS PROGRAM
TUESDAY, DEC. 16, at 8.30
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL

HER DEC 11

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
TONIGHT at 8:15 TOM'W at 2:30
IMPRESSIONS OF 1930
SWITZERLAND
Tickets 50c to $1.50 Now

POST DEC 12

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
Tonight at 8.15 Tom'w at 2.30
IMPRESSIONS OF 1930
SWITZERLAND
Tickets 50c to $1.50 Now
SUNDAY, DEC. 14, at 3.30
GIESEKING
GREAT PIANIST
SUNDAY, DEC. 14, at 8.15
English Singers
SPECIAL XMAS PROGRAM
TUESDAY, DEC. 16, at 8.30
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOO

TRANS DEC 12

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
TODAY at 2:30
IMPRESSIONS OF 1930
SWITZERLAND
Tickets 50c to $1.50 Now
TOMORROW at 3:30
GIESEKING
GREAT PIANIST
TOMORROW at 8:15
English Singers
SPECIAL XMAS PROGRAM

HER DEC 13

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
TODAY at 2:30
IMPRESSIONS OF 1930
SWITZERLAND
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GREAT PIANIST
TOMORROW at 8:15
English Singers
SPECIAL XMAS PROGRAM

GLOBE DEC 13

SYMPHONY HALL
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GREAT PIANIST
TOMORROW at 8:15
English Singers
SPECIAL XMAS PROGRAM

POST DEC 3

SYMPHONY HALL
TOMORROW AT 3:30
GIESEKING
GREAT PIANIST
TOMORROW AT 8:15
English Singers
SPECIAL CHRISTMAS PROGRAM
TUES. EVE., DEC. 16, AT 8:30
ALEXANDER
KIPNIS BASS
Benefit South End Music School
SUNDAY, DEC. 28, AT 3:30
BOSTON SYMPHONY
PENSION FUND CONCERT
DR. SERGE KOUSSEVITZKY, Conductor
All Tchaikovsky Program

MON DEC 13

SYMPHONY HALL
NEWMAN Motion Pictures Color Views Travel Talks
TONIGHT at 8:15 TOM'W at 2:30
IMPRESSIONS OF 1930
SWITZERLAND
Tickets 50c to $1.50 Now
SUNDAY, DEC. 14, at 3:30
GIESEKING
GREAT PIANIST
SUNDAY, DEC. 14, at 8:15
English Singers
SPECIAL XMAS PROGRAM
TUESDAY, DEC. 16, at 8:30
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL

HER DEC 14

SYMPHONY HALL
Tomorrow at 3:30
GIESEKING
GREAT PIANIST
Tomorrow at 8:15
English Singers
SPECIAL XMAS PROGRAM
Sunday, Dec. 28 at 3:30
Boston Symphony
PENSION FUND
CONCERT
Dr. Serge Koussevitzky—Conductor
ALL TCHAIKOVSKY PROGRAM

TRAV DEC 13

SYMPHONY HALL
TUESDAY, DEC. 16, at 8:30
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL
SUNDAY, DEC. 28, at 3:30
Boston Symphony
PENSION FUND
CONCERT
Dr. Serge Koussevitzky, Conductor
ALL TCHAIKOVSKY PROGRAM

HMER DEC 13

SYMPHONY HALL

TOMORROW AT 3.30	**GIESEKING** GREAT PIANIST
TOMORROW AT 8.15	English Singers SPECIAL XMAS PROGRAM — ONLY CONCERT THIS SEASON

Boston Symphony Orchestra
DR. SERGE KOUSSEVITZKY, Conductor
Dec. 15 at 8.15 2nd MONDAY CONCERT
PENSION FUND CONCERT DEC. 28 at 3.30
ALL TCHAIKOVSKY PROGRAM

TUES. EVE. DEC. 16 AT 8.30	ALEXANDER **KIPNIS** RUSSIAN BASS — BENEFIT: SOUTH END MUSIC SCHOOL

NEWMAN TRAVELTALKS MOTION PICTURES COLOR VIEWS
FRI. EVE. DEC. 19
SAT. MAT. DEC. 20
LA VIE DE PARIS

SUNDAY AFTERNOON, DEC. 21, AT 3.30
HANDEL AND HAYDN SOCIETY THOMPSON STONE CONDUCTOR
"MESSIAH" Tickets Now $1, $1.50, $2, $2.50
Ruth Rogers, soprano—Abbie Conley Rice, contralto
George Boynton, tenor—Walter Kidder, bass

SUN. AFT. JAN. 4 at 3.30	**ITURBI** PIANIST
MONDAY JAN. 12 AT 8.30	Debate: "Is Divorce a Social Asset?" **Chesterton** (NO) vs. **Hamilton** (YES)

MAIL ORDERS FILLED PROMPTLY—CHECKS TO SYMPHONY HALL

TRANS DEC 13

SYMPHONY HALL

TODAY AT 3:30	**GIESEKING** GREAT PIANIST
TONIGHT AT 8:15	English Singers SPECIAL XMAS PROGRAM — ONLY CONCERT THIS SEASON

BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
TOMORROW AT 8:15 2ND MONDAY CONCERT
PENSION FUND CONCERT DEC. 28 at 3:30
ALL TCHAIKOVSKY PROGRAM

TUES. EVE., DEC. 16 AT 8:30	ALEXANDER **KIPNIS** Russian Bass — BENEFIT: SOUTH END MUSIC SCHOOL

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FRI. EVE., DEC. 19
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GLOBE DEC 14

SYMPHONY HALL

TODAY AT 3:30	**GIESEKING** GREAT PIANIST
TONIGHT AT 8:15	English Singers SPECIAL XMAS PROGRAM — ONLY CONCERT THIS SEASON

BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
TOMORROW AT 8:15 2ND MONDAY CONCERT
PENSION FUND CONCERT, DEC. 28, at 3:30
ALL TCHAIKOVSKY PROGRAM

TUES. EVE. DEC. 16 AT 8:30	ALEXANDER **KIPNIS** RUSSIAN BASS — BENEFIT SOUTH END MUSIC SCHOOL

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MONDAY JAN. 12 AT 8:30	DEBATE: "IS DIVORCE A SOCIAL ASSET?" **Chesterton** (NO) vs. **Hamilton** (YES)

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POST DEC 14

SYMPHONY HALL
TODAY AT 3:30
GIESEKING
TONIGHT AT 8:15
ENGLISH SINGERS
SPECIAL XMAS PROGRAM
TUESDAY, DEC. 16 AT 8:30
ALEXANDER
KIPNIS BASSO
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SUNDAY, DEC. 28, AT 3:30
HANDEL AND HAYDN
SOCIETY
Thompson Stone—Conductor
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PENSION FUND
CONCERT
Dr. Serge Koussevitzky, Conductor

ADV DEC 14

SYMPHONY HALL
TOMORROW AT 8:30
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL

HER DEC 15

SYMPHONY HALL
TOMORROW at 8:30
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL

POST DEC 15

SYMPHONY HALL
TOMORROW AT 8:30
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL

TRAV DEC 15

SYMPHONY HALL
TOMORROW at 8.30
ALEXANDER
KIPNIS BASS
Benefit: South End Music School

TRANS DEC 15

SYMPHONY HALL
TONIGHT AT 8:30
ALEXANDER
KIPNIS BASS
Benefit: South End Music School

GLOBE DEC 16

SYMPHONY HALL
TONIGHT
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL

POST DEC 16

SYMPHONY HALL
TONIGHT at 8:30
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TRANS DEC 17

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Sunday, Dec. 21, at 3:30
HANDEL AND HAYDN
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THOMPSON STONE—Conductor
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ALL TCHAIKOVSKY PROGRAM

HER DEC 16

SYMPHONY HALL
TODAY at 3:30
GIESEKING GREAT PIANIST
TONIGHT at 8:15
English Singers SPECIAL XMAS PROGRAM — ONLY CONCERT THIS SEASON
BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, Conductor
TOMORROW AT 8:15 2ND MONDAY CONCERT
PENSION FUND CONCERT DEC. 28 at 3:30
ALL TCHAIKOVSKY PROGRAM
TUES. EVE. DEC. 16 AT 8:30 — ALEXANDER **KIPNIS** RUSSIAN BASS — BENEFIT: SOUTH END MUSIC SCHOOL
NEWMAN TRAVELTALKS MOTION PICTURES COLOR VIEWS
FRI. EVE. DEC. 19
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LA VIE DE PARIS
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HER DEC 17

[174]

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KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL

HER DEC 16

SYMPHONY HALL
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IMPRESSIONS OF 1930
La Vie de PARIS
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ADV DEC 14

SYMPHONY HALL
TOMORROW AT 8:30
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL

HER DEC 15

SYMPHONY HALL
TOMORROW at 8:30
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL

POST DEC 15

SYMPHONY HALL
TOMORROW AT 8:30
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL

TRAV DEC 15

SYMPHONY HALL
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KIPNIS BASS
Benefit: South End Music School

TRANS DEC 15

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ALEXANDER
KIPNIS BASS
Benefit: South End Music School

GLOBE DEC 16

SYMPHONY HALL
TONIGHT
ALEXANDER
KIPNIS BASS
BENEFIT: SOUTH END MUSIC SCHOOL

POST DEC 16

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ALL TCHAIKOVSKY PROGRAM

HER DEC 16

[194]

SYMPHONY HALL

NEWMAN Motion Pictures Color Views Travel Talks

Tom'w at 8:15 Sat. Mat. at 2:30

IMPRESSIONS OF 1930

LA VIE DE PARIS

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HANDEL AND HAYDN SOCIETY

THOMPSON STONE—Conductor

"MESSIAH"

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Boston Symphony PENSION FUND CONCERT

Dr. Serge Koussevitzky—Conductor

ALL TCHAIKOVSKY PROGRAM

GLOBE DEC 15

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Boston Symphony PENSION FUND CONCERT

Dr. Serge Koussevitzky—Conductor

ALL TCHAIKOVSKY PROGRAM

POST DEC 18

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NEWMAN Motion Pictures Color Views Travel Talks

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IMPRESSIONS OF 1930

LA VIE DE PARIS

Tickets 50c to $1.50 Now

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HANDEL AND HAYDN SOCIETY

THOMPSON STONE—Conductor

"MESSIAH"

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Boston Symphony PENSION FUND CONCERT

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TRANS DEC 18

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HER DEC 19

SYMPHONY HALL

NEWMAN Motion Pictures Color Views Travel Talks

TODAY at 2:30

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HER DEC 20

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BostonSymphony PENSION FUND CONCERT

Dr. Serge Koussevitzky—Conducter

ALL TCHAIKOVSKY PROGRAM

AMER DEC 20

SYMPHONY HALL

SAT., DEC. 27, at 10:45 a. m.

"Prince Achmed"

ORIENTAL FILM FANTASY

Tickets 50c-75c-$1.00

SUNDAY, DEC. 28, at 3:30

BOSTON SYMPHONY PENSION FUND CONCERT

DR. SERGE KOUSSEVITZKY, Conductor

All Tchaikovsky Program

SUNDAY, JAN. 4, at 3:30

ITURBI

PIANIST

MON DEC 20

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TODAY at 3:30

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THOMPSON STONE—Conductor

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ALL TCHAIKOVSKY PROGRAM

SUNDAY JAN. 4 AT 3:30

ITURBI

PIANIST

SATURDAY JAN. 10 AT 8:30

KREUTZBERG AND GEORGI

GREAT GERMAN DANCERS

SUNDAY JAN. 11 AT 3:30

YEHUDI

MENUHIN

HER DEC 21

SYMPHONY HALL

TOMORROW at 3:30

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THOMPSON STONE—Conductor

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SAT., DEC. 27, at 10:45 a. m.

"Prince Achmed"

ORIENTAL FILM FANTASY

Tickets 50c-75c-$1.00

SUNDAY, DEC. 28, at 3:30

PENSION FUND CONCERT

Boston Symphony ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

ITURBI

SUNDAY, JAN. 4, at 3:30

SPANISH PIANIST

TRAV DEC 21

SYMPHONY HALL

TOMORROW at 10.45 A.M.

'PRINCE ACHMED'

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SUNDAY, DEC. 28, at 3.30

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

WAGNER—Flying Dutchmen Overture and Lohengrin Prelude

STRAVINSKY—Capriccio

TCHAIKOVSKY—4th Symphony

Soloist—JESUS MARIA SANROMA

TRANS DEC 26

SYMPHONY HALL

Today at 10:45 A. M.

PRINCE ACHMED

ORIENTAL FILM FANTASY

Tickets 50c, 75c, $1.00

Tomorrow at 3:30

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA

Dr Serge Koussevitzky Conductor

WAGNER — Flying Dutchman Overture and Lohengrin Prelude

STRAVINSKY — CAPRICCIO—TCHAIKOVSKY—Fourth Symphony

Soloist: Jesus Maria Sanroma

HER DEC 27

SYMPHONY HALL

SAT. DEC. 27 at 10.45 P.M. — PRINCE ACHMED

Oriental Film Fantasy—Tickets 50c, 75c, $1

Pension Fund Concert Sunday at 3.30

Boston Symphony Orchestra

DR. SERGE KOUSSEVITZKY, Conductor

WAGNER, Flying Dutchman Overture, and LOHENGRIN Prelude—STRAVINSKY, Capriccio—TCHAIKOVSKY, Fourth Symphony. Soloist—Jesus Maria SANROMA.

SUN. AFT. JAN. 4 at 3.30 — ITURBI SPANISH PIANIST

SAT. EVE. JAN. 10 at 8.30 — KREUTZBERG AND GEORGI GREAT GERMAN DANCERS

SUN. AFT. JAN. 11 at 3.30 — YEHUDI MENUHIN VIOLINIST

BURTON HOLMES

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5 FRIDAY EVES. SATURDAY MATS. WILL BEGIN JAN. 9-10

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HER DEC 19

SYMPHONY HALL

NEWMAN Motion Pictures Color Views Travel Talks

TODAY AT 2:30

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HER DEC 20

SYMPHONY HALL

TOMORROW at 3:30

HANDEL AND HAYDN SOCIETY

THOMPSON STONE—Conductor

"MESSIAH"

Tickets $1.50, $2, $2.50

SATURDAY, DEC. 27, AT 10.45 A. M.

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SUNDAY, DEC. 28, AT 3.30

Boston Symphony PENSION FUND CONCERT

Dr. Serge Koussevitzky, Conductor

ALL TCHAIKOVSKY PROGRAM

SUNDAY, JAN. 4, AT 3.30

ITURBI

PIANIST

SATURDAY, JAN. 10, AT 8.30

KREUTZBERG AND GEORGI

GREAT GERMAN DANCERS

SUNDAY, JAN. 11, AT 3.30

YEHUDI

MENUHIN

TRANS DEC 20

SYMPHONY HALL

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BOSTON SYMPHONY ORCHESTRA

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WAGNER—Flying Dutchmen Overture and LOHENGRIN Prelude. STRAVINSKY—Capriccio—TCHAIKOVSKY—4th Symphony.

SOLOIST—JESUS MARIA SANROMA

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HER DEC 25

SYMPHONY HALL

SAT., DEC. 27 at 10:45 P.M.

PRINCE ACHMED

Oriental Film Fantasy—Tickets 50c, 75c, $1

Pension Fund Concert, Sunday at 3:30

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

ALL TCHAIKOVSKY PROGRAM

WAGNER—Flying Dutchmen Overture and LOHENGRIN Prelude

STRAVINSKY—Capriccio. TCHAIKOVSKY—4th Symphony

SOLOIST—JESUS MARIA SANROMA

BURTON HOLMES

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POST DEC 25

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Tomorrow at 3:30

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA

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WAGNER—Flying Dutchman Overture and Lohengrin Prelude.

STRAVINSKY—CAPRICCIO—TCHAIKOVSKY—Fourth Symphony.

Soloist: Jesus Maria Sanroma

GLOBE DEC 27

SYMPHONY HALL

TODAY, at 10:45 A. M.

PRINCE ACHMED

ORIENTAL FILM FANTASY

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TOMORROW, at 3:30

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STRAVINSKY—CAPRICCIO—TCHAIKOVSKY—Fourth Symphony

Soloist: Jesus Maria Sanroma

Sun. Aft., Jan. 4, at 3:30

ITURBI

SPANISH PIANIST

HER DEC 27

SYMPHONY HALL

TOMORROW at 3:30

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Soloist: Jesus Maria Sanroma

SUN. AFT., JAN. 4, at 3:30

ITURBI

SPANISH PIANIST

MON DEC 27

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HER DEC 29

SYMPHONY HALL

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POST DEC 29

SYMPHONY HALL

TOMORROW at 2.30

BURTON HOLMES

LA BELLE FRANCE

Tickets 50c, $1.00

SUNDAY, JAN. 4, at 3.30

ITURBI

SPANISH PIANIST

Transcript Jan 2

SYMPHONY HALL

TODAY AT 2:30

BURTON HOLMES

LA BELLE FRANCE

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Tomorrow at 3:30

ITURBI

SPAIN'S GREAT PIANIST

Post Jan. 3

SYMPHONY HALL

TODAY AT 2:30

BURTON HOLMES

LA BELLE FRANCE

Tickets 50c, $1.00 Benefit: Travelers Aid Society

Sunday, Jan. 4, at 3:30

ITURBI

SPAIN'S GREAT PIANIST

Herald Jan. 3

SYMPHONY HALL

TODAY AT 2:30

BURTON HOLMES

LA BELLE FRANCE

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TOMORROW AT 3:30

ITURBI

SPAIN'S GREAT PIANIST

Globe Jan. 3

SYMPHONY HALL

Pension Fund Concert Tomorrow at 3.30

BOSTON SYMPHONY ORCHESTRA

DR. SERGE KOUSSEVITZKY, Conductor

WAGNER—Flying Dutchman Overture and Lohengrin Prelude. STRAVINSKY—Capriccio. TCHAIKOVSKY—4th Symphony.

SOLOIST—JESUS MARIA SANROMA

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SUN. AFT. JAN. 11 at 3.30 — YEHUDI **MENUHIN** VIOLINIST

MON. EVE. JAN. 12 at 8.30 — DEBATE: "IS DIVORCE A SOCIAL ASSET?" **CHESTERTON** (NO) vs. **HAMILTON** (YES)

SUN. AFT. JAN. 18 at 3.30 — **GIGLI** TENOR

BURTON HOLMES

Colorful Travel Adventures

5 FRIDAY EVES. SATURDAY MATS. WILL BEGIN **JAN. 9-10**

TODAY'S ROME—THE PASSION PLAY—NORTH AFRICAN TOUR—GRAND TOUR OF EUROPE—ABYSSINIA

COURSE TICKETS **MONDAY, DEC. 29**

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COURSE TICKETS **TOMORROW**

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GLOBE DEC 28

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END OF VOLUME

VOLUME 49

BSO
Pops

1926 - 1928

Stage

Weekly Comment

The 45th season of the Boston Symphony orchestra ended with the concert of last night. The season has been a brilliant, an unusual one. It is interesting to note the composers represented, for it was generally supposed that Mr. Koussevitzky would pay special attention first to the Russians, then to the wild-eyed contemporaneous anarchists, as they are characterized by some who deplore all modern tendencies in the art, and really believe that music was buried in the coffin of Johannes Brahms.

To the amazement, no doubt to the discomfiture of the reactionaries, who, we are glad to say, are more and more in the minority, lo, the names of Brahms and Beethoven led all the rest. Each one of these composers is credited with seven performances. It is true that a symphony of Brahms was repeated; that the funeral march from Beethoven's "Eroica" symphony was played twice outside the announced program; in memory of Wilhelm Gericke, and in memory of Franz Kneisel. Even without this extra number, and the repetition, the two named would have led.

Who were next in order? Debussy and Strauss, four each; Berlioz, Bloch, Prokofieff (one repetition); Ravel (one repetition); Stravinsky (one repetition); Tchaikovsky, Wagner, three each; Bach, Haydn, Imbert, Liszt, Mendelssohn, Moussorgsky, Mozart, Respighi (repetition); Rimsky-Korsakov, Vivaldi (repetition); Weber, two each.

Music by Copeland, Gilbert, Imbert, Spelman, Tailleferre, Vivaldi, was played for the first time.

Music by Delmas, Galliard, Hindemith, Imbert, Lekeu, Roussel, Tansman, was performed probably for the first time in this country.

Other works performed in Boston for the first time were by Bloch, Debussy, Delius, Glasounov, Goossens, Liadov, Liszt, Loeffler, Moussorgsky, Prokofieff, Purcell, Respighi, Rimsky-Korsakov, Strauss, Stravinsky.

The pieces by Chausson and Satie-Debussy, performed for the first time by this orchestra had been played here by other organizations.

The following composers were represented for the first time at these concerts: Corelli, Delmas, Galliard, Hindemith, Imbert, Purcell, Satie, Spelman, Tansman.

American composers represented were Bloch (by adoption), Copland, Gilbert, Loeffler, Spelman.

There were few soloists, nor was the audience disturbed by this fact. Mr. Koussevitzky, with the admirable orchestra, is a sufficient soloist. Mr. Stratton was the only singer. The music given to him by Liszt of the 13th psalm, and by Prokofieff did not call for vocal charm o[illegible]al finesse; it was chiefly of a declamatory nature, and he is to be [illegible]d for his performance of the extremely difficult recitatives assi[illegible] him by Prokofieff. The violinists were Messrs. Enesco (with Mr. [illegible] son, pianist) in Chausson's long-winded Concert; Mr. Thibaud, wh[illegible] always a pleasure to hear; and Mr. Szigeti, who, preceded by [illegible] reports concerning his ability, owing to an attack of the grip, [illegible] ably unable to do himself full justice.

Mr. Lefranc, the leader of the viola section, an artist [illegible] rank, was perhaps unfortunate as regards popular appre[illegible] selection of Bloch's suite. Nor was Mr. Allegra's choic[illegible] rhapsody for clarinet a happy one. Mr. Casals, the viol[illegible] delighted the audience by the display of his incomparable a[illegible]

We have mentioned Mr. Hutcheson. The other pia[illegible] Bauer, devoted as ever to Brahms, and who else plays the [illegible] certo of that composer in so masterly a manner? Mr. L[illegible] gave a remarkable performance of Tchaikovsky's first concer[illegible] Prokofieff, a most interesting apparition as pianist and compose[illegible]

There was a welcome absence of the prima donna, with h[illegible] airs, graces, costumes to excite the admiration or harsh criticis[illegible] two audiences. Corot, when he was once asked why he had not in[illegible] a female figure in a certain picture, gently replied: "Woman distu[illegible] landscape." This might be said of a prima donna and a symphony c[illegible]

The programs were at times apparently arranged in a hapl[illegible]u manner. They were rich in "novelties," some of which were disappointing except in this respect: it is a good thing to hear new works so that one can know what one dislikes. One does not find easily an excuse for the performance of the overture to "Penthesilee" by Delmas; Hindemith's concerto was noteworthy, chiefly by its rhythmic energy, yet to pass him by, considering his present prominence in the European musical world, would have been a pity; Roussel's suite from "Padmavati" is austere in its orientalism, devoid of emotion, lacking in the sensuousness expected by reason of the subject; Spelman's "Assissi" was probably chosen as a compliment to the American composer, but there were some agreeable pages in it; Miss Tailleferre's little pieces were pretty and, fortunately, short; Tansman's Sinfonietta excited a wish for a further acquaintance with the man; Imbert's "Song of Madness" is inferior to his "Ports-of-Call," and was poorly placed after Prokofieff's tremendous "They Are Seven." Lekeu's fantasie is hardly worth while.

On the other hand, the unfamiliar compositions by Copland, Galliard, Gilbert, Vivaldi, Bloch (Concerto Grosso), Respighi, Stravinsky, Prokofieff, Loeffler, were well worth while. Strauss's "Alp" symphony proved to have amusing pages. So let us forget Rimsky-Korsakov's "Battle at Kerjenetz," ineffective out of the opera house.

Forty-eight subscription concerts; five Monday night concerts; five Tuesday afternoon concerts; two Pension Fund concerts, besides the trips of the orchestra; and into all he does Mr. Koussevitzky puts his heart, soul, nervous energy, amazing personal magnetism. How does the man endure the strain?

Not without reason were two pairs of concerts conducted in turn by Mr. Pless and Mr. Goossens. The latter brought out his own Sinfonietta and a poetic piece by Delius, who is still too little known here. Nor was it reasonable to expect Mr. Koussevitzky to conduct the three concerts for young people.

There is this to be said about him: One looks forward eagerly to every concert he conducts, no matter what the program may be. The question is no longer, "who will be the soloist?" a question asked first of all by many in the past when there was talk of attending a concert. "Mr. Koussevitsky will conduct"; that is sufficient announcement, inducement.

One may differ with him now and then about the character of an interpretation, but the expression of his individual thinking is interesting, yes, instructive to those who are not slaves to some long established tradition, often without a foundation. Many actors have been seen as Hamlet on our stage. There was a marked difference in their general conception and in the details of stage business. Did any one of these actors fail to excite interest?

E. S. Willard was the one noteworthy exception. The Brahms of Mr. Koussevitzky may not be the Brahms known to the routine, time-beating conductor, but as speaking through Mr. Koussevitzky he is an emotional, glorified Brahms. This same producer of works by the radical school plays with a peculiar grace and elegance the music of long bygone years. One does not say of him—and the Lord be praised!—that he is a Beethoven "specialist," a Strauss "specialist," or any other "specialist." He is a man of all schools, of all periods.

The people hear him gladly. Not only in Boston, as is shown by necessary extra concerts; there is the same story in cities that he visits.

This city has reason to be proud of him. He is a great conductor. Possible failings, limitations of a trifling nature to which a few refer, not without a touch of bitterness, are more to be valued than the pedestrian and monotonous virtues of other conductors. These failings come from the romantic, the imaginative, the enthusiastic nature of the man; they are as a feather in the balance, weighed down by pure gold. P. H.

[illegible] fest and should be a great help and

KOUSSEVITZKY WINS TRIBUTE

Striking Ovation at Final Friday Afternoon Symphony Concert

VARIED APPEAL MARKS PROGRAM

By PHILIP HALE

The Boston Symphony Orchestra gave the 24th and last Friday afternoon concert of its 45th season in Symphony hall. We do not recall a tribute paid by the audience to a conductor that was in any way comparable to that paid Mr. Koussevitzky yesterday, and deservedly, when he came on the stage, and we have attended Symphony concerts since the fall of 1889. The applause was not only spontaneous; it was prolonged; it was enthusiastic; it had a certain indefinable quality. This greeting and the enthusiasm after the symphony showed how firm is the hold of Mr. Koussevitzky on the minds and the hearts of his audience.

His program for this memorable occasion was well contrasted, interesting, with a varied appeal; a program free from any desire to win for the conductor a sensational success by a vain display of virtuosity. There was no unfamiliar composition to cause surprise and excite discussion. Vivaldi's Concerto, E minor, for strings; Debussy's exquisite orchestration of Satie's "Gymnopedies," which are conceived in Sophoclean purity of form and spirit; the first symphony of Johannes Brahms—these had been performed in the course of this season. The remaining number was the Suite from Stravinsky's ballet: "Petrouchka."

It is not necessary to dwell on the character of this or that composition, but a few words may be said about the interpretation and the performance. Mr. Koussevitzky, a warm friend of contemporaneous composers of ultra-modern tendencies, zealous in their behalf, has a respect for the music of the 17th and 18th centuries, a respect that is more than historical. He sees, feels and reveals the gaiety and the serenity of these scores; the rhythmic energy, and the lyric tenderness. Nor was the jump from Vivaldi to that strange being, Erik Satie, so disconcerting as it might seem at first thought. Debussy learned much from Satie's opinions on musical art. He and his counsellor were nearer to the men of the 18th century than they were to the heroic figures of the 19th and 20th. While "Petrouchka" is first of all for the theatre, it is a brilliant if necessarily a less significant concert piece, but it well serves to display the technical proficiency of an orchestra and the imaginative dramatic nature of a conductor.

Here are three compositions that tested the skill and the aestheticism of Mr. Koussevitzky, tested them before he raised his baton for the symphony. Now Mr. Koussevitzky, a pronounced admirer of Brahms, has his own ideas as to the interpretation of that composer. He knows the absurdity of blindly obeying traditions, which in nine cases out of ten are without foundation or substantial reason. He recognizes the dramatic, the romantically dramatic side of Brahms. To bring it fully out he reads the score as a well-graced actor plays a Shakesperian part, without thought of the commentators, regardless of views held by preceding tragedians or comedians. And so his interpretation of the symphony was profoundly emotional, with stirring moments, not without recognition of the meditative, brooding spirit with which certain pages are charged.

Does some one say, "But this performance was not of the sort to which I have been accustomed. It was not Brahms as I know him."?

If it was not Brahms, it was better than Brahms.

A few remarks about the season that ends tonight with a repetition of this concert will be found in The Herald of tomorrow.

Symphony Conductor Honored by Audience

(Photo by Garo)
SERGE KOUSSEVITZKY

TO BROADCAST POP CONCERTS

HERALD MAY 1

Programs Will Be Put on the Air Saturdays Through WEEI

One of the most important radio-musical events of the year will be the broadcasting of the Pop concerts on nine successive Saturday evenings beginning next Saturday and ending July 3, through station WEEI. This innovation has been made possible by W. S. Quinby of the W. S. Quinby Company, who was instrumental in having the Boston Symphony Orchestra broadcast this season, working in co-operation with the trustees of the orchestra and the officials of the Edison company.

Because of its prestige and the tradition which surrounded it, the broadcasting of the symphony was considered an experiment by those who arranged the series. There was much speculation as to whether such superlative music would ever be popular with radio audiences. The response, however, has been overwhelming.

Thousands of letters have been re-

(Continued on Page Four, Column 8)

TO BROADCAST POP CONCERTS

(Continued from Page One)

ceived by Mr. Quinby and station WEEI thanking them for the programs. Parents have commented on the unusual educational value of the symphony music; invalids, writing from their beds, have told of the comfort and inspiration it brought them; listeners in isolated sections of New England have sent messages of gratitude.

All this convinced Mr. Quinby, the orchestra trustees and the officials of WEEI that it was only logical that the Pops should be the succeeding broadcast. The personnel of the Pops orchestra includes 80 of the regular symphony players, under the leadership of Agide Jacchia, who is about to open his 10th season as conductor.

Although the Pop programs will naturally be lighter than those of the symphony, the music will be of the finest quality and the playing will be on the same level. Beginning at 8:05 each Saturday night, thousands of persons sitting in their homes will have the same privilege as the thousands sitting in Symphony hall.

Mr. Quinby will announce the Pop broadcast at the final concert in the regular symphony series at 8:10 tonight over WEEI. He will be followed by E. F. A., chief announcer of the station, who will tell the concluding chapter of the symphony instrument story which was begun on the evening of Feb. 20, and which has continued at each succeeding symphony broadcast. The subject of the talk tonight will be "The percussion, harp, organ and other special instruments of the Boston Symphony Orchestra."

TRANS MAY 10.

At the Pops Tonight

Evening of Tufts College

March from "The Queen of Sheba" ..... Gounod
Overture to the Opera, "Merry Wives of Windsor" ..... Nicolai
Fantasia from the Opera, "Fedora" ..... Giordano
Tufts Songs .....
Concert Overture, "Euterpe" ..... Chadwick
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at 8 o'clock
SYMPHONY HALL

Auspices, Daughters of Zion
and Constituent Organizations
Proceeds, Jewish National Fund

SOLOIST
Cantor Isadore Adelsman
NOTED TENOR

Choice Seats Can Be Obtained: New England Zionist Bureau, 66 Scollay Square, Boston. Tel. Hay. 5624, Tel. Hay. 5245

ALL JEWS ASKED TO PARTICIPATE
Have a Good Time and Help to Redeem the Soil of Palestine!

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JEWISH ADV MAY 6

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KOUSSEVITZKY WINS TRIBUTE

Striking Ovation at Final Friday Afternoon Symphony Concert

VARIED APPEAL MARKS PROGRAM

By PHILIP HALE

The Boston Symphony Orchestra gave the 24th and last Friday afternoon concert of its 45th season in Symphony hall. We do not recall a tribute paid by the audience to a conductor that was in any way comparable to that paid Mr. Koussevitzky yesterday, and deservedly, when he came on the stage, and we have attended Symphony concerts since the fall of 1889. The applause was not only spontaneous; it was prolonged; it was enthusiastic; it had a certain indefinable quality. This greeting and the enthusiasm after the symphony showed how firm is the hold of Mr. Koussevitzky on the minds and the hearts of his audience.

His program for this memorable occasion was well contrasted, interesting, with a varied appeal; a program free from any desire to win for the conductor a sensational success by a vain display of virtuosity. There was no unfamiliar composition to cause surprise and excite discussion. Vivaldi's Concerto, E minor, for strings; Debussy's exquisite orchestration of Satie's "Gymnopedies," which are conceived in Sophoclean purity of form and spirit; the first symphony of Johannes Brahms—these had been performed in the course of this season. The remaining number was the Suite from Stravinsky's ballet: "Petrouchka."

It is not necessary to dwell on the character of this or that composition, but a few words may be said about the interpretation and the performance. Mr. Koussevitzky, a warm friend of contemporaneous composers of ultra-modern tendencies, zealous in their behalf, has a respect for the music of the 17th and 18th centuries, a respect that is more than historical. He sees, feels and reveals the gaiety and the serenity of these scores; the rhythmic energy, and the lyric tenderness. Nor was the jump from Vivaldi to that strange being, Erik Satie, so disconcerting as it might seem at first thought. Debussy learned much from Satie's opinions on musical art. He and his counsellor were nearer to the men of the 18th century than they were to the heroic figures of the 19th and 20th. While "Petrouchka" is first of all for the theatre, it is a brilliant if necessarily a less significant concert piece, but it well serves to display the technical proficiency of an orchestra and the imaginative dramatic nature of a conductor.

Here are three compositions that tested the skill and the aestheticism of Mr. Koussevitzky, tested them before he raised his baton for the symphony. Now Mr. Koussevitzky, a pronounced admirer of Brahms, has his own ideas as to the interpretation of that composer. He knows the absurdity of blindly obeying traditions, which in nine cases out of ten are without foundation or substantial reason. He recognizes the dramatic, the romantically dramatic side of Brahms. To bring it fully out he reads the score as a well-graced actor plays a Shakesperian part, without thought of the commentators, regardless of views held by preceding tragedians or comedians. And so his interpretation of the symphony was profoundly emotional, with stirring moments, not without recognition of the meditative, brooding spirit with which certain pages are charged.

Does some one say, "But this performance was not of the sort to which I have been accustomed. It was not Brahms as I know him."?

If it was not Brahms, it was better than Brahms.

A few remarks about the season that ends tonight with a repetition of this concert will be found in The Herald of tomorrow.

Symphony Conductor Honored by Audience

(Photo by Garo)
SERGE KOUSSEVITZKY

TO BROADCAST POP CONCERTS

Herald MAY 1

Programs Will Be Put on the Air Saturdays Through WEEI

One of the most important radio-musical events of the year will be the broadcasting of the Pop concerts on nine successive Saturday evenings beginning next Saturday and ending July 3, through station WEEI. This innovation has been made possible by W. S. Quinby of the W. S. Quinby Company, who was instrumental in having the Boston Symphony Orchestra broadcast this season, working in co-operation with the trustees of the orchestra and the officials of the Edison company.

Because of its prestige and the tradition which surrounded it, the broadcasting of the symphony was considered an experiment by those who arranged the series. There was much speculation as to whether such superlative music would ever be popular with radio audiences. The response, however, has been overwhelming.

Thousands of letters have been re-

(Continued on Page Four, Column 8)

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(Continued from Page One)

ceived by Mr. Quinby and station WEEI thanking them for the programs. Parents have commented on the unusual educational value of the symphony music; invalids, writing from their beds, have told of the comfort and inspiration it brought them; listeners in isolated sections of New England have sent messages of gratitude.

All this convinced Mr. Quinby, the orchestra trustees and the officials of WEEI that it was only logical that the Pops should be the succeeding broadcast. The personnel of the Pops orchestra includes 80 of the regular symphony players, under the leadership of Agide Jacchia, who is about to open his 10th season as conductor.

Although the Pop programs will naturally be lighter than those of the symphony, the music will be of the finest quality and the playing will be on the same level. Beginning at 8:05 each Saturday night, thousands of persons sitting in their homes will have the same privilege as the thousands sitting in Symphony hall.

Mr. Quinby will announce the Pop broadcast at the final concert in the regular symphony series at 8:10 tonight over WEEI. He will be followed by E. F. A., chief announcer of the station, who will tell the concluding chapter of the symphony instrument story which was begun on the evening of Feb. 20, and which has continued at each succeeding symphony broadcast. The subject of the talk tonight will be "The percussion, harp, organ and other special instruments of the Boston Symphony Orchestra."

TRANS MAY 10

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Evening of Tufts College

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The Boston Symphony Orchestra gave the 24th and last Friday afternoon concert of its 45th season in Symphony hall. We do not recall a tribute paid by the audience to a conductor that was in any way comparable to that paid Mr. Koussevitzky yesterday, and deservedly, when he came on the stage, and we have attended Symphony concerts since the fall of 1889. The applause was not only spontaneous; it was prolonged; it was enthusiastic; it had a certain indefinable quality. This greeting and the enthusiasm after the symphony showed how firm is the hold of Mr. Koussevitzky on the minds and the hearts of his audience.

His program for this memorable occasion was well contrasted, interesting, with a varied appeal; a program free from any desire to win for the conductor a sensational success by a vain display of virtuosity. There was no unfamiliar composition to cause surprise and excite discussion. Vivaldi's Concerto, E minor, for strings; Debussy's exquisite orchestration of Satie's "Gymnopedies," which are conceived in Sophoclean purity of form and spirit; the first symphony of Johannes Brahms—these had been performed in the course of this season. The remaining number was the Suite from Stravinsky's ballet: "Petrouchka."

It is not necessary to dwell on the character of this or that composition, but a few words may be said about the interpretation and the performance. Mr. Koussevitzky, a warm friend of contemporaneous composers of ultra-modern tendencies, zealous in their behalf, has a respect for the music of the 17th and 18th centuries, a respect that is more than historical. He sees, feels and reveals the gaiety and the serenity of these scores; the rhythmic energy, and the lyric tenderness. Nor was the jump from Vivaldi to that strange being, Erik Satie, so disconcerting as it might seem at first thought. Debussy learned much from Satie's opinions on musical art. He and his counsellor were nearer to the men of the 18th century than they were to the heroic figures of the 19th and 20th. While "Petrouchka" is first of all for the theatre, it is a brilliant if necessarily a less significant concert piece, but it well serves to display the technical proficiency of an orchestra and the imaginative dramatic nature of a conductor.

Here are three compositions that tested the skill and the aestheticism of Mr. Koussevitzky, tested them before he raised his baton for the symphony. Now Mr. Koussevitzky, a pronounced admirer of Brahms, has his own ideas as to the interpretation of that composer. He knows the absurdity of blindly obeying traditions, which in nine cases out of ten are without foundation or substantial reason. He recognizes the dramatic, the romantically dramatic side of Brahms. To bring it fully out he reads the score as a well-graced actor plays a Shakesperian part, without thought of the commentators, regardless of views held by preceding tragedians or comedians. And so his interpretation of the symphony was profoundly emotional, with stirring moments, not without recognition of the meditative, brooding spirit with which certain pages are charged.

Does some one say, "But this performance was not of the sort to which I have been accustomed. It was not Brahms as I know him."?

If it was not Brahms, it was better than Brahms.

A few remarks about the season that ends tonight with a repetition of this concert will be found in The Herald of tomorrow.

Symphony Conductor Honored by Audience

(Photo by Garo)
SERGE KOUSSEVITZKY

TO BROADCAST POP CONCERTS

HERALD MAY 1

Programs Will Be Put on the Air Saturdays Through WEEI

One of the most important radio-musical events of the year will be the broadcasting of the Pop concerts on nine successive Saturday evenings beginning next Saturday and ending July 3, through station WEEI. This innovation has been made possible by W. S. Quinby of the W. S. Quinby Company, who was instrumental in having the Boston Symphony Orchestra broadcast this season, working in co-operation with the trustees of the orchestra and the officials of the Edison company.

Because of its prestige and the tradition which surrounded it, the broadcasting of the symphony was considered an experiment by those who arranged the series. There was much speculation as to whether such superlative music would ever be popular with radio audiences. The response, however, has been overwhelming.

Thousands of letters have been re-

(Continued on Page Four, Column 8)

TO BROADCAST POP CONCERTS

(Continued from Page One)

ceived by Mr. Quinby and station WEEI thanking them for the programs. Parents have commented on the unusual educational value of the symphony music; invalids, writing from their beds, have told of the comfort and inspiration it brought them; listeners in isolated sections of New England have sent messages of gratitude.

All this convinced Mr. Quinby, the orchestra trustees and the officials of WEEI that it was only logical that the Pops should be the succeeding broadcast. The personnel of the Pops orchestra includes 80 of the regular symphony players, under the leadership of Agide Jacchia, who is about to open his 10th season as conductor.

Although the Pop programs will naturally be lighter than those of the symphony, the music will be of the finest quality and the playing will be on the same level. Beginning at 8:05 each Saturday night, thousands of persons sitting in their homes will have the same privilege as the thousands sitting in Symphony hall.

Mr. Quinby will announce the Pop broadcast at the final concert in the regular symphony series at 8:10 tonight over WEEI. He will be followed by E. F. A., chief announcer of the station, who will tell the concluding chapter of the symphony instrument story which was begun on the evening of Feb. 20, and which has continued at each succeeding symphony broadcast. The subject of the talk tonight will be "The percussion, harp, organ and other special instruments of the Boston Symphony Orchestra."

TRANS MAY 10

At the Pops Tonight

Evening of Tufts College

March from "The Queen of Sheba" ..... Gounod
Overture to the Opera, "Merry Wives of Windsor" ..... Nicolai
Fantasia from the Opera, "Fedora" ..... Giordano
Tufts Songs .....
Concert Overture, "Euterpe" ..... Chadwick
Symphonic Poem, "Finlandia" ..... Sibelius
Carnival in Paris ..... Svendsen
Tufts Songs .....
Ride of the Valkyrs ..... Wagner
Waltz, "Estudiantina" ..... Waldteufel
Wedding March ..... Mendelssohn

Conductors:
A. Jacchia. G. W. Chadwick.

Attached Clipping Appeared in t

Issue of

MAY 1926

"Hurrah Boys" Symphonic Piece "Absolute Music"

"Yesterday people wrote only program music and took the greatest pains to let the audience in on the program. Today there is a rush for absolute music, and the composers, instead of writing long perorations on what the music is supposed to represent, write equally long perorations telling the audience that their music represents nothing."

This somewhat sweeping observation of Samuel Chotzinoff of the *World* prefaces his review of the first New York performance of Henry F. Gilbert's new *Symphonic Piece*, introduced by the Boston Symphony Orchestra under Koussevitzky at the March 11 concert at Carnegie hall.

Mr. Gilbert, we are told by Mr. Chotzinoff, "assures us in a program note that he didn't want his music to mean one thing or another. His only desire was to write music that would contain some of the national (American) ingredients—vulgarity, vitality, and an immense optimism." . . .

"It is a pity that music lovers should fall into a state of mind which prevents the enjoyment of music unless it represents something," says Mr. Henderson. "Mr. Gilbert did have an idea in mind, but it was a broad one. . . . He had always wanted to write American music which could not have been written in any other country. . . . To him the American spirit is energetic, optimistic, nervous, and impatient of restraint. It revolts against the spirit of the past. It is full of jingoism and vulgarity and its battle cry is 'Hurrah boys.' Under all is the spirit of a new birth."

The symphonic piece designed by Mr. Gilbert to describe in a very general way America as he feels it, Mr. Henderson says "breathes the aggressiveness, the bumptiousness, if you will, of the American spirit, and all of its optimism, its perfect confidence in itself and its occasional sympathetic tear for sob sister romance. It is a brave, honest piece of music and it is pleasant to hear."

"Even though the vulgarity of which the composer speaks so optimistically does not enter disturbingly into his music," says Mr. Sanborn of the *Telegram*, "one may pronounce his symphonic piece highly successful. . . . Though too long it has substance, character, coherence, spirit, impetus. There is effective use of 'rag time'—hardly of jazz."

Mr. Gilbert's use of the 'rag time' rhythm "has not the cheapness of spirit which often accompanies it," says Olin Downes, in the *Times*. "Mr. Gilbert is individual—like no other composer—and at the same time genuinely racial in his expression. . . . His writing is direct and cogent, and incorruptibly sincere."

Because of Mr. Gilbert's being an American composer, Mme. Samaroff regrets particularly that she "could not find any musical importance" in the symphonic piece which was the first work she had heard by this composer, whose previous compositions, she tells us, "have elicted high praise from Philip Hale (Boston), Olin Downes, and other prominent critics.

"My attitude toward music," says Mme. Samaroff, "makes it always a matter of regret if I listen to a work without enjoyment. When the composer is an American the regret is doubled, but patriotism cannot create artistic impressions."

Globe MAY 7

Comment on the Season

Post mortems on the musical season just ended are in order at this time. Last Sunday this column commented at length on the Boston Symphony concerts, which have been this year again mostly Koussevitsky. One's perpetual grievance on the subject of the Boston Orchestra under his leadership is the excessively personal note Koussevitsky strikes.

But this is after all only the excess of a virtue. The Boston Symphony now overshadows every thing else in the local musical world as it did in its best days.

ZIONIST NIGHT
POPS CONCERT
Tuesday Evening, June 8, 1926
at 8 o'clock
SYMPHONY HALL

Auspices, Daughters of Zion
and Constituent Organizations
Proceeds, Jewish National Fund

SOLOIST
Cantor Isadore Adelsman
NOTED TENOR

Choice Seats Can Be Obtained: New England Zionist Bureau, 60 Scollay Square, Boston. Tel. Hay. 5624, Tel. Hay. 5245

ALL JEWS ASKED TO PARTICIPATE
Have a Good Time and Help to Redeem the Soil of Palestine!

ZIONIST NIGHT AT "POPS"

JEWISH ADV MAY 6

It was announced today from the headquarters of the Jewish National Fund and Zionist Organization that on Tuesday night, June 8, at Symphony Hall, through the efforts of the Daughters of Zion and in co-operation with other organizations, all seats of Symphony Hall have been purchased for a special Zionist night at the Pops.

Co-operating societies are the New England Zionist Region, New England National Fund, Crawford Street Synagogue, Sisterhood of Crawford Street Synagogue, Beth Eli Sisterhood, Zerie Zion, Ladies' Aid, Cambridge; Temple Ashkenaz, Young Judaeans, Somerville Young Zionists, Avukah, Amos Auxiliary and the Roxbury Ladies' Aid.

This will be the first Zion Night in the history of the Pops.

It was made known by a committee that conferred with the noted director, Agide Jacchia, that a special program consisting of Jewish national music is being arranged for that night.

On account of the fact that the entire proceeds of this affair will go for the Jewish National Fund to purchase land in Palestine, Zionist workers that met last Tuesday night at the Menorah Institute were greatly inspired to work and resolved to purchase all the seats of Symphony Hall on that night which will be on sale to the public. The committee is headed by Dr. Bessie Sharenson and the following are the members of the committee co-operating: Jacob Rabinovitz, chairman of the New England Jewish National Fund; Hon. Elihu D. Stone, president of the New England Zionist Region, together with the following others who are assisting actively to make the event a success: Mrs. Hurwitz, vice-president; Mrs. Bardin, chairman ex-officio; Mrs. J. Sieff, chairman ad department; Mrs. Goverman, secretary professional page; Mrs. Cohen, financial secretary; Mrs. J. Promboin, treasurer jewel page; Miss E. Promboin, Mrs. I. Pollack, Mrs. Angoff, Mrs. Shapiro, Mrs. Glasser, Mrs. Cornblatt, Mrs. Lifshitz, Mrs. Kramer, Mrs. Olansky, Mrs. Glasser, Mr. Pokat, Elihu D. Stone, Mrs. Max Nigrosh, B. Levin, Mrs. L. H. Steinberg, Mrs. S. Abrams, A. Abrams, Mrs. Simberg, Mr. Bookspan, Mrs. Silverman, Mrs. Yorshis, Miss S. Cooperstock, Miss Libby Jacobson, Joseph Shupow, Dr. Anna Mintz, Mrs. H. Levin, Mrs. Charles Klarfield, Mrs. Charles Paisner and Mrs. I. Adelsman, publicity chairman.

The seats on sale are available at the Zionist Bureau, 60 Scollay square, Boston.

Globe MAY

Second Week of Pops

With tonight's operatic program, the first Sunday concert of the season, the "Pops" at Symphony Hall will enter upon their second week. Agide Jacchia and the Symphony Orchestra of 80 players will be heard in the following programs of which Monday will be Tufts night, Tuesday, Northeastern University night, Friday, Maine night, and Thursday, Eastern Star night. All but the last named are open to the public.

Sunday, May 9, Operatic Program—"Jeanne D'Arc," overture, "Il Trovatore," selection, "La Forza Del Destino," overture, "Aida," fantasia, "Othello," the tempest, Verdi; "Eugen Onegin," fantasia, Tchaikovsky, "Seigfried," forest murmers, Wagner; "Carmen," toreador song, Bizet; "Goyescas," intermezzo, Granados; "Samson and Delilah," bachanale, Saint-Saens.

Monday, May 10—Cortege from "The Queen of Sheba," Gounod; overture to "The Merry Wives of Windsor," Nicolai; fantasia, "Fedora," Giordano; Tufts songs; overture, "Euterpre," Chadwick; symphonic poem, "Finlandia," Sibelius; carnival in Paris, Svendsen; Tufts songs; "Ride of the Valkyries," Wagner; waltz, "Estudiantina," Waldteufel; "Wedding March," Mendelssohn.

Tuesday, May 11—"March Militaire," Saint-Saens; overture to "Orpheus," Offenbach; fantasia, "Carmen," Bizet; college songs; "Rumanian Rhapsody," Enesco; "Orientale," Cui-Jacchia; "Whispering Flowers," Bion; finale from the Fourth Symphony, Tchaikovsky; Alfro-Ameican folk songs, arranged by Jacchia; waltz, "Tres Jolie," Waldteufel; Northeastern victory song, C. J. Ginder.

Wednesday, May 12—"Cortege de Bacchus," Delibes; overture to "Oberon," Weber; fantasia, "Manon Lescant," Puccini; Harvard Freshman Glee Club in four folk songs; rhapsody, "Espana," Chabrier; prelude to "Lohengrin," Wagner; polovtsian dances from "Prince Igor," Borodin; songs by Harvard Freshman Glee Club; "Fete Boheme," Massenet; Orientale, Amani-Jacchia; waltz, "Roses from the South," Strauss.

Eastern Star night, Thursday, May 13, entire house taken.

Friday, May 14—March, "From Maine to California," Sousa; overture to "Raymond," Thomas; minuet in G, No. 2, Beethoven; fantasia from "La Boheme," Puccini; Tenth Hungarian Rhapsody, Liszt; serenade, Schubert; waltz in A major, Brahms-Gericke; Finale from "Symphony for Organ and Orchestra," Guilmant; Dance of the Hours from "La Gioconda," Ponchielli; Marche Miniature, Tchaikovsky; Slavonic dance No. 1, Dvorak.

Saturday, May 15—"Entrance of the Guests into the Wartburg" from 'Tannhauser, Wagner; Overture to "The Barber of Seville," Rossini; humoresque op. 10, No. 2, Tchaikovsky; fantasia, "Samson and Delilah," Saint-Saens; ancient dances, [illegible] maria," [illegible] panella," [illegible] Bartered [illegible] Rhapsody [illegible] rini; [illegible]

Boston [illegible] one of the three [illegible] orchestras is almost a [illegible] say today. The impetus [illegible] famous organization by Serge Kussevitzky, its brilliant leader, has been manifest from his first concert in this city, and the gradual welding together of all the forces that make up a symphony orchestra has been a constant delight to the big audiences that have again become the rule at these concerts.

Mr. Kussevitzky's final New York programs for the season included Brahms' Second Symphony, a charming Sonata by Galliard, orchestrated by Maximilian Steinberg, the "Tannhæuser" "Bacchanale," and Stravinsky's "Petrouchka" on Thursday evening; Tschaikovsky's Fourth Symphony, Ravel's "Mother Goose" Suite Debussy's "Gigues," and a Bach Concerto (arranged by Mottl) on Saturday afternoon.

The Brahms Symphony was played "a la Russe," but it was a vital reading, so why complain? The "Petrouchka" Suite has been played here quite frequently of late—by Toscanini even, among others—but under no conductor did it have quite the raciness as under Kussevitzky. The Galliard Sonata was a true delight. It was exquisitely rendered by the matchless string section of the orchestra. Tschaikovsky's Fourth Symphony closed Mr. Kussevitzky's second New York season triumphantly!

JEWISH TRIBUNE MAY 7

[illegible] ...ing
[illegible] ..., as a result, are now taking a place in the catalogues of most of the principal instrument manufacturers in the country.

PROGRAMS FOR NEXT WEEK

Herald MAY 9

Varied and Interesting Numbers for Second Week of "Pops"

With tonight's operatic program, the first Sunday concert of the season, the "Pops" at Symphony hall will enter upon their second week, Mr. Jacchia and the Symphony orchestra of 80 players, will be heard in the following programs, of which Monday will be Tufts night; Tuesday, Northeastern University night; Friday, Maine night; and Thursday, Eastern Sar night. All but the last named are open to the public and of general public interest.

SUNDAY, MAY 9—OPERATIC PROGRAM

Jeanne D'Arc, overture (1845); Il Trovatore, selection, (1853); La Forza Del Destino, overture, (1862); Aida, fantasia, (1871); Othello, The Tempest (1887). ..... Verdi
Eugen Onegin, fantasia.....Tchaikovsky
Siegfried, Forest Murmurs.....Wagner
Carmen, intermezzo.....Granados
Samson and Delilah, Bacchanale Saint-Saens

TUFTS NIGHT—MONDAY
(Open to the Public)

Cortege from "The Queen of Sheba" Gounod
Overture to "The Merry Wives of Windsor" Nicolai
Fantasia, "Fedora" .....Giordano
Tufts Songs
Overture, "Euterpe".....Chadwick
(Conducted by the composer)
Symphonic Poem, "Finlandia".....Sibelius
Tufts Songs
"Ride of the Valkyries".....Wagner
Waltz, "Estudiantina" .....Waldteufel
Wedding March .....Mendelssohn

NORTHEASTERN UNIVERSITY NIGHT
(Open to the Public)
TUESDAY

Marche Militaire.....Saint-Suens
Overture to "Orpheus".....Offenbach
Fantasia, "Carmen" .....Bizet
College Songs
Roumanian Rhapsody .....Enesco

Orientale .....Cui-Jacchia
Whispering Flowers .....Blon
Finale from the Fourth Symphony, Tchaikovsky
Afro-American Folk Songs. Arr. by Jacchia
Waltz, "Tres Jolie".....Waldteufel
Northeastern Victory Song..C.J.Ginder '21

WEDNESDAY

Cortege de Bacchus.....Delibes
Overture to "Oberon" .....Weber
Fantasia, "Manon Lescaut".....Puccini
Harvard Freshman Glee Club—Four Folk Songs
English—The Keeper.
Irish—Londonderry Air.
Russian—Fireflies.
Dutch—Prayer of Thanksgiving.
Rhapsody, "Espana".....Chabrier
Prelude to "Lohengrin" .....Wagner
Polovtsian Dances from "Prince Igor," Borodin
Songs by Harvard Freshman Glee Club
Jerusalem .....Parry
Integer Vitae .....Flemming
"Now let every tongue".....Bach
Fete Boheme .....Masseret
Orientale .....Amani-Jacchia
Waltz, "Roses from the South"....Strauss

EASTERN STAR NIGHT
THURSDAY, MAY 13, 1926
(Entire House Taken)
All other Nights Open to the Public

MAINE NIGHT
(Open to the Public)
FRIDAY

March, "From Maine to California"..Sousa
Overture to "Raymond".....Thomas
Minuet in G, No. 2.....Beethoven-Jacchia
Fantasia from "La Boheme".....Puccini
Tenth Hungarian Rhapsody..Liszt-Jacchia
Serenade..... Schubert-Jacchia
(English Horn solo: Speyer)
Waltz, No. 15.....Brahms-Gericke
Finale from "Symphony for Organ and Orchestra".....Guilmant
(Homer Humphrey)
Dance of the Hours from "La Gioconda"..... Ponchielli
Marche Miniature....Tchaikovsky-Jacchia
Slavonic Dance No. 1.....Dvorak

SATURDAY

Entrance of the Guests into the Wartburg from "Tannhaeuser".....Wagner
Overture to "The Barber of Seville" Rossini
Humoresque, Op. 10, No. 2....Tchaikovsky

THIS CLIPPING FROM
NEW YORK TIMES
MAY 2 1926

BOSTON SYMPHONY.

The demolishment of the Infantry Hall at Providence threatened the continuance of the Boston Symphony Orchestra concerts. A group of Providence music lovers in a four days' campaign raised the money necessary to guarantee five performances at the Albee Theatre. Plans are being completed for the erection of a Masonic Temple with a large auditorium, but this building will not be ready for another year.

KOUSSEVITZKY RADIOS GREETING TO BOSTON

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, who sailed yesterday from New York, sent greetings to Boston in a radiogram received late last night by the Radio Corporation of America, to be delivered here. The message follows: "From SS. Aquitania to Philip Hale, Boston Herald. Am sending sincerest wishes to all Boston friends and music lovers." (Signed) Koussevitzky. HERALD MAY 6

FINAL CONCERT OF SYMPHONY SEASON

Globe MAY 1

Conductor Koussevitzky Is Given an Ovation

The subscribers to the Friday afternoon series of Boston Symphony concerts are generally believed to constitute a cold, undemonstrative audience, chary of applause, incapable of appearing genuinely enthustiastic. Outsiders who believe this legend, which is not wholly without foundation, should have heard the shouts of "Bravo!" the pounding with canes and umbrellas, the slamming of seats, the tremendous hand-clapping, continued for many minutes at the close of the final concert of the season yesterday afternoon.

It is customary to bid the conductor and orchestra a cordial goodby, but one does not recall such an ovation as yesterday's at the conclusion of any season in the past 15 years. One doubts whether any previous conductor, with the possible exception of Nikisch, has been so warm a personal favorite with an overwhelming majority of the Boston Symphony subscribers as is Mr Koussevitzky. But elder listeners must decide this point.

To cap the climax, everyone in the hall stood for many minutes, not to put on coats and wraps, but in honor of conductor and players. Again and again Mr Koussevitzky bowed and smiled. Several times he brought the players to their feet. While seated they joined heartily in the applause for the conductor. There is no possible doubt of the extent of Mr Koussevitzky's popular success in Boston.

Three Repeats

Yesterday's program, by a curious and not wholly fortunate whim of Mr Koussevitzky's, contained three pieces already played at these concerts this season, Vivaldi's E-minor concerto, Debussy's arrangement of two of Satie's "Gymnopedies," and Brahms' C-minor symphony. Samazeuilh's "Night," announced in advance, had been dropped from the program. The other number, heard lately at the Tuesday concerts, was the suite from Stravinsky's "Petruchka." With so much music, new and old, unheard this season, why these repetitions?

Vivaldi's concerto, as the program book cautiously stated, has been "edited" by Mistovski, and lately published in England. Mr Koussevitzky was the first conductor to perform this arrangement last February. Yesterday in this music the strings played with a beauty and a balance of tone one would gladly enjoy oftener at these concerts. The present strings can play almost as beautifully as those in the Boston Symphony of pre-war days, when Mr Koussevitzky will let them. This concerto is smoothly ingratiating music, which one has completely forgotten within a brief time after hearing it.

Again the conductor broke the melodic line of Satie's pieces by interpreting the direction "lent" (slow) as meaning "largo languoroso," or as slowly as possible. Do all Russians instinctively feel slow music should move at the pace of a paralytic snail? Or is this particular trait peculiar to Mr Koussevitzky? It often offends Western ears far more than the same ears are likely to be offended by the reverse Slavic or, at any rate, Koussevitzkyian habit of taking most swift-moving music at as nearly as possible the speed of a ray of light.

Mr Koussevitzky's Stravinsky is unorthodox. A man who will not obey the printed directions of Beethoven and Wagner and Brahms about tempi and dynamics and phrasing can scarcely be expected to show due deference to the desires of a living and radical composer.

Koussevitzky's justification for going his own way with the music of Stravinsky and Brahms as he did yesterday, is that by so doing, he can make it vivid, make it thrilling. He can, and yesterday, as most days, he did.

Those who judge art by the voltage of the thrill they get, cannot but adore Koussevitzky. Those to whom music, ideally speaking, means not delirious excitement, but joy and peace, cannot but be annoyed at missing from such things as the magnificient finale of Brahms' C minor symphony joy and peace.

It is all a question of taste and this reviewer has so often questioned Mr Koussevitzky's taste that readers are no doubt weary of his plaints.

Quinby's Generosity

At any rate tonight's radio audience, at the last of the broadcasts made possible by W. S. Quimby's generosity, can, to use a popular and expressive phrase, expect to "get quite a kick out of" Stravinsky's music and out of much of the Brahms symphony, music far easier to enjoy than his Fourth Symphony, heard on the night of the initial broadcast. The Vivaldi and Satie should come through clearly.

One hopes that both the radio audience and the musical public, terms still not wholly synonymous, realize how fine and rare a thing Mr Quimby has done. The listeners in from lonely sick rooms and isolated farmhouses, [illegible] few of them venture to trouble orchestra or donor with their thanks. [illegible] Higginson once said that at a time when it had become financially almost impossible to carry on the orchestra he was nerved to the effort of continuing it by the thought of the ray of sunshine the concerts brought into the otherwise grey lives of many of the listeners in the rush seats on Friday. But it takes generosity and understanding like his to feel and try to gratify the needs of humble ordinary people who are not even spectacularly poor.

One hopes that these broadcasts will be continued next year. They have been the real events of a far from uneventful Boston Symphony season. P. R.

G TRANSCRIPT, SATURD

MAY 1st

Symphony

THE FINAL MATINEE: LARGE LEAVE-TAKING FOR MR. KOUSSEVITZKY

HAIL AND FAREWELL BEYOND ALL PRECEDENT

Good Will That Became a Veritable Demonstration—Just Share for the Orchestra—A Program of Repetitions, Satie's and Debussy's Grecian Dances Included—Stravinsky via "Petrushka"—Brahms of the First Symphony

THERE SHOULD BE some other way. Every spring the parting of the public with the conductor of the Symphony Concerts becomes more ardent and less articulate. These fervors began when Mr. Monteux took leave at the end of a term five years long, by no means unmarked in the annals of the orchestra. They waxed when Mr. Koussevitzky, in two concerts only four hours apart, went his way twelve months ago. They mounted yesterday when, after prologue at Cambridge, the annual rites were renewed more eagerly but not less impotently. Possibly, it is a defect of rites that there is only to multiply and prolong them.

In Symphony Hall Friday afternoon were 2600 persons, habitués of that concert-room, all more or less alert to testify their regard for the departing conductor. Obviously, when he stood bowing before them, there could be no snatching of necklaces from throats or rings from fingers to heap at his feet. Such things are not done nowadays; as likely as not, they were never done in this New England. No more could one and all skirt the corner of St. Stephen's Street; dislodge Mr. Koussevitzky's chauffeur from his seat; fasten a rope to the motor; drag the conductor in triumph, even to Pond Street, which is in Jamaica Plain. Suburbia, watching the procession pass, would have drawn but one inference: that the car had not only broken down, but also been mobbed. Plausibly enough, it might have telephoned for the police. Possibly, such parades for the artistically illustrious went out with horses and carriages. Yet, if the primi donne enjoyed them from Jenny Lind to Adelina Patti, why should they not be meet for the primi-donne conductors of a later day? Custom forbids—and custom can be an indecently arbitrary thing.

There you are! With the best will in the world between that departing conductor and that farewelling audience, yesterday afternoon there was nothing to do but applaud. Let the bystander hope piously that the dowagers, graciously assembled, never once shouted in their lives that their daughters reserve such ebullitions for something at least as important as a hockey-game. Friday, however, they no more than rustled and ruffled in their comely throats, though there were reports that a few lads in the upper balcony actually "yelled." Middle-Westerners doubtless, that know no better; sent to Boston for an education, curiously pursuing it at Symphony Hall rather than at the movies. . . . The elect ladies did clap their hands; clapped them very loud and very long—so long indeed that some of us bred to the reporting of conventions as well as of concerts, instinctively reached for watches.

Within recollection, no Symphony Concert has heard such sustained plaudits as greeted Mr. Koussevitzky when he came first to his place. They were instant and warm; they snapped from every corner and quarter of the hall. Plainly and warrantably they moved the conductor. They were renewed at the end of Vivaldi's Concerto for Strings (which began the actual music) and promptly directed by Mr. Koussevitzky to the standing choir. At the intermission, upon the dancing heels of the Suite from "Petrushka," the whole orchestra rose to the clapping, whereupon it swelled and beat and swelled again. The practised recorders believed it at acme; since the audience of Friday afternoon is quick to disperse at the rounding of the final cadence. Not so at this matinée of farewell. In a delicious blur of excitement over Brahms in C minor and the departing conductor, the audience lingered and would not have done. Mr. Koussevitzky bent his head and lifted both grateful and deprecating arms. More than

There was also music-making; but more and more music-making tends to be secondary at the last pair of Symphony Concerts. In fact, the program rather encouraged such an impression. Out of four appointed pieces, Vivaldi's Concerto in E minor was repeated from a pair of concerts in February and Brahms's Symphony in C minor from the first pair last autumn. The Suite from "Petrushka"—or more truly the portions of it that Mr. Koussevitzky elects to play—was transferred from the final Tuesday matinée; while thence came Satie's two dances in Debussy's scoring. To the very end—a few said—the conductor must be innovating. They demurred to these repetitions. With none too valid reason they complained of Brahms in C minor, because some other "classical symphony" had gone unheard the season through.

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Globe MAY 8
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Despite the considerable portion of new music, the composers most often represented were Beethoven and Brahms.

PROGRAMS FOR NEXT WEEK

Herald — MAY 9

Varied and Interesting Numbers for Second Week of "Pops"

With tonight's operatic program, the first Sunday concert of the season, the "Pops" at Symphony hall will enter upon their second week. Mr. Jacchia and the Symphony orchestra of 80 players, will be heard in the following programs, of which Monday will be Tufts night; Tuesday, Northeastern University night; Friday, Maine night; and Thursday, Eastern Sar night. All but the last named are open to the public and of general public interest.

SUNDAY, MAY 9—OPERATIC PROGRAM

Jeanne D'Arc, overture (1845); Il Trovatore, selection, (1853); La Forza Del Destino, overture, (1862); Aida, fantasia, (1871); Othello, The Tempest (1887). ..... Verdi

Eugen Onegin, fantasia.....Tchaikovsky
Siegfried, Forest Murmurs.....Wagner
Carmen, intermezzo.....Granados
Samson and Delilah, Bacchanale Saint-Saens

TUFTS NIGHT—MONDAY

(Open to the Public)

Cortege from "The Queen of Sheba" Gounod
Overture to "The Merry Wives of Windsor" Nicolai
Fantasia, "Fedora" .....Giordano
Tufts Songs
Overture, "Euterpe".....Chadwick
(Conducted by the composer)
Symphonic Poem, "Finlandia".....Sibelius
Tufts Songs
"Ride of the Valkyries".....Wagner
Waltz, "Estudiantina" .....Waldteufel
Wedding March .....Mendelssohn

NORTHEASTERN UNIVERSITY NIGHT

(Open to the Public)

TUESDAY

Marche Militaire.....Saint-Suens
Overture to "Orpheus".....Offenbach
Fantasia, "Carmen" .....Bizet
College Songs
Roumanian Rhapsody .....Enesco

Orientale .....Cui-Jacchia
Whispering Flowers .....Blon
Finale from the Fourth Symphony, Tchaikovsky
Afro-American Folk Songs.Arr. by Jacchia
Waltz, "Tres Jolie".....Waldteufel
Northeastern Victory Song..C.J.Ginder '21

WEDNESDAY

Cortege de Bacchus.....Delibes
Overture to "Oberon" .....Weber
Fantasia, "Manon Lescaut".....Puccini
Harvard Freshman Glee Club—Four Folk Songs
English—The Keeper.
Irish—Londonderry Air.
Russian—Fireflies.
Dutch—Prayer of Thanksgiving.
Rhapsody, "Espana".....Chabrier
Prelude to "Lohengrin" .....Wagner
Polovtsian Dances from "Prince Igor," Borodin
Songs by Harvard Freshman Glee Club
Jerusalem .....Parry
Integer Vitae .....Flemming
"Now let every tongue".....Bach
Fete Boheme .....Masseniet
Orientale .....Amani-Jacchia
Waltz, "Roses from the South"....Strauss

EASTERN STAR NIGHT

THURSDAY, MAY 13, 1926

(Entire House Taken)

All other Nights Open to the Public

MAINE NIGHT

(Open to the Public)

FRIDAY

March, "From Maine to California"..Sousa
Overture to "Raymond".....Thomas
Minuet in G, No. 2.....Beethoven-Jacchia
Fantasia from "La Boheme".....Puccini
Tenth Hungarian Rhapsody..Liszt-Jacchia
Serenade..... Schubert-Jacchia
(English Horn solo: Speyer)
Waltz, No. 15.....Brahms-Gericke
Finale from "Symphony for Organ and Orchestra".....Guilmant
(Homer Humphrey)
Dance of the Hours from "La Gioconda"..... Ponchielli
Marche Miniature....Tchaikovsky-Jacchia
Slavonic Dance No. 1.....Dvorak

SATURDAY

Entrance of the Guests into the Wartburg from "Tannhaeuser".....Wagner
Overture to "The Barber of Seville" Rossini
Humoresque, Op. 10, No. 2....Tchaikovsky

THIS CLIPPING FROM
NEW YORK TIMES
MAY 2 1926

BOSTON SYMPHONY.

The demolishment of the Infantry Hall at Providence threatened the continuance of the Boston Symphony Orchestra concerts. A group of Providence music lovers in a four days' campaign raised the money necessary to guarantee five performances at the Albee Theatre. Plans are being completed for the erection of a Masonic Temple with a large auditorium, but this building will not be ready for another year.

KOUSSEVITZKY RADIOS GREETING TO BOSTON

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, who sailed yesterday from New York, sent greetings to Boston in a radiogram received late last night by the Radio Corporation of America, to be delivered here. The message follows: "From SS. Aquitania to Philip Hale, Boston Herald. Am sending sincerest wishes to all Boston friends and music lovers." (Signed) Koussevitzky.

Herald MAY 6

FINAL CONCERT OF SYMPHONY SEASON

Globe — MAY 1

Conductor Koussevitzky Is Given an Ovation

The subscribers to the Friday afternoon series of Boston Symphony concerts are generally believed to constitute a cold, undemonstrative audience, chary of applause, incapable of appearing genuinely enthustiastic. Outsiders who believe this legend, which is not wholly without foundation, should have heard the shouts of "Bravo!" the pounding with canes and umbrellas, the slamming of seats, the tremendous hand-clapping, continued for many minutes at the close of the final concert of the season yesterday afternoon.

It is customary to bid the conductor and orchestra a cordial goodby, but one does not recall such an ovation as yesterday's at the conclusion of any season in the past 15 years. One doubts whether any previous conductor, with the possible exception of Nikisch, has been so warm a personal favorite with an overwhelming majority of the Boston Symphony subscribers as is Mr Koussevitzky. But elder listeners must decide this point.

To cap the climax, everyone in the hall stood for many minutes, not to put on coats and wraps, but in honor of conductor and players. Again and again Mr Koussevitzky bowed and smiled. Several times he brought the players to their feet. While seated they joined heartily in the applause for the conductor. There is no possible doubt of the extent of Mr Koussevitzky's popular success in Boston.

Three Repeats

Yesterday's program, by a curious and not wholly fortunate whim of Mr Koussevitzky's, contained three pieces already played at these concerts this season, Vivaldi's E-minor concerto, Debussy's arrangement of two of Satie's "Gymnopedies," and Brahms' C-minor symphony. Samazeuilh's "Night," announced in advance, had been dropped from the program. The other number, heard lately at the Tuesday concerts, was the suite from Stravinsky's "Petruchka." With so much music, new and old, unheard this season, why these repetitions?

Vivaldi's concerto, as the program book cautiously stated, has been "edited" by Mistovski, and lately published in England. Mr Koussevitzky was the first conductor to perform this arrangement last February. Yesterday in this music the strings played with a beauty and a balance of tone one would gladly enjoy oftener at these concerts. The present strings can play almost as beautifully as those in the Boston Symphony of pre-war days, when Mr Koussevitzky will let them. This concerto is smoothly ingratiating music, which one has completely forgotten within a brief time after hearing it.

Again the conductor broke the melodic line of Satie's pieces by interpreting the direction "lent" (slow) as meaning "largo languoroso," or as slowly as possible. Do all Russians instinctively feel slow music should move at the pace of a paralytic snail? Or is this particular trait peculiar to Mr Koussevitzky? It often offends Western ears far more than the same ears are likely to be offended by the reverse Slavic or, at any rate, Koussevitzkyian habit of taking most swift-moving music at as nearly as possible the speed of a ray of light.

Mr Koussevitzky's Stravinsky is unorthodox. A man who will not obey the printed directions of Beethoven and Wagner and Brahms about tempi and dynamics and phrasing can scarcely be expected to show due deference to the desires of a living and radical composer.

Koussevitzky's justification for going his own way with the music of Stravinsky and Brahms as he did yesterday, is that by so doing, he can make it vivid, make it thrilling. He can, and yesterday, as most days, he did.

Those who judge art by the voltage of the thrill they get, cannot but adore Koussevitzky. Those to whom music, ideally speaking, means not delirious excitement, but joy and peace, cannot but be annoyed at missing from such things as the magnificient finale of Brahms' C minor symphony joy and peace.

It is all a question of taste and this reviewer has so often questioned Mr Koussevitzky's taste that readers are no doubt weary of his plaints.

Quinby's Generosity

At any rate tonight's radio audience, at the last of the broadcasts made possible by W. S. Quimby's generosity, can, to use a popular and expressive phrase, expect to "get quite a kick out of" Stravinsky's music and out of much of the Brahms symphony, music far easier to enjoy than his Fourth Symphony, heard on the night of the initial broadcast. The Vivaldi and Satie should come through clearly.

One hopes that both the radio audience and the musical public, terms still not wholly synonymous, realize how fine and rare a thing Mr Quinby has done. The listeners in from lonely sick rooms and isolated farmhouses, will few of them venture to trouble orchestra or donor with their thanks. Mrs Higginson once said that at a time when it had become financially almost impossible to carry on the orchestra he was nerved to the effort of continuing it by the thought of the ray of sunshine the concerts brought into the otherwise gray lives of many of the listeners in the rush seats on Friday. But it takes generosity and understanding like his to feel and try to gratify the needs of humble ordinary people who are not even spectacularly poor.

One hopes that these broadcasts will be continued next year. They have been the real event of a far from uneven Boston Symphony season. P. R.

MAY 1st

Symphony

THE FINAL MATINEE: LARGE LEAVE-TAKING FOR MR. KOUSSEVITZKY

HAIL AND FAREWELL BEYOND ALL PRECEDENT

Good Will That Became a Veritable Demonstration—Just Share for the Orchestra—A Program of Repetitions, Satie's and Debussy's Grecian Dances Included—Stravinsky via "Petrushka"—Brahms of the First Symphony

THERE SHOULD BE some other way. Every spring the parting of the public with the conductor of the Symphony Concerts becomes more ardent and less articulate. These fervors began when Mr. Monteux took leave at the end of a term five years long, by no means unmarked in the annals of the orchestra. They waxed when Mr. Koussevitzky, in two concerts only four hours apart, went his way twelve months ago. They mounted yesterday when, after prologue at Cambridge, the annual rites were renewed more eagerly but not less impotently. Possibly, it is a defect of rites that there is only to multiply and prolong them.

In Symphony Hall Friday afternoon were 2600 persons, habitués of that concert-room, all more or less alert to testify their regard for the departing conductor. Obviously, when he stood bowing before them, there could be no snatching of necklaces from throats or rings from fingers to heap at his feet. Such things are not done nowadays; as likely as not, they were neve done in this New England. No more could one and all skirt the corner of St. Stephen's Street; dislodge Mr. Koussevitzky's chauffeur from his seat; fasten a rope to the motor; drag the conductor in triumph, even to Pond Street, which is in Jamaica Plain. Suburbia, watching the procession pass, would have drawn but one inference: that the car had not only broken down, but also been mobbed. Plausibly enough, it might have telephoned for the police. Possibly, such parades for the artistically illustrious went out with horses and carriages. Yet, if the primi donne enjoyed them from Jenny Lind to Adelina Patti, why should they not be meet for the primidonne conductors of a later day? Custom forbids—and custom can be an indecently arbitrary thing.

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Despite the considerable portion of new music, the composers most often represented were Beethoven and Brahms.

PROGRAMS FOR NEXT WEEK

Herald — MAY 9

Varied and Interesting Numbers for Second Week of "Pops"

With tonight's operatic program, the first Sunday concert of the season, the "Pops" at Symphony hall will enter upon their second week. Mr. Jacchia and the Symphony orchestra of 80 players, will be heard in the following programs, of which Monday will be Tufts night; Tuesday, Northeastern University night; Friday, Maine night; and Thursday, Eastern Sar night. All but the last named are open to the public and of general public interest.

SUNDAY, MAY 9—OPERATIC PROGRAM

Jeanne D'Arc, overture (1845); Il Trovatore, selection, (1853); La Forza Del Destino, overture, (1862); Aida, fantasia, (1871); Othello, The Tempest (1887). ..... Verdi
Eugen Onegin, fantasia.....Tchaikovsky
Siegfried, Forest Murmurs.....Wagner
Carmen, Intermezzo.....Granados
Samson and Delilah, Bacchanale Saint-Saens

TUFTS NIGHT—MONDAY
(Open to the Public)

Cortege from "The Queen of Sheba" Gounod
Overture to "The Merry Wives of Windsor" Nicolai
Fantasia, "Fedora" .....Giordano
Tufts Songs
Overture, "Euterpe".....Chadwick
(Conducted by the composer)
Symphonic Poem, "Finlandia".....Sibelius
Tufts Songs
"Ride of the Valkyries".....Wagner
Waltz, "Estudiantina" .....Waldteufel
Wedding March .....Mendelssohn

NORTHEASTERN UNIVERSITY NIGHT
(Open to the Public)
TUESDAY

Marche Militaire.....Saint-Suens
Overture to "Orpheus".....Offenbach
Fantasia, "Carmen" .....Bizet
College Songs
Roumanian Rhapsody .....Enesco

Orientale .....Cui-Jacchia
Whispering Flowers .....Blon
Finale from the Fourth Symphony, Tchaikovsky
Afro-American Folk Songs. Arr. by Jacchia
Waltz, "Tres Jolie".....Waldteufel
Northeastern Victory Song..C.J.Ginder '21

WEDNESDAY

Cortege de Bacchus.....Delibes
Overture to "Oberon" .....Weber
Fantasia, "Manon Lescaut".....Puccini
Harvard Freshman Glee Club—Four Folk Songs
English—The Keeper.
Irish—Londonderry Air.
Russian—Fireflies.
Dutch—Prayer of Thanksgiving.
Rhapsody, "Espana".....Chabrier
Prelude to "Lohengrin" .....Wagner
Polovtsian Dances from "Prince Igor," Borodin
Songs by Harvard Freshman Glee Club
Jerusalem .....Parry
Integer Vitae .....Flemming
"Now let every tongue".....Bach
Fete Boheme .....Massenet
Orientale .....Amani-Jacchia
Waltz, "Roses from the South"....Strauss

EASTERN STAR NIGHT
THURSDAY, MAY 13, 1926
(Entire House Taken)
All other Nights Open to the Public

MAINE NIGHT
(Open to the Public)
FRIDAY

March, "From Maine to California"..Sousa
Overture to "Raymond".....Thomas
Minuet in G, No. 2.....Beethoven-Jacchia
Fantasia from "La Boheme".....Puccini
Tenth Hungarian Rhapsody..Liszt-Jacchia
Serenade..... Schubert-Jacchia
(English Horn solo, Speyer)
Waltz, No. 15.....Brahms-Gericke
Finale from "Symphony for Organ and Orchestra".....Guilmant
(Homer Humphrey)
Dance of the Hours from "La Gioconda".....Ponchielli
Marche Miniature....Tchaikovsky-Jacchia
Slavonic Dance No. 1.....Dvorak

SATURDAY

Entrance of the Guests into the Wartburg from "Tannhaeuser".....Wagner
Overture to "The Barber of Seville" Rossini
Humoresque, Op. 10, No. 2....Tchaikovsky
Fantasia, "Samson and Delilah" Saint-Saens
Ancient Dances and Airs.....Respighi
a. Gagliarda b. Villanella.
c. Passo Mezzo e Mascherada.
(Solo violin, harp, organ and strings)
La Campanella.....Handel
Overture to "The Bartered Bride" Smetana
Irish Rhapsody.....Herbert
Minuet..... Boccherini
Hungarian Dance, No. 1.....Brahms

to guarantee ...
Albee Theatre. Plans are being completed for the erection of a Masonic Temple with a large auditorium, but this building will not be ready for another year.

KOUSSEVITZKY RADIOS GREETING TO BOSTON

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, who sailed yesterday from New York, sent greetings to Boston in a radiogram received late last night by the Radio Corporation of America, to be delivered here. The message follows: "From SS. Aquitania to Philip Hale, Boston Herald. Am sending sincerest wishes to all Boston friends and music lovers." (Signed) Koussevitzky. HERALD MAY 6

FINAL CONCERT OF SYMPHONY SEASON

Globe — MAY 1

Conductor Koussevitzky Is Given an Ovation

The subscribers to the Friday afternoon series of Boston Symphony concerts are generally believed to constitute a cold, undemonstrative audience, chary of applause, incapable of appearing genuinely enthustiastic. Outsiders who believe this legend, which is not wholly without foundation, should have heard the shouts of "Bravo!" the pounding with canes and umbrellas, the slamming of seats, the tremendous hand-clapping, continued for many minutes at the close of the final concert of the season yesterday afternoon.

It is customary to bid the conductor and orchestra a cordial goodby, but one does not recall such an ovation as yesterday's at the conclusion of any season in the past 15 years. One doubts whether any previous conductor, with the possible exception of Nikisch, has been so warm a personal favorite with an overwhelming majority of the Boston Symphony subscribers as is Mr Koussevitzky. But elder listeners must decide this point.

To cap the climax, everyone in the hall stood for many minutes, not to put on coats and wraps, but in honor of conductor and players. Again and again Mr Koussevitzky bowed and smiled. Several times he brought the players to their feet. While seated they joined heartily in the applause for the conductor. There is no possible doubt of the extent of Mr Koussevitzky's popular success in Boston.

Three Repeats

Yesterday's program, by a curious and not wholly fortunate whim of Mr Koussevitzky's, contained three pieces already played at these concerts this season, Vivaldi's E-minor concerto, Debussy's arrangement of two of Satie's "Gymnopedies," and Brahms' C-minor symphony. Samazeuilh's "Night," announced in advance, had been dropped from the program. The other number, heard lately at the Tuesday concerts, was the suite from Stravinsky's "Petruchka." With so much music, new and old, unheard this season, why these repetitions?

Vivaldi's concerto, as the program book cautiously stated, has been "edited" by Mistovski, and lately published in England. Mr Koussevitzky was the first conductor to perform this arrangement last February. Yesterday in this music the strings played with a beauty and a balance of tone one would gladly enjoy oftener at these concerts. The present strings can play almost as beautifully as those in the Boston Symphony of pre-war days, when Mr Koussevitzky will let them. This concerto is smoothly ingratiating music, which one has completely forgotten within a brief time after hearing it.

Again the conductor broke the melodic line of Satie's pieces by interpreting the direction "lent" (slow) as meaning "largo languoroso," or as slowly as possible. Do all Russians instinctively feel slow music should move at the pace of a paralytic snail? Or is this particular trait peculiar to Mr Koussevitzky? It often offends Western ears far more than the same ears are likely to be offended by the reverse Slavic or, at any rate, Koussevitzkyian habit of taking most swift-moving music at as nearly as possible the speed of a ray of light.

Mr Koussevitzky's Stravinsky is unorthodox. A man who will not obey the printed directions of Beethoven and Wagner and Brahms about tempi and dynamics and phrasing can scarcely be expected to show due deference to the desires of a living and radical composer.

Koussevitzky's justification for going his own way with the music of Stravinsky and Brahms as he did yesterday is that by so doing, he can make it vivid, make it thrilling. He can, and yesterday, as most days, he did.

Those who judge art by the voltage of the thrill they get, cannot but adore Koussevitzky. Those to whom music, ideally speaking, means not delirious excitement, but joy and peace, cannot but be annoyed at missing from such things as the magnificient finale of Brahms' C minor symphony joy and peace.

It is all a question of taste and this reviewer has so often questioned Mr Koussevitzky's taste that readers are no doubt weary of his plaints.

Quinby's Generosity

At any rate tonight's radio audience, at the last of the broadcasts made possible by W. S. Quimby's generosity, can, to use a popular and expressive phrase, expect to "get quite a kick out of" Stravinsky's music and out of much of the Brahms symphony, music far easier to enjoy than his Fourth Symphony, heard on the night of the initial broadcast. The Vivaldi and Satie should come through clearly.

One hopes that both the radio audience and the musical public, terms still not wholly synonymous, realize how fine and rare a thing Mr Quimby has done. The listeners in from lonely sick rooms and isolated farmhouses, will few of them venture to trouble orchestra or donor with their thanks. Mr Higginson once said that at a time when it had become financially almost impossible to carry on the orchestra he was nerved to the effort of continuing it by the thought of the ray of sunshine the concerts brought into the otherwise gray lives of many of the listeners in the rush seats on Friday. But it takes generosity and understanding like his to feel and try to gratify the needs of humble ordinary people who are not even spectacularly poor.

One hopes that these broadcasts will be continued next year. They have been the real event of a far from uneventful Boston Symphony season. P. R.

G TRANSCRIPT, SATURD

MAY 1st

Symphony

THE FINAL MATINEE: LARGE LEAVE-TAKING FOR MR. KOUSSEVITZKY

HAIL AND FAREWELL BEYOND ALL PRECEDENT

Good Will That Became a Veritable Demonstration—Just Share for the Orchestra—A Program of Repetitions, Satie's and Debussy's Grecian Dances Included—Stravinsky via "Petrushka"—Brahms of the First Symphony

THERE SHOULD BE some other way. Every spring the parting of the public with the conductor of the Symphony Concerts becomes more ardent and less articulate. These fervors began when Mr. Monteux took leave at the end of a term five years long, by no means unmarked in the annals of the orchestra. They waxed when Mr. Koussevitzky, in two concerts only four hours apart, went his way twelve months ago. They mounted yesterday when, after prologue at Cambridge, the annual rites were renewed more eagerly but not less impotently. Possibly, it is a defect of rites that there is only to multiply and prolong them.

In Symphony Hall Friday afternoon were 2600 persons, habitués of that concert-room, all more or less alert to testify their regard for the departing conductor. Obviously, when he stood bowing before them, there could be no snatching of necklaces from throats or rings from fingers to heap at his feet. Such things are not done nowadays; as likely as not, they were neve done in this New England. No more could one and all skirt the corner of St. Stephen's Street; dislodge Mr. Koussevitzky's chauffeur from his seat; fasten a rope to the motor; drag the conductor in triumph, even to Pond Street, which is in Jamaica Plain. Suburbia, watching the procession pass, would have drawn but one inference: that the car had not only broken down, but also been mobbed. Plausibly enough, it might have telephoned for the police. Possibly, such parades for the artistically illustrious went out with horses and carriages. Yet, if the primi donne enjoyed them from Jenny Lind to Adelina Patti, why should they not be meet for the primidonne conductors of a later day? Custom forbids—and custom can be an indecently arbitrary thing.

There you are! With the best will in the world between that departing conductor and that farewelling audience, yesterday afternoon there was nothing to do but applaud. Let the bystander hope piously that the dowagers, graciously assembled, never once shouted in their lives that their daughters reserve such ebullitions for something at least as important as a hockey-game. Friday, however, they no more than rustled and ruffled in their comely throats, though there were reports that a few lads in the upper balcony actually "yelled." Middle-Westerners doubtless, that know no better; sent to Boston for an education, curiously pursuing it at Symphony Hall rather than at the movies. . . . The elect ladies did clap their hands; clapped them very loud and very long—so long indeed that some of us bred to the reporting of conventions as well as of concerts, instinctively reached for watches.

Within recollection, no Symphony Concert has heard such sustained plaudits as greeted Mr. Koussevitzky when he came first to his place. They were instant and warm; they snapped from every corner and quarter of the hall. Plainly and warrantably they moved the conductor. They were renewed at the end of Vivaldi's Concerto for Strings (which began the actual music) and promptly directed by Mr. Koussevitzky to the standing choir. At the intermission, upon the dancing heels of the Suite from "Petrushka," the whole orchestra rose to the clapping, whereupon it swelled and beat and swelled again. The practised recorders believed it at acme; since the audience of Friday afternoon is quick to disperse at the rounding of the final cadence. Not so at this matinée of farewell. In a delicious blur of excitement over Brahms in C minor and the departing conductor, the audience lingered and would not have done. Mr. Koussevitzky bent his head and lifted both grateful and deprecating arms. More than once—in the flesh of Mr. Burgin, concert-master—he shook the collective hand of the standing orchestra. So it went, until at last everyone forgot to clap, so intent was everyone upon talk about "the demonstration." As the venerable editor of the program-book likes to say, it was "memorable." Mr. Koussevitzky, choosing music, is sensitive to sincerities. By that token he cannot doubt the regard, the good wishes, the recollection and anticipation, in which the matinée half of his Bostonian public holds him.

GRACE H. BULLOCK ENGAGED

Daughter of Mr. and Mrs. Charles J. Bullock of Cambridge to Be Married to Gordon Preston Marshall of Newton ville

ninety-four pieces by the very symphony with which it had begun. As for the routinières, they might easily be content with Satie's "Gymnopédies," first time at these concerts, as though it were the thirtieth of January instead of the thirtieth of April; while even they might agree that the Suite from "Petrushka" is that hybrid thing, a modern classic. To each hearer his own particular objection. There are those who count this Concerto of Vivaldi, in the edition of the mysterious Mistovski and Oxford University, the least interesting of Mr. Koussevitzky's current ancients.

Moreover, lest the purists be also "in his hair," the reviewer hies to his bounden duty of reviewing. This time, however, he no more proposes to exercise it in extenso than Mr. Koussevitzky chose to array a usual program. For him, as well as for the conductor, it was the final matinée. Through the spring mists, he also could descry the summer holidays looking both large and sweet. Therefore be it said briefly that Signor Vivaldi has written a fortieth or a fiftieth Concerto—these eighteenth-century maestri di capella composed like rabbits; that it "lies well" for string choir; that the first division marches and upswells into a climax of vigorous, keen-rhythmed counterpoint; that the finale contains a light, pleasing, sensuous tune; that the middle movement misses Vivaldi's usual depth and warmth of unfolding song. As for Satie's Spartan dances, they are not in the least Grecian, as antiquarians of music might conceive them; while not at all do they seek what the learned name historical perspective. They are, in fact, tone-poems in miniature—a frieze in marble of dancing youths, upon a sudden recalled, in long defile, to life and motion. They move in a sound that is like stillness; the colors are pale; the rhythm barely quickens the air. The melancholy of remoteness and remembrance suffuses the music, which seems quite as much Debussy as Satie. And the phrases of the flute above its bed of strings—in the second dance—turn the heart to water. It is as though the flute-player also remembered, and is sad.

Nor at a final matinée need the Suite from "Petrushka" or the First Symphony of Brahms feed discourse. Since Mr. Toscanini, Mr. Koussevitzky, and every other conductor follows his own bent in choice from the ballet, why not cast out altogether Petrushka himself? Invisible, without narrative or action to character him, the piteous puppet undergoes, in the concert-hall, one more humiliation. Under his name, the orchestra emits strange, broken, clawing, discordant sounds; while a few recall the irony, the wit, the pathos, those scraps and ejaculations engender in the theater. Besides, the dances suffice. They bound, they whirl, they snap, they shiver with rhythm. They flare with color. Though humor and wit bedeck them, they exhale wildness and riot. Possessed of a new sense, the ear smells in them an earthy humanity—that earth to which at his richest (as in "Le Sacre" and "Les Noces") Stravinsky is always getting close.

And Johannes in C minor—enough that he is music for its own sake, in itself contained and disclosed, more than sufficient unto thought engrossed and feeling stirred by no other than musical sensation. It can be done; it has been done; twice, thrice and four times in a season Brahms renews the miracle. Yesterday, too, the serving conductor was more than acolyte. From a Brahms loosed to power and dominion over the minds and hearts of men, sound at Mr. Koussevitzky's will the embattled measures of the first movement; the Andante that out of contemplation drains beauty. Then call the horns of the finale and to the stars the ascent begins. Trumpets and trombones peal their chorale—at Mr. Koussevitzky's hands like voices of the Apocalypse. Straightway the heavens stand opened. H. T. P.

All these needs the Temple will meet with its great auditorium—all these needs and more. Masons have already pledged a million dollars and the remainder is sought upon a foundation of civic pride. An exceptionally beautiful building is planned, and a commendable spirit of disinterest actuates the promoters of the idea in their arrangements for its future conduct. No profit from the operation of the Temple will accrue to the Masonic order—the entire net income will be devoted to charity. Hence the handsome edifice will be virtually a civic possession, entrusted to the stewardship of the organization which is erecting it.

The appeal commends itself to all thoughtful persons who keep at heart the common welfare. The public answer should be instant and generous. Every gift will be an investment in a better Providence.

POPS CONCERT ON THE AIR TONIGHT FROM WEEI

This evening will usher in for the radio listeners of New England a continuation of the concerts from Symphony Hall, when stations WEEI and WEAN broadcast the "Pops". The series of "Pops" concerts will be broadcast every Saturday night up to and including July 3.

These concerts are of the light, informal type, in keeping with the season. They are played by 80 Boston Symphony Orchestra players under the direction of Agide Jacchia, prominent conductor and composer. The series is given through the courtesy of W. S. Quinby.

Globe MAY 8

Herald MAY 7

Koussevitsky Greeting America and Departing

Above Is Shown Famous Conductor Arriving on the Aquitania Last September to Direct the Boston Symphony Orchestra. Below, Sailing for Europe on the Same Liner After a Successful Season Here.

Street, R. I.

46TH SEASON OPENS OC..

New Boston Orchestra Conductor Achieves Great Success During His Second Year.—Plan His Next Appearance Here

Serge Koussevitzky, conductor of the Boston Symphony Orchestra for the past two seasons, is on his way to Europe, where he will spend the summer. He will return to this country to open the 46th season of the Boston Symphony Orchestra at Symphony Hall, Boston, Oct. 8.

His second season as conductor of the Boston Symphony Orchestra was eminently successful and the closing concerts of the series in various cities were like a triumphal tour for Koussevitsky and his men. At the last Saturday night concert of the season in Boston, May 1, the audience cheered conductor and orchestra to the echo.

When the orchestra played for the last time at Infantry Hall here in March seats for the concert were sold out on the first day of the ticket sale. Funds have been subscribed to secure the Albee Theatre for five nights next season so that the orchestra may play there and so that the city will not be deprived of its infrequent opportunities to hear the famous musicians.

Final steps in the negotiations to obtain the use of the theatre had not been completed late last week, but supporters of the plan were then confident that the details could be satisfactorily arranged.

Mr. Koussevitsky in Paris will conduct his annual series of "Concerts Koussevitsky" from May 22 to June 12, introducing to Europe such American scores as Copland's "Music for the Theatre and Bloch's "Concerto Gresso."

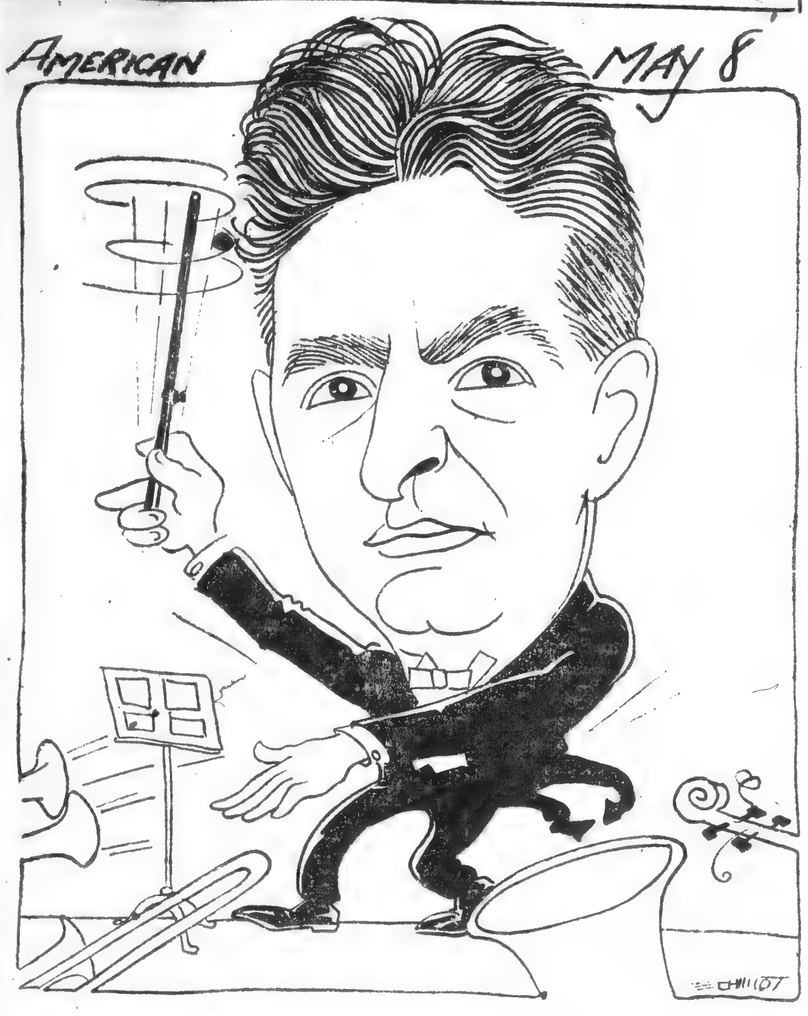
He will rest for the remainder of the summer.

Koussevitsky brought forth a number of new and significant works during the season past, by Prokofieff, Respighi, Hindemith, Ibert, Tansman, Roussel, Tailleferre and the American composers Copland, Bloch, Spelman, Gilbert and Loeffler.

Despite the considerable portion of new music, the composers most often represented were Beethoven and Brahms.

HIS SWISHING BATON PUTS PEP IN 'POPS'

AMERICAN MAY 8



AGIDE JACCHIA pours out the sweet sounds at the "Pops" these nights while the waitresses pour out the sweet sodas and everyone drinks it in and seems satisfied.

"POP" CONCERTS BEGIN 41ST SEASON IN SYMPHONY HALL

CLOSE — MAY 4

Enthusiastic Applause For Conductor Jacchia and His Melodious Program

The "Pops" popped and fizzed and sparkled brilliantly last evening in Symphony Hall in a glorious opening of their 41st season. Again came Agide Jacchia, with his grayed hair and spirited baton, and the wonderfully fine aggregation of Symphony players. Again the crowded tables, the near-beer and the pretzels, the faint columns of smoke from a thousand cigarettes, with over all the crashing cymbals, the blare of brasses and the sweep of the violins.

Promptly at 8:15 Mr Jacchia steps out vigorously to a round of applause. He is a most business-like person; steps out as if he were in the midst of a five-mile walk. He bows a bit awkwardly as he looks over the great hall, which by this time is pretty nearly jammed. The balconies are filled. On the floor the late-comers are still drifting into their table seats. Cigarettes are alight, and everyone is ready and expectant.

Mr Jacchia forthwith launches in Berlioz' slashing "Hungarian March," and the "pop"ular concerts are on for another season. The end brings a storm of handclapping. Mr Jacchia bows and smiles, and smiles and bows. It's a bit too early in the evening for an extra. So finally, with the applause still ringing out, Mr Jacchia sits himself solidly down, with grim determination to smile and bow no more.

The audience for this opening night is a typical one. There is very little formal dress—here and there a party at one of the tables, but they are exceptions. Dress, in the painful sense of the word, is rather conspicuous for its absence. And of the women, but few are smoking.

Mr Jacchia goes through on close schedule. He gives us Thomas' "Mignon" overture for a second piece; with its vigorous finale that sets the leader's hair all awry. Then the first extra, which is "The Lark" (Olinka-Jacchia). There is a sprightly and interesting bird song at the end, which brings applause.

Moszkovski's tricky little Scherzina (Opus 18, No. 2) is followed by Emil Sauer's "The Music Clock" as an extra, a highly ingenious thing, entirely for the wood and resembling what we imagine would result from a cross-breed of a calliope and a music box.

Closing the first part of the program is the fantasia from Alfano's "Resurrection." Fast and furious it wends its tremulous way under Mr Jacchia's emphatic baton, drawing upon everything available from the great organ to the xylophone and chimes. One expects to have someone hammer out a tune upon the flowerpots that range across the platform. But no. Comes an uproarious smashing finale that sets the audience clapping even before the last notes are sounded.

It is an interesting and varied program, especially with the extras. And Mr Jacchia himself is generously represented in it. Brahms Rhapsody in E-flat, Scott's negro dance, the Cordoba of Albeniz, all in the second section, are from Mr Jacchia's orchestrations, as was the Moszkovski Scherzina, and Godard's "Pan," Op. 50, No. 2, which comes later. In spite of the blasts and blares of the usual "Pop" program, it is plain to see how Mr Jacchia leans to the more delicate thing himself.

But this is a "Pop" audience. It is the popular things, mainly thrown in as extras, which set the feet going and bring the loudest applause. The Brahms "Waltz No. 15," for example; and then the Weber-Berlioz "Invitation to the Dance." Ah, there's the stuff they like—it mixes well with ginger pop and lends a kick even to fruit cocktails. The applause is eloquent.

Mr Jacobia attacks Tchaikovsky's "Marche Slave" with a savage warmth. This bit of Russia sets the tables vibrating, as the brass lets go its sonorous opening refrain of the old Russian national hymn.

The third and final section opens with a bacchanale from Wagner's "Tannhauser." It is a magnificent rendering of a beautiful thing; intelligent, studied, forceful but blusterless. Jacchia knows his Wagner. And then, deftly enough, he throws in an extra, a spirited bit of modern light opera (from Bayreuth to New York), the stirring March of the Toys from Victor Herbert's "Babes in Toyland."

Now comes the "Pan," and lastly Rimsky-Korsakov's fandango from "Capriccio Espagnol." Mr Jacchia, with hair now disheveled, his collar a bit wilted, his face wet with perspiration, bows and smiles for the dozenth time. He has a right to smile, too, for it was a fine evening for everyone.

Tonight is "Simmons College Night," with college songs to lend flavor to the program. Wednesday will bring a Jewish program and Thursday will be University Club Night. Friday and Saturday programs have no special designation, but next Sunday will be Verdi Memorial Night, with five of the

UNIVERSITY CLUB NIGHT AT POPS

TRAV MAY 6

At the "Pop" concert in Symphony Hall tonight, at which the University Club will be represented, Agide Jacchia will be heard in the following program:

Prelude to "Carmen".....Bizet
Overture to "The Ruins of Athens"
Beethoven
Fantasia from "Pagliacci"....Leoncavallo
College songs.
Finale, Scheherazade....Rimsky-Korsakov
Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.
Spanish dance.....Granados-Seiniger
"Children at Play"
Van Westerhout-Jacchia
Overture to "Tannhauser".....Wagner
College songs
Waltz, "On the Beautiful Blue Danube"
Strauss
Furiana from "La Gioconda"....Ponchielli

TONIGHT AT THE POPS

At the "Pop" concert in Symphony Hall tonight, at which the University Club will be represented, Agide Jacchia will be heard in the following program:

Prelude to "Carmen".....Bizet
Overture to "The Ruins of Athens"
Beethoven
Fantasia from "Pagliacci"....Leoncavallo
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Van Westerhout-Jacchia
Overture to "Tannhauser".....Wagner
College songs
Waltz, "On the Beautiful Blue Danube"
Strauss
Furiana from "La Gioconda"....Ponchielli

First Sunday 'Pop' Concert; Season Now Under Way

The "Pop" concerts will open their second week tomorrow night in Symphony Hall with the first Sunday concert of the season and an operatic program featuring the music of Verdi. Agide Jacchia and the "Pops" orchestra of eighty Symphony players will provide manifold musical delights each night in the week, all of which are open to the public, with the single exception of Thursday, for which the "Pops" has been taken over by the Eastern Star organization. The program tonight is:

Polonaise Militaire.....Chopin
Overture to "William Tell".....Rossini
Spring Song.....Mendelssohn
Fantasia from "Madam Butterfly"..Puccini
Suite from "Carnival"...Schumann-Jacchia
a. Preamble b. Pierrot. c. Chopin.
d. Reconnaisance. e. Sphinxes.
Trombone Quartet.
Scherzo, "The Flight of the Bumble-Bee".....Rimsky-Korsakov
Tenth Hungarian Rhapsody.....Liszt
Prelude to the "Mastersingers of Nuremberg".....Wagner
The Music Box.....Liadov
Waltz, "1001 Nights".....Strauss

POPS RESURGENT

Collations, Colloquies, and Familiar Tunes Inaugurate Another Season of the Summer Concerts—Alfano's "Resurrection" Supplies a Novelty — Encores as Ever

TRANS — MAY 4

LIKE the quality of the punch that bears the name, there is an amiable temper and gentle gusto to the Pop concerts that usher them in each year at their appointed time with more than a sounding of clarions and shrilling of fifes. Pops are an institution, respected, loved even; but not, like the elms at Keeb, "blatantly immemorial." No one would ever call them that. The shadow of fame and report that surrounds them is cast by simple tradition in which the hideous effrontery of modern advertising has but a small share. They need no bush. Friends of the Pop concerts are most likely (in the majority) old friends who have tried them over many seasons of string and brass and pretzel and found them excellent. The world revolves, a winter is tolled off, and the Pops are with us as unerringly as the first robin. Pops longae, vita brevis.

Over a green and yellow fringe of ferns and Scotch broome, Mr. Jacchia began last evening in Symphony Hall the current and forty-first session of the Pops. Unlike most premières, the opening Pop is no different from any that follow. The program resembles the average program, the attention paid it is alternately rapt and distraught, the clink and crunch of glasses and confections is neither louder nor softer than it is apt to be later on in the spring. Perhaps the crowd, only, is larger. It filled the hall last night, saluted the conductor with an affectionate racket, and demanded with loud insistence at least four or five encores. Mr. Jacchia's choice of music ran to the dramatic and resounding; two marches (Berlioz and Chaikovsky); Thomas's "Overture to Mignon"; Brahms's "Rhapsody in E flat"; "Tannhäuser"; a fantasia of some of the best music in Alfano's opera, "Resurrection," etc., for a total of the usual eleven numbers. "Resurrection" is a delightful addition to the Pops reportory. Mr. Jacchia can pull it out of the lazaret so often as he pleases and still, I venture, audiences will not tire of it. It is good, full music, more than once reminiscent of Moussorgsky, preserving its interludes of Easter bells and chants (for organ). Another item, tested by pie and lemonade, is Chaikovsky's "Marche Slave." Few favorites at Pops get such a hand as this.

Few, save the traditional encores. Mr. Jacchia has collected a shelf of them over many years; among them many of the most appropriate scores with which he trafficks. Those of last night included such as Sauer's "The Musical Clock," Victor Herbert's immortal "March of the Toys." Glinka's "The Lark," and others. The very popularity of this little group of intermezzos is frequently a barrier to honest appreciation of a regular offering. The idea appears to be to clap with large intent, not because you liked the Brahms, but because you know you will probably like the encore. "En Sourdine" (Tellam), Liadov's "The Music Box," or Rimsky-Korsakov's little scherzo, "The Flight of the Bumble Bee," lead one inpetuously on. It becomes a game of chance in which it is hard to be a loser, and where every throw (so to speak) is in imminent peril of being the right one. Mr. Jacchia on first night reserved some of his better fare, but there is solace that under the normal laws of frequency on which the Pops are grounded, they yet will out.

D. McC.

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Evening of Simmons College

March, "Pomp and Circumstance" Elgar
Overture to the Hindu Play,
"Sakuntala".....Goldmark
Fantasia from the Opera "L'Oracolo"
Leoni
College Songs
Suite from the Ballet, "Sleeping Beauty".....Chaikovsky
Meditation from "Thais".....Massenet
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Ride of the Valkyrs.....Wagner
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By the Waters of Minnetonka
Lieurance-Jacchia
Charge of the Hussars.....Spindler

Conductor: A. Jacchia

TRAVELER MAY 4

"POPS" BEGIN AT SYMPHONY

Agide Jacchia Conducts First of Forty-First Season

Bigger and better than ever, the Symphony Hall pop concerts inaugurated its 41st season last evening, with Agide Jacchia resuming his post of conductor. The orchestra, 80 men strong, appeared to include almost the full roster of the Boston Symphony orchestra, with but a few notable exceptions.

The delightful informality of the Pops, the privilege of listening to the music while sitting comfortably at tables sipping "Pop Punch," eating pretzels with the beer that was named by a poor judge of distance, or enjoying a smoke—these are as strong attractions as the popular programs that are presented during the nine weeks of the Pops season.

The programs Mr. Jacchia has announced for the first week are more varied and interesting than ever before. There are many novelties and pieces from the symphonic repertoire to please the most discriminating concert-goer, as well as the good old favorites that are always clamored for. Music that might be casually dismissed as hackneyed takes on new interest at the Pops, for it is most apt to be recognized by the infrequent concert-goer, while the symphony subscriber is even less likely to have heard it recently.

The opening program of the season swung off with Berlioz's stirring Hungarian March. Then there was the familiar overture to "Mignon," Mr. Jacchia's transcription of a Moszkovski Scherzino, and a Fantasia on airs from Alfano's opera, "Resurrection,"

MAY 4 EVENING AMERICAN —

'POPS' CONCERT SEASON OPENS WITH THRONG

Music and Refreshments at Symphony Hall Are of Excellent Quality

by MOSES SMITH

"Pops" came back to Symphony Hall and brought with it final evidence that Spring is not an illusion. The weather man may often be tricky in dear old New England, but "Pops" never lies. The very first night brings out a throng, mostly young, many girls, mostly pretty. See these fair one dressed in their gaily-colored clothes, talking, laughing, eating, drinking, occasionally smoking, and even, occasionally, listening to the music, their escorts a little more subdued, but happy and proud enough—see these things, and you realize quite keenly that the month of Maying is here.

There are others, older ones, who listen to the music more intently perhaps, but enjoy the bustle about them. After all, they get at "Pops" something that no other institution in America has offered so long, a concert that may be taken in the spirit of entertainment, without too much worry and seriousness.

The music is good, for it is played by eighty members of an orchestra that ranks as one of the world's best; it is conducted by Agide Jacchia, an able musician. He has a knack of arranging programs so that it may include music of varied appeal, so that each listener may say he got his "money's worth."

Of course, the refreshments are good, for it is now an old story that the food and drinks at "Pops" meet a high standard. And they are reasonably priced, which is an important consideration for most of us. The drinks—alas, or happily, according to your point of view—don't have quite the same ingredients as of old.

Mr. Jacchia was enthusiastically greeted when he made his appearance, and there was much applause throughout the evening from the opening "Rakoczy" March of Berlioz to the final Fandango from Rimsky-Korsakov's "Spanish Caprice." The Fantasia from hte recent opera by Alfano, "Resurrection," was well received.

Special nights begin early. Tonight will be "Simmons College

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
MAY 1 1920

A concert by the Boston Symphony Orchestra will be broadcast direct from the Symphony Hall tonight through station WEEI, Boston, at 8:10 o'clock, D. S. T. Serge Koussevitsky will direct the concert.

SYMPHONY IN FINAL MATINEE

Post — MAY 1

Audience Emphatic In Approval of Mr. Koussevitzky

BY WARREN STOREY SMITH

Since there is no existing instrument for recording the intensity of public demonstrations, such matters may not always be gauged with accuracy. Yet it seemed, yesterday afternoon, at the final matinee of the Symphony season, that the applause, cheers and other manifestations of approval heaped upon Mr. Koussevitsky, at the conclusion of the concert, exceeded in fervor any previous show of enthusiasm toward him on the part of the Friday subscribers.

TRIBUTE OF WARM REGARD

It would appear, then, that Mr. Koussevitzky is held in increasing regard. He has "worn well." Yesterday in presenting what might impolitely be termed a warmed-over programme, listing only one piece not already heard at this season's regular subscription concerts, he risked disfavor. Yet, as a matter of fact, he was tendered a warmth of acclamation that again belied the traditional apathy of the Friday audiences, and that might well have led an uninformed observer to the conclusion that Mr. Koussevitzky was taking his leave for all time, not merely until next October.

With the E-minor Concerto of Vivaldi, as edited by A. Mistovski, for stately beginning, and the First Symphony of Brahms for stirring and exalting ending, yesterday's concert also offered the two Gymnopedies of Satie in Debussy's orchestration, and the Suite from Stravinsky's "Petrushka," played last season and already heard this year at the final concert of the Tuesday "historical" series.

Stravinsky's Suite Liked

While it is not the most impressive example of its school, the Concerto of Vivaldi is agreeable music, dignified, melodious, touched with grave beauty in the Largo, and it made excellent vehicle for display of the suppleness, the warm and living tone of the string section.

The pieces of Satie which replaced at the last moment the announced tone-poem of Samazeuilh did not precisely cry for such prompt repetition. But the exhilarating Suite of Stravinsky, by now become one of the orchestra's most brilliant achievements, more than deserved its place upon the programme and, as it proved, as much might be said for the Symphony of Brahms.

Not that we of Boston are exactly in need of more intimate acquaintance with Brahms' first symphonic effort. For long the piece has been tolerably well known here, and that of this evening will be its sixth performance in Symphony Hall this season. But since it was played at the opening

pair of concerts last October it served yesterday strikingly to indicate the strides that an already exceptional orchestra has made in the past 10 months.

Aside from Mr. Koussevitzky's engrossing if occasionally unorthodox interpretation, yesterday's performance of the Symphony was remarkable for its tonal beauty, richness and solidity, its plasticity, its flow of line, ever-bending, never-breaking. Yet deeper than these technical impressions went Mr. Koussevitzky's convey-

ance of the nobility, the strength, the emotional warmth of the music. Not in recollection has the superb exordium so seized upon ear and imagination, the Andante yielded such eloquence of song, the introduction to the last movement such a wealth of fantasy or the final climax scaled such heights.

Do you still hold Brahms to be an unemotional, austere, cerebral composer? Then hear his music from Mr. Koussevitzky and be straightway undeceived.

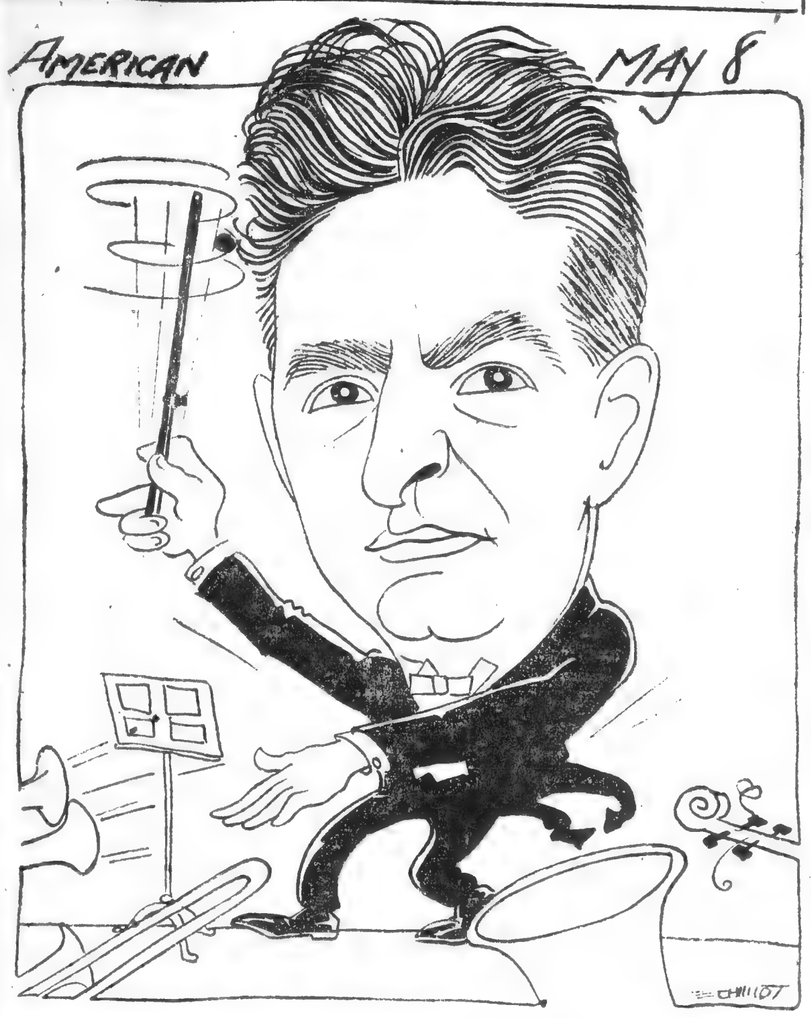
TRANSCRIPT MAY 13

At the Pops Tonight

The Order of the Eastern Star has Reserved the Whole of Symphony Hall, and the Concert is Not Open to the Public

HIS SWISHING BATON PUTS PEP IN 'POPS'

AMERICAN MAY 8



AGIDE JACCHIA pours out the sweet sounds at the "Pops" these nights while the waitresses pour out the sweet sodas and everyone drinks it in and seems satisfied.

"POP" CONCERTS BEGIN 41ST SEASON IN SYMPHONY HALL

CLOSE MAY 4

Enthusiastic Applause For Conductor Jacchia and His Melodious Program

The "Pops" popped and fizzed and sparkled brilliantly last evening in Symphony Hall in a glorious opening of their 41st season. Again came Agide Jacchia, with his grayed hair and spirited baton, and the wonderfully fine aggregation of Symphony players. Again the crowded tables, the near-beer and the pretzels, the faint columns of smoke from a thousand cigarettes, with over all the crashing cymbals, the blare of brasses and the sweep of the violins.

Promptly at 8:15 Mr Jacchia steps out vigorously to a round of applause. He is a most business-like person; steps out as if he were in the midst of a five-mile walk. He bows a bit awkwardly as he looks over the great hall, which by this time is pretty nearly jammed. The balconies are filled. On the floor the late-comers are still drifting into their table seats. Cigarettes are alight, and everyone is ready and expectant.

Mr Jacchia forthwith launches in Berlioz' slashing "Hungarian March," and the "pop"ular concerts are on for another season. The end brings a storm of handclapping. Mr Jacchia bows and smiles, and smiles and bows. It's a bit too early in the evening for an extra. So finally, with the applause still ringing out, Mr Jacchia sits himself solidly down, with grim determination to smile and bow no more.

The audience for this opening night is a typical one. There is very little formal dress—here and there a party at one of the tables, but they are exceptions. Dress, in the painful sense of the word, is rather conspicuous for its absence. And of the women, but few are smoking.

Mr Jacchia goes through on close schedule. He gives us Thomas' "Mignon" overture for a second piece; with its vigorous finale that sets the leader's hair all awry. Then the first extra, which is "The Lark" (Olinka-Jacchia). There is a sprightly and interesting bird song at the end, which brings applause.

Moszkovski's tricky little Scherzina (Opus 18, No. 2) is followed by Emil Sauer's "The Music Clock" as an extra, a highly ingenious thing, entirely for the wood and resembling what we imagine would result from a cross-breed of a calliope and a music box.

Closing the first part of the program is the fantasia from Alfano's "Resurrection." Fast and furious it wends its tremulous way under Mr Jacchia's emphatic baton, drawing upon everything available from the great organ to the xylophone and chimes. One expects to have someone hammer out a tune upon the flowerpots that range across the platform. But no. Comes an uproarious smashing finale that sets the audience clapping even before the last notes are sounded.

It is an interesting and varied program, especially with the extras. And Mr Jacchia himself is generously represented in it. Brahms Rhapsody in E-flat, Scott's negro dance, the Cordoba of Albeniz, all in the second section, are from Mr Jacchia's orchestrations, as was the Moszkovski Scherzina, and Godard's "Pan," Op. 50, No. 2, which comes later. In spite of the blasts and blares of the usual "Pop" program, it is plain to see how Mr Jacchia leans to the more delicate thing himself.

But this is a "Pop" audience. It is the popular things, mainly thrown in as extras, which set the feet going and bring the loudest applause. The Brahms "Waltz No. 15," for example; and then the Weber-Belioz "Invitation to the Dance." Ah, there's the stuff they like—it mixes well with ginger pop and lends a kick even to fruit cocktails. The applause is eloquent.

Mr Jacobia attacks Tchaikovsky's "Marche Slave" with a savage warmth. This bit of Russia sets the tables vibrating, as the brass lets go its sonorous opening refrain of the old Russian national hymn.

The third and final section opens with a bacchanale from Wagner's "Tannhauser." It is a magnificent rendering of a beautiful thing; intelligent, studied, forceful but blusterless. Jacchia knows his Wagner. And then, deftly enough, he throws in an extra, a spirited bit of modern light opera (from Bayreuth to New York), the stirring March of the Toys from Victor Herbert's "Babes in Toyland."

Now comes the "Pan," and lastly Rimsky-Korsakov's fandango from "Capriccio Espagnol." Mr Jacchia, with hair now disheveled, his collar a bit wilted, his face wet with perspiration, bows and smiles for the dozenth time. He has a right to smile, too, for it was a fine evening for everyone.

Tonight is "Simmons College Night," with college songs to lend flavor to the program. Wednesday will bring a Jewish program and Thursday will be University Club Night. Friday and Saturday programs have no special designation, but next Sunday will be Verdi Memorial Night, with five of the

UNIVERSITY CLUB NIGHT AT POPS

TRAV MAY 6

At the "Pop" concert in Symphony Hall tonight, at which the University Club will be represented, Agide Jacchia will be heard in the following program:

Prelude to "Carmen".....Bizet
Overture to "The Ruins of Athens"
Beethoven
Fantasia from "Pagliacci"....Leoncavallo
College songs.
Finale, Scheherazade....Rimsky-Korsakov
Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.
Spanish dance.....Granados-Seiniger
"Children at Play"
Van Westerhout-Jacchia
Overture to "Tannhauser".....Wagner
College songs
Waltz, "On the Beautiful Blue Danube"
Strauss
Furiana from "La Gioconda"....Ponchielli

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First Sunday 'Pop' Concert; Season Now Under Way

The "Pop" concerts will open their second week tomorrow night in Symphony Hall with the first Sunday concert of the season and an operatic program featuring the music of Verdi. Agide Jacchia and the "Pops" orchestra of eighty Symphony players will provide manifold musical delights each night in the week, all of which are open to the public, with the single exception of Thursday, for which the "Pops" has been taken over by the Eastern Star organization. The program tonight is:

Polonaise Militaire.....Chopin
Overture to "William Tell".....Rossini
Spring Song.....Mendelssohn
Fantasia from "Madam Butterfly"..Puccini
Suite from "Carnival"...Schumann-Jacchia
a. Preamble b. Pierrot. c. Chopin.
d. Reconnaisance. e. Sphinxes.
Trombone Quartet.
Scherzo, "The Flight of the Bumble-Bee".....Rimsky-Korsakov
Tenth Hungarian Rhapsody.....Liszt
Prelude to the "Mastersingers of Nuremberg".....Wagner
The Music Box.....Liadov
Waltz, "1001 Nights".....Strauss

POPS RESURGENT

Collations, Colloquies, and Familiar Tunes Inaugurate Another Season of the Summer Concerts—Alfano's "Resurrection" Supplies a Novelty — Encores as Ever

TRANS—MAY 4

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Special nights begin early. Tonight will be "Simmons College Night," and tomorrow Jewish Night, when music of Jewish composers will fill the program.

[illegible] station WBZ, Boston, at 8:10 o'clock, D. S. T. Serge Koussevitsky will direct the concert.

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POPS' OPENING PLEASES CROWD

41st Season Inaugurated Under Direction of Agide Jacchia

FINE PROGRAM HAS WEALTH OF VARIETY

SYMPHONY HALL—"Pops."

This was the program for last night's concert, the first of the "Pops":

Hungarian March.....Berloiz
Overture to "Mignon".....Thomas
Scherzino, Op. 18, No. 2.....
Moszkovski-Jacchia
Fantasia from "Resurrection".....Alfano
Rhapsody in E-flat.....Brahms-Jacchia
Negro Dance.....Scott-Jacchia
Cordoba.....Albeniz-Jacchia
Marche Slave.....Tchaikovsky
Bacchanale from "Tannhauser".....Wagner
Pan, Op. 50, No. 2.....Godard-Jacchia
Fandango from "Capriccio Espagnol"
Godard-Jacchia, Rimsky-Korsakov

A vast audience greeted Mr. Jacchia, with a heartiness which told of admiration and friendly feeling, too. He richly deserved it, for he is a master-hand at planning programs which perfectly suit the occasion; and, as everybody knows, he is a conductor of both grace and authority.

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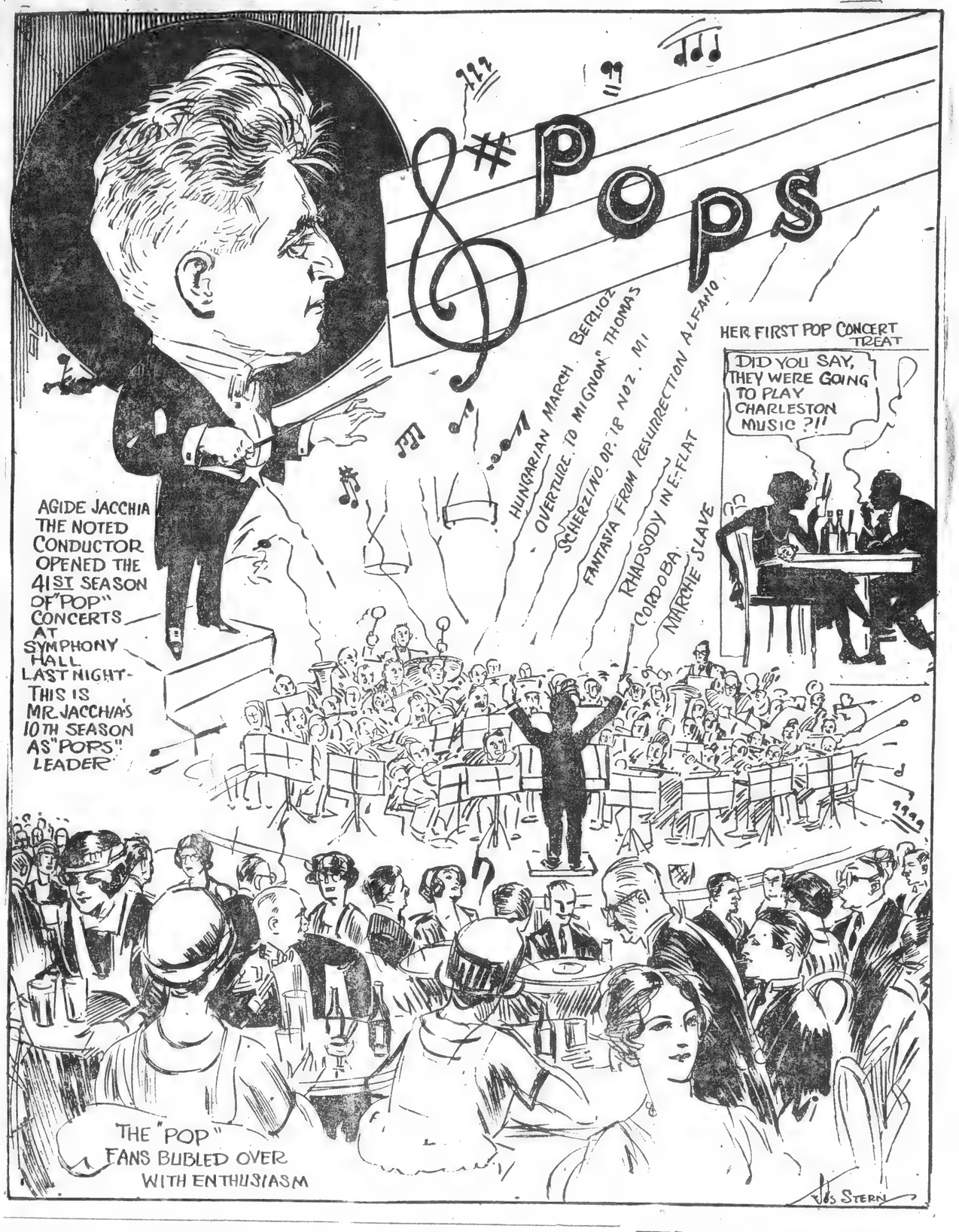
R. R. G.

IN LIMELIGHT AS 41ST SEASON OF "POPS" START



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Thoroughly Enjoys Itself, but Remains Attentive

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At first those at the tables appeared a bit bashful about ordering the soft drinks and the sandwiches, which are an integral part of the series, but after a number or two the ice was broken and the gray-capped and scarlet-ribboned waitresses literally did a rushing business. One woman who had remarked, when she first entered, that cigarettes and tables in Symphony hall seemed like sacrilege, later observed, that "this is the way music really should be heard."

There is an easy informality about the "Pops" which to those who "know nothing about music except that they know what they like," is very comforting. One of this sort can honestly enjoy the program without having to agree solemnly for the sake of his self-respect that an utterly inexplicable complication of sounds was "wonderful"—as is sometimes necessary at concerts for more altitudinous brows.

Furthermore, the "Pops" are a godsend for May-struck lovers. There were many such last night. With their ladies sitting directly in front of them at the tables, the infatuated ones were able to lean forward until their chins touched shoulders. As each selection ended each one would sigh and lean back in his chair and wait patiently for Mr. Jacchia to pick up his baton again. It was a particularly attentive audience. Glasses and forks were lowered with great care and unlike ...

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Mascagni
By the Waters of Minnetonka
Lieurance-Jacchia
Charge of the Hussars.....Spindler

THIS CLIPPING FROM
TOLEDO, OHIO
TIMES
MAY 1 - 1926

Boston Symphony Orchestra to Play.

A concert by the Boston Symphony orchestra will be broadcast direct from the Symphony hall tonight through station WEEI, Boston, at 7:10 p. m. Serge Koussevitsky will direct the concert.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
MAY 2 1926

Searching a little musical entertainment we went over to station WEEI expecting to find the Boston Symphony Orchestra. There was either a difference in times or program for a soprano sololst was in possession of the microphone.

Monitor — MAY 11

Tonight at the Pops

Northeastern University Night

Marche Militaire.....Saint-Saëns
Overture to "Orpheus"...Offenbach
Fantasia, "Carmen".....Bizet
Selections from Northeastern Show, 1926, "The Rajah of Kashmir"
A. F. Comstock '27
Rumanian Rhapsody.....Enesco

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN
MAY 5 - 1926

Serge Koussevitzky, conductor of the Boston Symphony orchestra, was given an enthusiastic send-off at the final concerts of the season last week. Whatever fault may have been found with his methods by captious critics, there is no denying that he has stimulated the orchestra to new achievements and stirred and maintained the public interest in a steadily increasing number of orchestral concerts. The extra Monday and Tuesday afternoon series have gained and held a new clientele. New York, which had been inclined to discount the excellencies of the Boston orchestra, has clearly been persuaded by Mr. Koussevitzky to sit up and take notice.

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PAWTUCKET, R. I.
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W. S. Quimby of the W. S. Quinby Company, working in conjunction with the trustees of the Boston Symphony orchestra and the officials of WEEI, the Edison Electric Illuminating Co. of Boston, has made possible this event, which will continue well into the summer the musical treat begun last January, when for the first time a concert by the Boston Symphony orchestra was put on the air.

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The Pops, as every one knows, are a distinct addition to the summer musical life of New England. While popular music is rendered, this music is of the best quality and is played in a thoroughly artistic manner. Many special features will be given during this series of concerts. Thousands of people at Symphony Hall will enjoy this beautiful orchestral music, but many thousands more, may, if they wish, enjoy the same privilege in their own homes.

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This gala series of Beethoven performances will exceed in scale any Beethoven celebration of the past in Boston. Serge Koussevitzky will direct the Boston Symphony Orchestra in all nine of the master's symphonies. An event of the festival will be the performance of Beethoven's "Missa Solennis," or mass in D minor, for orchestra, chorus and solo quartet.

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The revival of the "Missa Solennis" is regarded as an event of considerable musical significance. It is infrequently performed, owing ... fifty and we...

THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.
MAY 1 1926

Will Radio "Pops" Saturday Evenings

W. S. Quinby to Announce Plans at Final Symphony Broadcast To-night

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In return for this privilege, thousands of people, in every walk of life, have by letter and otherwise given voice to the appreciation they have felt in their hearts. Parents have written of the wonderful educational value of these broadcasts to children. Helpless invalids, from their beds, have told of the inspiring and uplifting effects of this music that has come to them through the air. Messages of gratitude have come, too, from many snowbound homes in the isolated sections of New England. Everybody, it seems, from the great industrial captain down to those in the humblest positions, have appreciated the Symphony broadcast and gained something from them that has made their lives happier and more worth while.

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INFORMATION OBSCURED

POPS' OPENING PLEASES CROWD

41st Season Inaugurated Under Direction of Agide Jacchia

FINE PROGRAM HAS WEALTH OF VARIETY

SYMPHONY HALL—"Pops."

This was the program for last night's concert, the first of the "Pops":

Hungarian March.....Berloiz
Overture to "Mignon".....Thomas
Scherzino, Op. 18, No. 2.....Moszkovski-Jacchia
Fantasia from "Resurrection".....Alfano
Rhapsody in E-flat.....Brahms-Jacchia
Negro Dance.....Scott-Jacchia
Cordoba.....Albeniz-Jacchia
Marche Slave.....Tchaikovsky
Bacchanale from "Tannhauser".....Wagner
Pan, Op. 50, No. 2.....Godard-Jacchia
Fandango from "Capriccio Espagnol".....Godard-Jacchia, Rimsky-Korsakov

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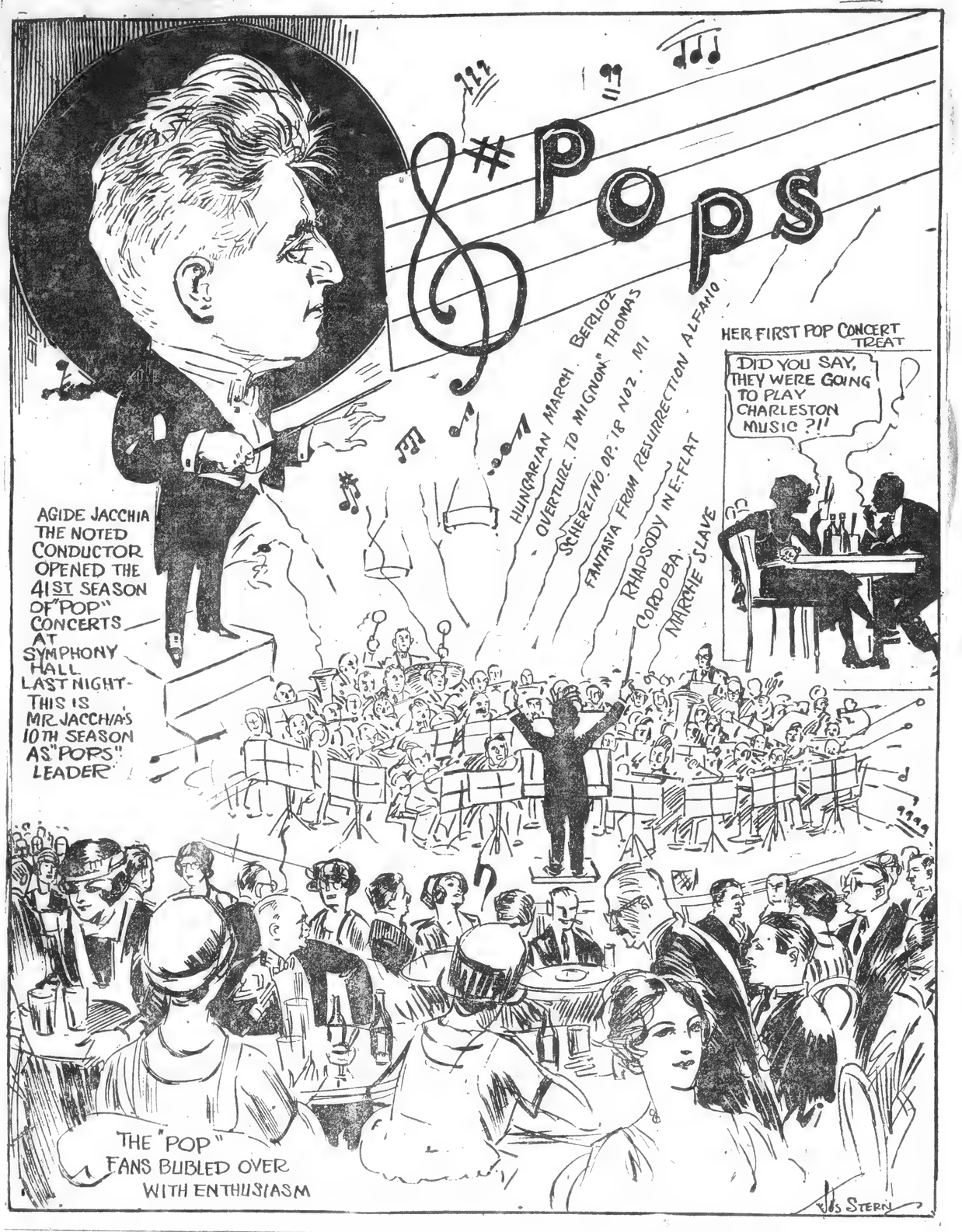

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It was a particularly attentive audience. Glasses and forks were lowered with great care and unlike some former concerts conversation almost ceased while the orchestra was playing. Once, in the middle of the sombre chords of the fantasia from Albeniz's "Resurrection," a waitress with incredibly squeaky shoes who marched along immediately under the platform made the conductor turn completely around and stare at her coldly. She was missing when the next number began.

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Tonight at the Pops

Monitor — MAY 11

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Fantasia, "Carmen".....Bizet
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A. F. Comstock '27
Rumanian Rhapsody.....Enesco
"Orientale".....Cui-Jacchia
"Whispering Flowers".....Blon
Finale from the Fourth Symphony.....Tchaikovsky
Afro-American Folk Songs
Arranged by Jacchia
Waltz, "Très Jolie".....Waldteufel
Northeastern Victory Song
C. J. Ginder '21

Monitor May 12

Tonight at the Pops

Cortège de Bacchus.....Delibes
Overture to "Oberon".....Weber
Fantasia, "Manon Lescaut"..Puccini
Harvard Freshman Glee Club—Four Folk Songs
Rhapsody, "España".....Chabrier
Prelude to "Lohengrin".....Wagner
Polovtsian Dances from "Prince Igor".....Borodin
Songs by Harvard Freshman Glee Club
"Fête Bohême".....Massenet
"Orientale".....Amani-Jacchia
Waltz, "Roses from the South".....Strauss

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Wi[illegible]

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MISSING
PAGE(S)

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
MAY 5 1926

MASONS ANTICIPATE INSPIRING REPORT

Campaign Solicitors to Make First Returns at Noon To-day.

CIVIC APPEAL BROADCAST

Letter Calls Attention of Non-Masons to Opportunity to Further City's Progress by Gifts Toward Auditorium Unit of Temple

An inspiring report is expected from the campaign teams in the $1,500,000 Masonic Temple building fund campaign, when the workers gather at Freemasons Hall at noon to-day to make the first returns of the soliciting campaign on which they started yesterday morning.

Unofficial reports received at campaign headquarters in Freemasons Hall throughout the day indicated much interest and a great deal of enthusiasm, not only among the workers, but among the prospects called upon. One of the most encouraging features of the campaign was the fact that the telephones at headquarters were kept busy all day long by non-Masons who asked that solicitors call on them for subscriptions to help build the auditorium feature of the building. One of these requests came from the management of a leading Providence theatre.

Howard Knight, Grand Master of Rhode Island, will be the principal speaker at the campaign meeting at noon to-day.

The civic committee, of which General Campaign Chairman William L. Sweet also is chairman and Benjamin P. Moulton is vice chairman, has sent a letter to a limited number of non-Masonic prospective givers, reading, in part, as follows:

"Cities are made great by those intangible values created by the spirit of unity among its people, its art and culture and its attractiveness to visitors. In the wake of these elements come industrial and commercial advantages that have a distinctly tangible value.

"'Providence is one of the great cities of America. A great city, to remain great, must progress. To stand still is to slip backwards.

"The difference between standing still and progress in Providence to-day is a civic auditorium.

"For the sake of its culture and art; for the sake of industrial and commercial advantage, Providence must have a civic auditorium in harmony with its prestige as one of the foremost communities in the country.

"This fact has been strikingly emphasized by the decision of the Boston Symphony Orchestra to discontinue its concerts in Providence because of the absence of a suitable auditorium. For the same reason, Providence has heretofore been unable to invite large conventions to the city, or to enjoy other advantages dependant upon an adequate forum of this kind.

"A large auditorium, available to the public for concerts, opera, theatrical productions, entertainments, conventions and public gatherings of all kinds, is now proposed by the Masonic fraternity of Providence, to be built in connection with the new Masonic Temple at Francis, Brownell and Park streets. It will be a unit of itself, with its main entrances on Brownell street. The seating capacity will be between 2500 and 3000. The stage will be one of the largest to be found anywhere in the country, being exceeded only by that of the present Metropolitan Opera House in New York. There will be a large and beautiful foyer, parlors and other conveniences.

"This auditorium will be available for public use more than 300 days in the year.

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How the Bands Stand As to Ages of Music

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The analytic table is as follows:

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Second Suite from the Incidental Music to the Play, "L'Arlesienne".....Bizet
Canzona.....Westerhout
Overture to the Opera, "The Flying Dutchman".....Wagner
Rhapsody, "Espana".....Chabrier
A Song of India.....Rimsky-Korsakov
American Fantasia.....Herbert
Slavic March.....Chaikovsky

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The ovation accorded conductor and orchestra at the closing concerts of the season indicates the attitude not only of Boston, but of New York and each city visited.

In the Boston Herald, Saturday, May 1, Philip Hale said:

"We do not recall a tribute paid by the audience to a conductor that was in any way comparable to that paid M. Koussevitzky yesterday, and deservedly, when he came on the stage, and we have attended symphony concerts since the fall of 1889. The applause was not only spontaneous, it was prolonged, it was enthusiastic, it had a certain indefinable quality. This greeting and the enthusiasm after the symphony showed how firm is the hold of Mr. Koussevitzky on the minds and in the hearts of his audience."

'POPS' BEGIN EVENTFUL WEEK

AMERICAN MAY 15

The perennial "Pops" will open the third week of their forty-first season Monday night in Symphony Hall. Agide Jacchia will conduct the orchestra of eighty Symphony players through exceptionally interesting programs, while the "Pops" audiences partake of refreshments at the tables which cover the floor.

On Monday, there will be songs by the Radcliffe Choral Society. On Tuesday, members of the Boston Conservatory of Music will be present. On Wednesday Amherst, Williams and Wesleyan colleges will be represented. Thursday will be Harvard Night, with numbers by the Harvard Glee Club. Friday will be Roxbury Latin School Night. These and all nights are open to the public. On Sunday, May 23, there will be given the second Sunday "Pop" concert of season, with a Wagner program.

Tonight's program will be as follows:

Entrance of the Guests into the Wartburg from "Tannhauser".....Wagner
Overture to "The Barber of Seville".....Rossini
Humoresque, Op. 10, No. 2.....Tchaikovsky
Fantasia, "Samson and Delilah".....Saint-Saens
Ancient Dances and Airs.....Respighi
a Gagliarda; b Villanella; c Passo Mezzo e Marcherada.
Ave Maria.....Schubert-Wilhelmj
(Solo, Violin, Harp, Organ, and Strings)

SIX TRANSCRIPT MAY 15

PROGRESS OF THE POPS

A Week of School and College "Nights"—Assisting Choruses—Fragments of Musical Plays Again—Other Items

FROM NEXT MONDAY through next Friday, it is the week of schools and colleges at The Pops, but with each concert open to the public. Monday will bring the evening of Radcliffe; Tuesday, of the Boston Conservatory; Wednesday, of Amherst, Williams and Wesleyan; Thursday, of Harvard; Friday, of the Roxbury Latin Schools. Such a schedule implies numbers by college singing societies or college songs, miscellaneously sung. Thus the Radcliffe Chorus is announced for Monday; and the Harvard Glee Club for Thursday. The Amherst - Williams - Wesleyan "night" gives room for college songs in triplicate as it were. Since Mr. Jacchia is the head of the Boston Conservatory, the program on Tuesday will abound in his arrangements for orchestra—five in all, familiar or unfamiliar. In the main, the lists of pieces keep to routine; but the better musical plays creep in with a "selection" from "The Student Prince" on Monday and from "The Vagabond King," operetta as yet unknown to Boston, on Friday. On Monday, Mr. Mager at the trumpet; on Wednesday, Mr. Speyer at the English horn; on Saturday, Mr. Langendoen at the violoncello, will be heard in solo-pieces. On Sunday week, May 23, comes a "Wagner Program," with numbers from "Rienzi," "Lohengrin," "Tannhäuser," "Tristan," "Die Meistersinger," "Rheingold," "Götterdämmerung" and "Die Walküre."

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MASONS ANTICIPATE INSPIRING REPORT

Campaign Solicitors to Make First Returns at Noon To-day.

CIVIC APPEAL BROADCAST

Letter Calls Attention of Non-Masons to Opportunity to Further City's Progress by Gifts Toward Auditorium Unit of Temple

An inspiring report is expected from the campaign teams in the $1,500,000 Masonic Temple building fund campaign, when the workers gather at Freemasons Hall at noon to-day to make the first returns of the soliciting campaign on which they started yesterday morning.

Unofficial reports received at campaign headquarters in Freemasons Hall throughout the day indicated much interest and a great deal of enthusiasm, not only among the workers, but among the prospects called upon. One of the most encouraging features of the campaign was the fact that the telephones at headquarters were kept busy all day long by non-Masons who asked that solicitors call on them for subscriptions to help build the auditorium feature of the building. One of these requests came from the management of a leading Providence theatre.

Howard Knight, Grand Master of Rhode Island, will be the principal speaker at the campaign meeting at noon to-day.

The civic committee, of which General Campaign Chairman William L. Sweet also is chairman and Benjamin P. Moulton is vice chairman, has sent a letter to a limited number of non-Masonic prospective givers, reading, in part, as follows:

"Cities are made great by those intangible values created by the spirit of unity among its people, its art and culture and its attractiveness to visitors. In the wake of these elements come industrial and commercial advantages that have a distinctly tangible value.

"'Providence is one of the great cities of America. A great city, to remain great, must progress. To stand still is to slip backwards.

"The difference between standing still and progress in Providence to-day is a civic auditorium.

"For the sake of its culture and art; for the sake of industrial and commercial advantage, Providence must have a civic auditorium in harmony with its prestige as one of the foremost communities in the country.

"This fact has been strikingly emphasized by the decision of the Boston Symphony Orchestra to discontinue its concerts in Providence because of the absence of a suitable auditorium. For the same reason, Providence has heretofore been unable to invite large conventions to the city, or to enjoy other advantages dependant upon an adequate forum of this kind.

"A large auditorium, available to the public for concerts, opera, theatrical productions, entertainments, conventions and public gatherings of all kinds, is now proposed by the Masonic fraternity of Providence, to be built in connection with the new Masonic Temple at Francis, Brownell and Park streets. It will be a unit of itself, with its main entrances on Brownell street. The seating capacity will be between 2500 and 3000. The stage will be one of the largest to be found anywhere in the country, being exceeded only by that of the present Metropolitan Opera House in New York. There will be a large and beautiful foyer, parlors and other conveniences.

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Slavic March.....Chalkovsky

Conductor: A. Jacchia

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"We do not recall a tribute paid by the audience to a conductor that was in any way comparable to that paid M. Koussevitzky yesterday, and deservedly, when he came on the stage, and we have attended symphony concerts since the fall of 1889. The applause was not only spontaneous, it was prolonged, it was enthusiastic, it had a certain indefinable quality. This greeting and the enthusiasm after the symphony showed how firm is the hold of Mr. Koussevitzky on the minds and in the hearts of his audience."

'POPS' BEGIN EVENTFUL WEEK

AMERICAN MAY 15

The perennial "Pops" will open the [illegible] week of their forty-first season Monday night in Symphony hall. Adolf Weidig will conduct the orchestra of eighty Symphony players through [illegible] while the "Pops" [illegible] numbers of [illegible] ments [illegible] floor. [illegible] will [illegible] songs [illegible] hall [illegible]. On Tuesday, [illegible] Boston Conservatory [illegible] will be present. [illegible] Amherst, Williams [illegible] colleges will be represented. Thursday will be Harvard night, with numbers by the Harvard Glee Club. Friday will be Roxbury Latin School Night. These [illegible] all nights are open to the public. On Sunday, May 23, there will be given the second Sunday [illegible] concert of season, with a Wagner program.

Tonight's program will be as follows:

Entrance of the Guests into the Wartburg from "Tannhauser".....Wagner
Overture to "The Barber of Seville" Rossini
Humoresque, Op. 10, No. 2.....Tchaikovsky
Fantasia, "Samson and Dalilah" Saint-Saens
Ardent Dances [illegible].....Respighi
[illegible]
Ave Maria.....Schubert-Wilhelmj

SIX TRANSCRIPT MAY 15

PROGRESS OF THE POPS

A Week of School and College "Nights"—Assisting Choruses—Fragments of Musical Plays Again—Other Items

FROM NEXT MONDAY through next Friday, it is the week of schools and colleges at The Pops, but with each concert open to the public. Monday will bring the evening of Radcliffe; Tuesday, of the Boston Conservatory; Wednesday, of Amherst, Williams and Wesleyan; Thursday, of Harvard; Friday, of the Roxbury Latin Schools. Such a schedule implies numbers by college singing societies or college songs, miscellaneously sung. Thus the Radcliffe Chorus is announced for Monday; and the Harvard Glee Club for Thursday. The Amherst-Williams-Wesleyan "night" gives room for college songs in triplicate as it were. Since Mr. Jacchia is the head of the Boston Conservatory, the program on Tuesday will abound in his arrangements for orchestra—five in all, familiar or unfamiliar. In the main, the lists of pieces keep to routine; but the better musical plays creep in with a "selection" from "The Student Prince" on Monday and from "The Vagabond King," operetta as yet unknown to Boston, on Friday. On Monday, Mr. Mager at the trumpet; on Wednesday, Mr. Speyer at the English horn; on Saturday, Mr. Langendoen at the violoncello, will be heard in solo-pieces. On Sunday week, May 23, comes a "Wagner Program," with numbers from "Rienzi," "Lohengrin," "Tannhäuser," "Tristan," "Die Meistersinger," "Rheingold," "Götterdämmerung" and "Die Walküre."

INFORMATION OBSCURED

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
MAY 5 1926

MASONS ANTICIPATE INSPIRING REPORT

Campaign Solicitors to Make First Returns at Noon To-day.

CIVIC APPEAL BROADCAST

Letter Calls Attention of Non-Masons to Opportunity to Further City's Progress by Gifts Toward Auditorium Unit of Temple

An inspiring report is expected from the campaign teams in the $1,500,000 Masonic Temple building fund campaign, when the workers gather at Freemasons Hall at noon to-day to make the first returns of the soliciting campaign on which they started yesterday morning.

Unofficial reports received at campaign headquarters in Freemasons Hall throughout the day indicated much interest and a great deal of enthusiasm, not only among the workers, but among the prospects called upon. One of the most encouraging features of the campaign was the fact that the telephones at headquarters were kept busy all day long by non-Masons who asked that solicitors call on them for subscriptions to help build the auditorium feature of the building. One of these requests came from the management of a leading Providence theatre.

Howard Knight, Grand Master of Rhode Island, will be the principal speaker at the campaign meeting at noon to-day.

The civic committee, of which General Campaign Chairman William L. Sweet also is chairman and Benjamin P. Moulton is vice chairman, has sent a letter to a limited number of non-Masonic prospective givers, reading, in part, as follows:

"Cities are made great by those intangible values created by the spirit of unity among its people, its art and culture and its attractiveness to visitors. In the wake of these elements come industrial and commercial advantages that have a distinctly tangible value.

"'Providence is one of the great cities of America. A great city, to remain great, must progress. To stand still is to slip backwards.

"The difference between standing still and progress in Providence to-day is a civic auditorium.

"For the sake of its culture and art; for the sake of industrial and commercial advantage, Providence must have a civic auditorium in harmony with its prestige as one of the foremost communities in the country.

"This fact has been strikingly emphasized by the decision of the Boston Symphony Orchestra to discontinue its concerts in Providence because of the absence of a suitable auditorium. For the same reason, Providence has heretofore been unable to invite large conventions to the city, or to enjoy other advantages dependant upon an adequate forum of this kind.

"A large auditorium, available to the public for concerts, opera, theatrical productions, entertainments, conventions and public gatherings of all kinds, is now proposed by the Masonic fraternity of Providence, to be built in connection with the new Masonic Temple at Francis, Brownell and Park streets. It will be a unit of itself, with its main entrances on Brownell street. The seating capacity will be between 2500 and 3000. The stage will be one of the largest to be found anywhere in the country, being exceeded only by that of the present Metropolitan Opera House in New York. There will be a large and beautiful foyer, parlors and other conveniences.

"This auditorium will be available for public use more than 300 days in the year.

"Two other features of the proposed new edifice commend themselves to public interest. Underneath the auditorium will be a large banquet hall, in which 2000 diners can be seated and served at one time. There is nothing in Providence to-day to equal this. This hall may also be used for expositions, a fact which will prove a big factor in bringing conventions to Providence.

"The location is ideal. Opposite the State Capitol, within five minutes' walk of Exchange place, it is easily accessible from all parts of the city.

"The Masons of Providence are about to engage in a campaign to raise $1,500,000 for the new Masonic Temple and Auditorium. The total cost of the venture is estimated at $2,500,000. One million dollars was raised in a campaign conducted nearly three years ago. The effort to obtain the balance, through outright gifts, will be made during the period from May 3 to 14, inclusive.

"Impressed with the civic aspect of the proposed auditorium, many non-Masons have requested of the campaign executive committee the privilege of contributing toward the erection of this unit of the Masonic Temple. Thus came into being the thought that the entire citizenry of Providence should be permitted to share with their Masonic fellow-citizens the task of building the auditorium. This idea received impetus through the interest shown by music lovers, the management of the Boston Symphony Orchestra, and by officers and members of the Chamber of Commerce, who appreciate what a civic asset such an auditorium will be.

"The campaign executive committee therefore has decided to accept subscriptions from the community at large, Masons and non-Masons alike, for the building of the auditorium unit of the new Masonic Temple.

"And the committee takes this means of extending to you an invitation to be listed among the contributors to this important step in civic progress.

"There is another phase of the plans for the new Masonic Temple that should give the undertaking a city-wide appeal.

"The net proceeds of all income obtained from all departments of the new temple, including the auditorium, will be devoted to the city's charities. Except for the help that is extended to an occasional member of the fraternity in distress, Providence Masonry has no charities of its own. This policy, therefore, gives assurance that all charitable organizations in the city, regardless of race, color or creed, will benefit alike.

"If you are a music lover, you must be interested in the proposed auditorium because it offers the assurance of a continuance of symphony concerts and other musical events. If you like the drama, it offers the prospect of bringing to Providence the best in drama and spectacle. If you are a business man, you must be interested in the possibility of inviting large conventions and expositions to the city, for such gatherings and displays bring large numbers of people, who patronize the hotels, restaurants, the shops and amusements. If you are actuated by civic pride, you will want to see the auditorium built because it will be an important and essential step in civic progress.

"The Masons of Providence have ever proved loyal citizens, who have at all times shouldered their responsibilities towards the community in all things. Believing that the spirit of unity that helps to make a community truly great will be best served if their fellow- citizens assist in this project, they afford the non-Masons of Providence this opportunity to contribute toward the fund for building the auditorium.

"Subscriptions will be payable over a period of three years, in semi-annual installments, the first of which will be due Oct. 15, 1926.

"The Masonic Temple Trust, which will be in charge of the erection and management of the new temple and auditorium, gives assurance that the auditor[illegible]n will be built at once.

"[illegible]terest of civic progress, [illegible]will be liste[illegible] among

THIS CLIPPING FROM
JOURNAL
NEW HAVEN, CONN.
MAY 1 2 1926

Providence is interested in the build[illegible]
Masonic Temple, which is to include [illegible]
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THIS CLIPPING FROM
SAN FRANCISCO, CALIF.
BULLETIN
MAY 15 1926

New Symphony Offerings

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has given Boston a number of new and significant works during the past season. He has familiarized them with Prokofieff, Respighi, Hindemith, Ibert, Tansman, Roussel, Tailleferre and the American composers, Copland, Bloch, Spelman, Gilbert and Loeffler.

Of choral performances there were Beethoven's Ninth Symphony and Brahm's "German Requiem"; Liszt's "Faust Symphony" and "Psalm XIII"; Prokofieff's "Sept, Ils Sont Sept," Ibert's "Chant de Folie," Ducasse's "Sarabande" and Borodin's dances from "Prince Igor."

But the composers most often played during the season were Beethoven and Brahms, with eight performances each.

THIS CLIPPING FROM
NEW YORK HERALD-TRIBUNE
MAY 16 1926

Koussevitzky to Give Paris Series; Back in October

Serge Koussevitzky, who completed his second season as conductor of the Boston Symphony Orchestra on May 1, sailed for Europe on the 5th, and will conduct his annual Paris series of "Concerts Koussevitzky" from May 22 to June 12, introducing to Europe American scores, such as Copland's "Music for the Theater" and Bloch's "Concerto Grosso," as well as other novelties given in his Boston season.

He will rest for the balance of the summer and return to open the Boston Symphony's forty-sixth season in Symphony Hall October 5.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
MAY 15 1926

SYMPHONY TICKETS ON SALE JUNE 15

Continuation of Concert Series Made Possible by Subscription of $6000.

DATES ARE ANNOUNCED

Orchestra Will Appear at Albee Theatre on Oct. 26, Nov. 23, Dec. 7, Jan. 18 and Feb. 15

The sale of tickets for next season's series of concerts by the Boston Symphony Orchestra, which will be held at the E. F. Albee theatre as a result of the subscription of more than $6000 by public-spirited Providence citizens to cover a possible deficit, will be opened on June 15, it was announced yesterday by Mrs. William Gammell, Jr., a member of the Symphony Concert Committee.

This committee, which has been formed as a permanent organization, includes, besides Mrs. Gammell, Honorary Chairman President W. H. P. Faunce of Brown University, Chairman William L. Sweet, Mme. Avis Bliven Charbonnel, Mrs. Henry D. Sharpe, Mrs. George St. J. Sheffield and Mrs. Albert Fenner.

The concerts will be given on Tuesday evenings, Oct. 26, Nov. 23, Dec. 7, Jan. 18 and Feb. 15.

The following contributed to the Symphony Fund, the raising of which was essential to the continuance of the concert series next season:

Mrs. Henry D. Sharpe, Mrs. William Gammell, Jr., C. Prescott Knight, Monday Morning Musical Club, Albert Fenner, Hans Schneider, Mrs. Frederick Howe, Mrs. T. I. Hare Powel, Stephen O. Metcalf, Rhode Island Masons, Mary Bradford Child, Harry Parsons Cross, Ellen Sharpe, Dr. and Mrs. Henry Whitmarsh, Mary G. Annin, Chaminade Club, William Ely and Miss Maria L. Corliss.

There were two subscriptions signed "A Friend," and three from anonymous donors.

THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.
MAY 15 1926

Tickets for Boston Symphony to Go on Sale

Sale of tickets for the series of concerts to be presented by the Boston Symphony Orchestra at the Albee Theatre next season will open on June 15, it is announced by Mrs. William Gammell, Jr., a member of the committee. More than $6000 has been contributed by local music-lovers to cover a possible deficit, making the concert series possible.

President W. H. P. Faunce of Brown University is honorary chairman of the committee, and William L. Sweet is chairman. Others on the committee are Mrs. Gammell, Mme. Avis Bliven Charbonnel, Mrs. Henry D. Sharpe, Mrs. George St. J. Sheffield and Mrs. Albert Fennerl.

Koussevitzky Ends His Second Season

Boston Symphony Orchestra Conductor Sails to Give Paris Concerts

Serge Koussevitzky, having completed on Saturday, May 1, his second season in America as conductor of the Boston Symphony Orchestra, sailed for Europe on the Aquitania on May 5.

He will conduct his annual series of "Concerts Koussevitzky" in Paris, from May 22 to June 12, introducing to Europe such American scores as Copland's "Music for the Theatre," and Bloch's "Concerto Grosso" and likewise other notable novelties most of which figured in his concerts of the season now ended.

Koussevitzky will rest for the remainder of the summer, and return to open the 46th season of the Boston Symphony Orchestra in Symphony Hall on Oct. 8.

Having won national renown in his first year in America, Serge Koussevitzky has in his second year led this famous orchestra through what proved in some ways the most remarkable season in its history. There has been universal admiration of the virtuoso qualities of the Boston Symphony Orchestra and the degree of eloquence and tonal beauty which the Russian leader's baton has inspired.

The ovation accorded conductor and orchestra at the closing concerts of the season indicates the attitude not only of Boston, but of New York and each city visited.

How the Bands Stand As to Ages of Music

Chicago Leads in Older Works; Detroit Ahead in Nineteenth Century.

By W. K. KELSEY.

LAST week The News published an analysis of the programs of six of the country's great orchestras for the 1925-26 season according to the nationality of the composers.

Another study of some interest can be made with regard to the age of the music played. What orchestras are devoting chief attention to the classics? What orchestras are playing the music of today, and to what extent?

A study of the programs shows that the average date of composition of all works played during the season was as follows:

DETROIT	1857
BOSTON	1860
CHICAGO	1860
CLEVELAND	1874
NEW YORK	1872
PHILADELPHIA	1865

From this table it would appear that the Cleveland orchestra is most up-to-date. The real reason for the comparative modernity of the Cleveland orchestra's average date is, however, the small number of Eighteenth Century works which it played. In works of the present century it ranked below the Boston, Chicago and New York bands, and was only a fractional per cent ahead of Philadelphia.

In playing the older works, Mr. Stock's orchestra leads with 13.4 per cent, with Philadelphia a close second. For the Nineteenth Century, Mr. Gabrilowitsch is ahead—far ahead; while the Boston and Chicago orchestras bring up the rear. Mr. Koussevitzky's Boston orchestra led in Twentieth Century music, closely followed by Mr. Stock and Mr. Damrosch. The Detroit orchestra was last in this category.

The analytic table is as follows:

PERCENTAGES.

	1680-1800	19th Cent.	20th Cent.
DETROIT	10.6	71.2	18.2
BOSTON	12.1	47.3	40.6
CHICAGO	13.4	47.8	38.8
CLEVE.	6.7	64.0	29.3
NEW YORK	11.2	51.3	37.5
PHILA.	12.7	58.2	29.1

Verdi

"Rigoletto" [illegible]
Verdi
Second Suite from the Incidental Music to the Play, "L'Arlesienne" ..... Bizet
Canzona ..... Westerhout
Overture to the Opera, "The Flying Dutchman" ..... Wagner
Rhapsody, "Espana" ..... Chabrier
A Song of India ..... Rimsky-Korsakov
American Fantasia ..... Herbert
Slavic March ..... Chalkovsky

Conductor: A. Jacchia

THIS CLIPPING FROM
HERALD
Duluth Minn.
MAY 15 1926

BOSTON SYMPHONY CONDUCTOR SAILS FOR SUMMER ABROAD

Serge Koussevitzky, having completed on Saturday, May 1, his second season in America as conductor of the Boston Symphony orchestra, sailed for Europe on the Aquitania on May 5.

He will conduct his annual series of "Concerts Koussevitzky" in Paris from May 22 to June 12, introducing to Europe such American scores as Copeland's "Music for the Theater," and Bloch's "Concerto Grosso," and likewise other notable novelties most of which figured in his concerts of the season now ended.

Koussevitzky will rest for the remainder of the summer and return to open the forty-sixth season of the Boston Symphony orchestra in Symphony hall on Oct. 8.

The ovation accorded conductor and orchestra at the closing concerts of the season indicates the attitude not only of Boston, but of New York and each city visited.

In the Boston Herald, Saturday, May 1, Philip Hale said:

"We do not recall a tribute paid by the audience to a conductor that was in any way comparable to that paid M. Koussevitzky yesterday, and deservedly, when he came on the stage, and we have attended symphony concerts since the fall of 1889. The applause was not only spontaneous, it was prolonged, it was enthusiastic, it had a certain indefinable quality. This greeting and the enthusiasm after the symphony showed how firm is the hold of Mr. Koussevitzky on the minds and in the hearts of his audience."

'POPS' BEGIN EVENTFUL WEEK

AMERICAN MAY 15

The perennial "Pops" will open the third week of their forty-first season Monday night in Symphony Hall. Agide Jacchia will conduct the orchestra of eighty Symphony players through exceptionally interesting programs, while the "Pops" audiences partake of refreshments at the tables which cover the floor.

On Monday, there will be songs by the Radcliffe Choral Society. On Tuesday, members of the Boston Conservatory of Music will be present. On Wednesday Amherst, Williams and Wesleyan colleges will be represented. Thursday will be Harvard Night, with numbers by the Harvard Glee Club. Friday will be Roxbury Latin School Night. These and all nights are open to the public. On Sunday, May 23, there will be given the second Sunday "Pop" concert of season, with a Wagner program.

Tonight's program will be as follows:

Entrance of the Guests into the Wartburg from "Tannhauser" ..... Wagner
Overture to "The Barber of Seville" ..... Rossini
Humoresque, Op. 10, No. 2 ..... Tchaikovsky
Fantasia, "Samson and Delilah" ..... Saint-Saens
Ancient Dances and Airs ..... Respighi
a Gagliarda; b Villanella; c Passo e Mezzo e Marcherada.
Ave Maria ..... Schubert-Wilhelmj
(Solo Violin, Harp, Organ and Strings)
La Campanella ..... Handel
Overture to "The Bartered Bride" ..... Smetana
Irish Rhapsody ..... Herbert
Minuet ..... Boccherini
Hungarian Dance, No. 1 ..... Brahms

First Night

[illegible]
concert open to [illegible]
bring the evening of Radcliffe; Tuesday, of the Boston Conservatory; Wednesday, of Amherst, Williams and Wesleyan; Thursday, of Harvard; Friday, of the Roxbury Latin Schools. Such a schedule implies numbers by college singing societies or college songs, miscellaneously sung. Thus the Radcliffe Chorus is announced for Monday; and the Harvard Glee Club for Thursday. The Amherst - Williams - Wesleyan "night" gives room for college songs in triplicate as it were. Since Mr. Jacchia is the head of the Boston Conservatory, the program on Tuesday will abound in his arrangements for orchestra—five in all, familiar or unfamiliar. In the main, the lists of pieces keep to routine; but the better musical plays creep in with a "selection" from "The Student Prince" on Monday and from "The Vagabond King," operetta as yet unknown to Boston, on Friday. On Monday, Mr. Mager at the trumpet; on Wednesday, Mr. Speyer at the English horn; on Saturday, Mr. Langendoen at the violoncello, will be heard in solo-pieces. On Sunday week, May 23, comes a "Wagner Program," with numbers from "Rienzi," "Lohengrin," "Tannhäuser," "Tristan," "Die Meistersinger," "Rheingold," "Götterdämmerung" and "Die Walküre."

THIS CLIPPING FROM
NEW YORK EVE. POST
MAY 15 1926

Serge Koussevitzky completed his second season as conductor of the Boston Symphony Orchestra two weeks ago and sailed for Europe to conduct his series of concerts in Paris from May 22 to June 12, introducing such American scores as Copland's "Music for the Theatre," Block's "Concerto Grosso" and other novelties of the Boston season. After that Mr. Koussevitzky will rest, returning to open his third season in Boston October 8.

[illegible] Russian pianist, will make

THIS CLIPPING FROM
TIMES
BROOKLYN, N. Y.
MAY 16 1926

Koussevitsky Sails.

Having completed his second season in America, Serge Koussevitsky, conductor of the Boston Symphony Orchestra, has departed homeward. He will conduct his annual series in Paris, opening on May 12 and introdusing abroad Copeland's "Music for the Theatre," Bloch's "Concerto Grosso' 'and other novelties which he presented in his season here.

Following the close of his season in Paris on June 12, the conductor plans to take a vacation until his return in October for the 46th season of the Bostonians.

"Having won national renown in his first year in America," says the orchestra's announcement of the conductor's departure," Koussevitsky has in his second year led this famous orchestra through what has proved in some ways the most remarkable season in its history. There has been universal admiration of the virtuoso qualities of the orchestra, and the degree of eloquence and tonal beauty which the Russian leader's baton has inspired."

In this high-sounding praise we cannot agree for this is the only orchestra for whose playing we had to apologize during the season. One Friday evening, not so many months ago, we escorted another music lover to the Academy and suffered through a program at which Prohofieff was the soloist.

We admit the virtuoso possibilities and acknowledge the modern tendencies of the conductor, but we suggest that Mr. Toscanini be called to teach the strings the lessons he gave the Philharmonic earlier in the season. The band today is not the Bostonians of yore.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
MAY 16 1926

Praises American Interest in Music

Music has more real friends in America than in any other country in the world, in the opinion of Eugene Goosens, British composer and conductor, who appeared as guest conductor with the Boston Symphony Orchestra in one of its concerts here this season. Mr. Goosens has just closed his season as conductor of the Rochester Philharmonic Orchestra, and he has appeared as guest conductor of the New York Symphony. Americans of wealth are instituting and supporting musical enterprises not for publicity but to enjoy the results obtainable, he believes.

"My first full season in America has been most interesting," Mr. Goosens said in a recent interview, "and has served to turn impressions of other seasons into a conviction. The generous enlightened support of music of all forms in this country is not paralleled anywhere in the world to-day. And this support is given not to display financial capacity, nor to gain personal publicity, but to secure artistic results.

"It is rather unusual that visiting musicians in America extol what they find here to the comparative belittling of similar conditions in their own lands. I have no desire to draw comparisons with the status of music in my own country, but I do honestly believe that more is being done for music in the United States and wisely done, than is being done anywhere else. Great orchestras are supported; the personnel is made the best obtainable; proper provision for rehearsals is made so that the conductor is enabled to give a performance that personally satisfies him.

"New York welcomes strangers pleasantly, but reserves its judgment. The success of a conductor there is likely to increase as he becomes known by his work. It is a pleasant remembrance that the six concerts which I conducted with the New York Symphony moved steadily to a climax of interest.

"In Boston one conducts one of the greatest orchestras of the day, before what is perhaps the most discriminating orchestral public of the day. This is a great public that by experience can and does discuss music and interpretation with a high degree of intelligence. It is inspiring to see Symphony Hall filled to capacity full five minutes before the time for beginning the concert with an audience one knows is as institutional as the orchestra itself.

"The contacts which my visits to New York and Boston made possible with professional colleagues and with many of those public-spirited supporters of music who are making great things possible were means of revelation to me which I highly prize.

Globe May 16

Third Week of Pops

The "Pop" concerts in Symphony Hall will open their third week tomorrow. Agide Jacchia and the "Pops" Orchestra of 80 Symphony players will present an attractive set of programs to audiences who partake of refreshments while they listen.

Monday there will be songs by the Radcliffe Choral Society. Tuesday members of the Boston Conservatory of Music will be present. On Wednesday Amherst, Williams and Wesleyan Colleges will be represented. Thursday will be Harvard Night, with numbers by the Harvard Glee Club. Friday will be Roxbury Latin School Night. These and all nights are open to the public. Sunday, May 23, there will be given the second Sunday "Pop" concert of the season, with a Wagner program.

The week's programs follow:

Monday, May 17—Overture to "Il Guarany," Gomez; "Cordoba," Albeniz; fantasia, "Cavalleria Rusticana," Mascagni; Radcliffe songs; 14th Hungarian rhapsody, Liszt; "Birds at Dawn," Op. 20, No. 2, Dillon; prelude to "The Mastersingers," Wagner; Radcliffe songs; selection, "The Student Prince," Romberg; "Camellia Gavotte," Jacchia; waltz from "Eugen Onegin," Tchaikovsky.

Tuesday, May 18—Marche Militaire, Schubert; overture to "William Tell," Rossini; "Eili, Eili," arranged by Jacchia; fantasia, "Lohengrin," Wagner; Rhapsody in E-flat, Brahms; "The Lark," Glinka; polonaise from "Eugen Onegin," Tchaikovsky; Hymn to the Sun from "Iris," Mascagni; chorale and Minuet Gothique, Boellmann; "Guitarre," op 45, No. 2, Moszkovski; waltz, "Espana," Waldteufel.

Wednesday, May 19—Entrance of the Gladiators, Fucik; overture to "The Beautiful Galatea," Suppe; fantasia, "Rigoletto," Verdi; suite "L'Arlesienne No 2," Bizet; Canzone, van Westerhout; overture to "The Flying Dutchman," Wagner; rhapsody, "Espana," Chabrier; Song of India, Rimsky-Korsakov; American fantasy, Herbert; Marche Slave, Tchaikovsky; college songs.

Thursday, May 20—Overture to "Poet and Peasant," Suppe; waltz, "Dornroeschen," Tchaikovsky; fantasia, "Carmen," Bizet; songs by Harvard Glee Club; "Capriccio Espagnol," Rimsky-Korsakov; fandango Asturiano; largo from "New World Symphony," Dvorak; "Procession of the Sardar," Ippolitov-Ivanov; songs by Harvard Glee Club; symphonic poem, "Danse Macabre," Saint-Saens; "Volga Bargemen's Song," arranged by Jacchia; march, "Veritas," Densmore.

Friday, May 21—"Stars and Stripes Forever," Sousa; overture to "Morning, Noon, and Night," Suppe; "Lotus Land," Scott; fantasia from "I Pagliacci," Leoncavallo; suite "Peer Gynt," Grieg; "Music Box," Liadov; "Deep River," Burleigh-Jacchia; "Ride of the Valkyries," Wagner; selection, "The Vagabond King," Friml; waltz, "Jolly Fellows," Vollstedt; Ouverture Solennelle, "1812," Tchaikovsky.

Saturday, May 22—Entrance of the Boyards, Halvorsen; Overture to "Phedre," Massenet; Tarantelle, Jacchia; Excerpts from Act III, "Mastersingers," Wagner; Suite, "L'Arlesienne, No 1," Bizet; Violoncello Solo: Larghetto, Mozart; Valse Triste, Sibelius; Bacchanale, "Samson and Delilah," Saint-Saens; "Dance of the Hours," Ponchielli; "Love's Dream after the Ball," Czibulka; "Fifth Hungarian Dance," Brahms.

Sunday, May 23, Wagner Program "Rienzi, Overture; "Lohengrin: a. Prelude; b. Introduction to Act III. "The Mastersingers of Nuremberg," Prelude to Act III. "Tannhauser," Overture. "Tristan and Isolde," Prelude and Love-death. "Rhinegold," Entrance of the Gods into Walhalla. "Dusk of the Gods," Funeral Music of Siegfried. "The Valkyrie," (Act III); a. Ride of the Valkyries; b. Closing Scene: Wotan's Farewell and Magic Fire Music.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
MAY 16 1926

Dr. Koussevitzky Now in Paris

Dr. Serge Koussevitzky will conduct the first concert in his annual series of "Concerts Koussevitzky" in Paris next Saturday. The conductor of the Boston Symphony Orchestra will introduce to Europe such American scores as Copland's "Music for the Theatre," Bloch's "Concerto Grosso," and other novelties, most of which figured in his concerts in America during the past season.

The Paris series ends on June 12, and after that Dr. Koussevitzky will rest until he returns to open the 46th season of the Boston Symphony Orchestra in Symphony Hall on Oct. 8. The 1926 season promises to be an eventful one. There are waiting lists for each series including the four in Boston, one of which will be a continuation of the Tuesday afternoon series inaugurated last fall, and for the double series in New York. A fifth series is announced for Boston next spring in commemoration of the centennial of the death of Beethoven, at which the master's nine symphonies and Missa Solennis will be performed.

Having won national renown in his first year in America, Serge Koussevitzky in his second year led the Boston musicians through what proved in some ways the most remarkable season in the history of the organization. There has been universal admiration of the virtuoso qualities of the Boston Symphony Orchestra, and the degree of eloquence and tonal beauty which the leader's baton inspired.

Ovations which have not been equalled in the memory of many who have been symphony concert goers for more than a quarter of a century were accorded the conductor at the closing concerts in Boston and New York.

During the season just passed, Dr. Koussevitzky brought forth a number of new and significant works by Prokofieff, Respighi, Hindemith, Ibert, Tansman, Roussel, Tailleferre and the American composers Copland, Bloch, Spelman, Gilbert and Loeffler. Although there was a considerable portion of new music, the composers most often represented were Beethoven and Brahms, with eight performances each.

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WASHINGTON, D. C.
STAR
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THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE
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PORTLAND, ME.
TELEGRAM
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Duluth, Minn.
MAY 16 1926

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TRAVELER MAY 17

RADCLIFFE NIGHT AT POP CONCERT

At the Pop concert in Symphony hall tonight, Radcliffe College will congregate, but this like all other Pop concerts will be open to the public. Agide Jacchia will present the following program:

Overture to "Il Guarany".....Gomez
Cordoba .....Albeniz
Fantasia, "Cavalleria Rusticana"....Mascagni
Songs by Radcliffe Choral Society
Fourteenth Hungarian Rhapsody.....Liszt
Birds at Dawn, Op. No. 2.....Dillon
Prelude to "The Mastersingers".....Wagner
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Selection, "The Student Prince".....Romberg
Camellia Gavotte.....Jacchia
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Third Week of Pops

The 41st session of the "Pops" concerts in Symphony Hall has now reached its third week. Agide Jacchia and his orchestra of 80 Symphony players are presenting varied programs of musical favorites each night.

Tonight's program is typical of the manifold musical delights to be heard at the "Pops."

Marche Militaire .....Schubert
Overture to "William Tell".....Rossini
Eili, Eili.....Arranged by Jacchia
(Trumpet solo, Georges Mager)
Fantasia, "Lohengrin" .....Wagner
Rhapsody in E flat .....Brahms
The Lark.....Glinka
Polonaise from "Eugen Onegin"...Tchaikovsky
Hymn to the Sun from "Iris".....Mascagni
(Night—Dawn—Sunrise)
Chorale and Minuet Gothique.....Boellmann
(Organ solo, Albert W. Snow)
Guitarre, Op 45, No. 2.....Moszkovski
Waltz, "Espana".....Waldteufel

GLOBE MAY 17

At the Pops Tonight

Evening of the Boston Conservatory of Music

Marche Militaire .....Schubert
Overture to "William Tell".....Rossini
Eili, Eili.....Arranged by Jacchia
Fantasia from "Lohengrin".....Wagner
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Waltz, "España" .....Waldteufel

Conductor: A. Jacchia
Soloists: Georges Mager
A. W. Snow

TRANSCRIPT MAY 18

PROGRESS OF THE POPS

TRANSCRIPT MAY 22

Tranquil Programs, Tranquil Orchestra, Tranquil Audience—Incidents and Programs of Next Week—"Wagner Night"

PLAINLY The Pops are running a tranquil course. Evidently the faithful take persistent pleasure in them. As the season lengthens, as the programs multiply, back come the old, familiar pieces, seemingly with an audience to welcome them. How many times, for example, has Chaikovsky's overture, "1812," been played "at these concerts?" Or how many Chabrier's "Espana," or the "Blue Danube" waltz or the arrangement of "Eili, Eili?" Enough that they are weekly or semi-weekly heard and clapped. It is prudent not to ask needless questions. After all, customs and habits make a stronghold sure. There is Mr. Jacchia leading as he has led these many years and no whit, for the usual audience, become an old story. There also is the orchestra, after a strenuous winter with Mr. Koussevitzky, decidedly taking its ease. So also does that loyal public at least two generations strong. What does it matter and who cares? Nobody but the nincompoops who would have everyone and everything always on the toes. Yes, my children, The Pops this spring are a peaceful place.

Next week soloists diversify the programs: On Monday evening, Isa Kremer, the variegated and light-tongued diseuse, for special occasion; on Wednesday and on Saturday evenings, Mr. Theodorowicz, the concert-master; on Friday evening, Mr. Langendoen, the violoncellist, and Professor Macdougall of Wellesley in an organ-piece. In turn the programs proffer for the most part well-tested pieces. Music of Jewish cast predominates on Monday; a "selection" from "Rose-Marie" re-enters on Wednesday; on the same evening Musorgsky's song, "Hopák," will be played in its original orchestral guise from the opera, "The Fair of Sorotchinsk"; on Thursday songs by the Wellesley Choir will diversify the evening of that college; the fantasia from Alfano's "Resurrection" freshens the program of Friday; on Saturday, a suite from Chaikovsky's ballet, "Sleeping Beauty," will be heard anew. Finally, to begin the week, Sunday evening brings a "Wagner Program. "Rienzi," "Lohengrin," "Tannhäuser," "Tristan," "Die Meistersinger," "Rheingold," "Die Walküre" and "Götterdämmerung" all contribute to it.

TRANSCRIPT MAY 20

At the Pops Tonight

Harvard Evening

Overture, "Poet and Peasant"...Suppe
Waltz, "Briar Rose".....Chaikovsky
Fantasia from the Opera, "Carmen,"
Bizet
Choral Numbers
Fandango from the "Spanish Caprice,"
Rimsky-Korsakov
Largo from the "New-World Symphony" .....Dvorák
Choral Numbers
Danse Macabre .....Saint-Saëns
Volga Bargemen's Song
March, "Veritas" .....Densmore

Conductor: A. Jacchia
Assisting
The Harvard Glee Club

THIS CLIPPING FROM
NEW YORK EVE. POST
MAY 15 1928

Serge Koussevitzky completed his second season as conductor of the Boston Symphony Orchestra two weeks ago and sailed for Europe to conduct his series of concerts in Paris from May 22 to June 12, introducing such American scores as Copland's "Music for the Theatre," Block's Concerto Grosso" and other novelties of its Boston season. After that Mr. Koussevitzky will rest, returning to open his third season in Boston. October 8.

[illegible] Russian pianist, will make

THIS CLIPPING FROM
TIMES
BROOKLYN, N. Y.
MAY 16 1928

Koussevitsky Sails.

Having completed his second season in America, Serge Koussevitsky, conductor of the Boston Symphony Orchestra, has departed homeward. He will conduct his annual series in Paris, opening on May 12 and introdusing abroad Copeland's "Music for the Theatre," Bloch's "Concerto Grosso' 'and other novelties which he presented in his season here.

Following the close of his season in Paris on June 12, the conductor plans to take a vacation until his return in October for the 46th season of the Bostonians.

"Having won national renown in his first year in America," says the orchestra's announcement of the conductor's departure," Koussevitsky has in his second year led this famous orchestra through what has proved in some ways the most remarkable season in its history. There has been universal admiration of the virtuoso qualities of the orchestra, and the degree of eloquence and tonal beauty which the Russian leader's baton has inspired."

In this high-sounding praise we cannot agree for this is the only orchestra for whose playing we had to apologize during the season. One Friday evening, not so many months ago, we escorted another music lover to the Academy and suffered through a program at which Prohofieff was the soloist.

We admit the virtuoso possibilities and acknowledge the modern tendencies of the conductor, but we suggest that Mr. Toscanini be called to teach the strings the lessons he gave the Philharmonic earlier in the season. The band today is not the Bostonians of yore.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
MAY 13 1928

Praises American Interest in Music

Music has more real friends in America than in any other country in the world, in the opinion of Eugene Goosens, British composer and conductor, who appeared as guest conductor with the Boston Symphony Orchestra in one of its concerts here this season. Mr. Goosens has just closed his season as conductor of the Rochester Philharmonic Orchestra, and he has appeared as guest conductor of the New York Symphony. Americans of wealth are instituting and supporting musical enterprises not for publicity but to enjoy the results obtainable, he believes.

"My first full season in America has been most interesting," Mr. Goosens said in a recent interview, "and has served to turn impressions of other seasons into a conviction. The generous enlightened support of music of all forms in this country is not paralleled anywhere in the world to-day. And this support is given not to display financial capacity, nor to gain personal publicity, but to secure artistic results.

"It is rather unusual that visiting musicians in America extol what they find here to the comparative belittling of similar conditions in their own lands. I have no desire to draw comparisons with the status of music in my own country, but I do honestly believe that more is being done for music in the United States and wisely done, than is being done anywhere else. Great orchestras are supported; the personnel is made the best obtainable; proper provision for rehearsals is made so that the conductor is enabled to give a performance that personally satisfies him.

"New York welcomes strangers pleasantly, but reserves its judgment. The success of a conductor there is likely to increase as he becomes known by his work. It is a pleasant remembrance that the six concerts which I conducted with the New York Symphony moved steadily to a climax of interest.

"In Boston one conducts one of the greatest orchestras of the day, before what is perhaps the most discriminating orchestral public of the day. This is a great public that by experience can and does discuss music and interpretation with a high degree of intelligence. It is inspiring to see Symphony Hall filled to capacity full five minutes before the time for beginning the concert with an audience one knows is as institutional as the orchestra itself.

"The contacts which my visits to New York and Boston made possible with professional colleagues and with many of those public-spirited supporters of music who are making great things possible were means of revelation to me which I highly prize.

Globe May 16

Third Week of Pops

The "Pop" concerts in Symphony Hall will open their third week tomorrow. Agide Jacchia and the "Pops" Orchestra of 80 Symphony players will present an attractive set of programs to audiences who partake of refreshments while they listen.

Monday there will be songs by the Radcliffe Choral Society. Tuesday members of the Boston Conservatory of Music will be present. On Wednesday Amherst, Williams and Wesleyan Colleges will be represented. Thursday will be Harvard Night, with numbers by the Harvard Glee Club. Friday will be Roxbury Latin School Night. These and all nights are open to the public. Sunday, May 23, there will be given the second Sunday "Pop" concert of the season, with a Wagner program.

The week's programs follow:

Monday, May 17—Overture to "Il Guarany," Gomez; "Cordoba," Albeniz; fantasia, "Cavalleria Rusticana," Mascagni; Radcliffe songs; 14th Hungarian rhapsody, Liszt; "Birds at Dawn," Op. 20, No. 2, Dillon; prelude to "The Mastersingers," Wagner; Radcliffe songs; selection, "The Student Prince," Romberg; "Camellia Gavotte," Jacchia; waltz from "Eugen Onegin," Tchaikovsky.

Tuesday, May 18—Marche Militaire, Schubert; overture to "William Tell," Rossini; "Elli, Elli," arranged by Jacchia; fantasia, "Lohengrin," Wagner; Rhapsody in E-flat, Brahms; "The Lark," Glinka; polonaise from "Eugen Onegin," Tchaikovsky; Hymn to the Sun from "Iris," Mascagni; chorale and Minuet Gothique, Boellmann; "Guitarre," op 45, No. 2, Moszkovski; waltz, "Espana," Waldteufel.

Wednesday, May 19—Entrance of the Gladiators, Fucik; overture to "The Beautiful Galatea," Suppe; fantasia, "Rigoletto," Verdi; suite "L'Arlesienne No 2," Bizet; Canzone, van Westerhout; overture to "The Flying Dutchman," Wagner; rhapsody, "Espana," Chabrier; Song of India, Rimsky-Korsakov; American fantasy, Herbert; Marche Slave, Tchaikovsky; college songs.

Thursday, May 20—Overture to "Poet and Peasant," Suppe; waltz, "Dornroeschen," Tchaikovsky; fantasia, "Carmen," Bizet; songs by Harvard Glee Club; "Capriccio Espagnol," Rimsky-Korsakov; fandango Asturiano; largo from "New World Symphony," Dvorak; "Procession of the Sardar," Ippolitov-Ivanov; songs by Harvard Glee Club; symphonic poem, "Danse Macabre," Saint-Saens; "Volga Bargemen's Song," arranged by Jacchia; march, "Veritas," Densmore.

Friday, May 21—"Stars and Stripes Forever," Sousa; overture to "Morning, Noon, and Night," Suppe; "Lotus Land," Scott; fantasia from "I Pagliacci," Leoncavallo; suite "Peer Gynt," Grieg; "Music Box," Liadov; "Deep River," Burleigh-Jacchia; "Ride of the Valkyries," Wagner; selection, "The Vagabond King," Friml; waltz, "Jolly Fellows," Vollstedt; Ouverture Solennelle, "1812," Tchaikovsky.

Saturday, May 22—Entrance of the Boyards, Halvorsen; Overture to "Phedre," Massenet; Tarantelle, Jacchia; Excerpts from Act III, "Mastersingers," Wagner; Suite, "L'Arlesienne, No 1," Bizet; Violoncello Solo: Larghetto, Mozart; Valse Triste, Sibelius; Bacchanale, "Samson and Delilah," Saint-Saens; "Dance of the Hours," Ponchielli; "Love's Dream after the Ball," Czibulka; "Fifth Hungarian Dance," Brahms.

Sunday, May 23, Wagner Program "Rienzi, Overture; "Lohengrin: a. Prelude; b. Introduction to Act III, "The Mastersingers of Nuremberg," Prelude to Act III. "Tannhauser," Overture. "Tristan and Isolde," Prelude and Love-death. "Rhinegold," Entrance of the Gods into Walhalla. "Dusk of the Gods," Funeral Music of Siegfried. "The Valkyrie," (Act III); a. Ride of the Valkyries; b. Closing Scene: Wotan's Farewell and Magic Fire Music.

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Marche Militaire .....Schubert
Overture to "William Tell".....Rossini
Elli, Elli.....Arranged by Jacchia
(Trumpet solo, Georges Mager)
Fantasia, "Lohengrin" .....Wagner
Rhapsody in E flat .....Brahms
The Lark.....Glinka
Polonaise from "Eugen Onegin"...Tchaikovsky
Hymn to the Sun from "Iris".....Mascagni
(Night—Dawn—Sunrise)
Chorale and Minuet Gothique.....Boellmann
(Organ solo, Albert W. Snow)
Guitarre, Op 45, No. 2.....Moszkovski
Waltz, "Espana".....Waldteufel

GLOBE MAY 17

At the Pops Tonight

Evening of the Boston Conservatory of Music

Marche Militaire .....Schubert
Overture to "William Tell"....Rossini
Elli, Elli.....Arranged by Jacchia
Fantasia from "Lohengrin"....Wagner
Rhapsody in E-flat.....Brahms
The Lark .....Glinka
Polonaise from "Eugen Onegin."
Chaikovsky
Hymn to the Sun from "Iris".Mascagni
(Night—Dawn—Sunrise)
Chorale and Minuet Gothique,'
Boellmann
Guitarre .....Moszkovski
Waltz, "España" .....Waldteufel

Conductor: A. Jacchia
Soloists: Georges Mager
A. W. Snow

TRANSCRIPT MAY 18

PROGRESS OF THE POPS

TRANSCRIPT MAY 22

Tranquil Programs, Tranquil Orchestra, Tranquil Audience—Incidents and Programs of Next Week—"Wagner Night"

PLAINLY The Pops are running a tranquil course. Evidently the faithful take persistent pleasure in them. As the season lengthens, as the programs multiply, back come the old, familiar pieces, seemingly with an audience to welcome them. How many times, for example, has Chaikovsky's overture, "1812," been played "at these concerts?" Or how many Chabrier's "Espana," or the "Blue Danube" waltz or the arrangement of "Elli, Elli?" Enough that they are weekly or semi-weekly heard and clapped. It is prudent not to ask needless questions. After all, customs and habits make a stronghold sure. There is Mr. Jacchia leading as he has led these many years and no whit, for the usual audience, become an old story. There also is the orchestra, after a strenuous winter with Mr. Koussevitzky, decidedly taking its ease. So also does that loyal public at least two generations strong. What does it matter and who cares? Nobody but the nincompoops who would have everyone and everything always on the toes. Yes, my children, The Pops this spring are a peaceful place.

Next week soloists diversify the programs: On Monday evening, Isa Kremer, the variegated and light-tongued diseuse, for special occasion; on Wednesday and on Saturday evenings, Mr. Theodorowicz, the concert-master; on Friday evening, Mr. Langendoen, the violoncellist, and Professor Macdougall of Wellesley in an organ-piece. In turn the programs proffer for the most part well-tested pieces. Music of Jewish cast predominates on Monday; a "selection" from "Rose-Marie" re-enters on Wednesday; on the same evening Musorgsky's song, "Hopák," will be played in its original orchestral guise from the opera, "The Fair of Sorotchinsk"; on Thursday songs by the Wellesley Choir will diversify the evening of that college; the fantasia from Alfano's "Resurrection" freshens the program of Friday; on Saturday, a suite from Chaikovsky's ballet, "Sleeping Beauty," will be heard anew. Finally, to begin the week, Sunday evening brings a "Wagner Program. "Rienzi," "Lohengrin," "Tannhäuser," "Tristan," "Die Meistersinger," "Rheingold," "Die Walküre" and "Götterdämmerung" all contribute to it.

TRANSCRIPT MAY 20

At the Pops Tonight

Harvard Evening

Overture, "Poet and Peasant"...Suppe
Waltz, "Briar Rose".....Chaikovsky
Fantasia from the Opera, "Carmen."
Bizet
Choral Numbers
Fandango from the "Spanish Caprice."
Rimsky-Korsakov
Largo from the "New-World Symphony" .....Dvorák
Choral Numbers
Danse Macabre .....Saint-Saëns
Volga Bargemen's Song
March, "Veritas" .....Densmore

Conductor: A. Jacchia
Assisting
The Harvard Glee Club

PROGRAMS FOR NEXT WEEK

Herald — May 23

"Pops" Are Offering Interesting and Varied Selections

With tonight's Wagnerian program, the "Pop" concerts in Symphony hall will open the fourth week of the 41st season. Mr. Jacchia has made the following programs for the week, in which his orchestra of 80 Symphony players will be heard, while the audience partakes of refreshments at the tables in the usual "Pops" fashion:

SUNDAY, MAY 23

Rienzi, overture
Lohengrin,
(a) Prelude. (b) Introduction to Act III
The Mastersingers of Nuremberg,
Prelude to Act III
Tannhaeuser, overture
Tristan and Isolde, prelude and love-death
Rhinegold, entrance of the Gods into Walhalla
Dusk of the Gods, funeral music of Siegfried
The Valkyrie (act III).
(a) Ride of the Valkyries. (b) Closing scene: Wotan's Farewell and Magic Fire Music.

MONDAY

Overture to "Mignon".....Thomas
Rachem (Invocation).....Mana-Zucca-Jacchia
(Arranged by Agide Jacchia)
Fantasia, "Fedora".....Giordano
Songs with piano by Isa Kremer
Eill, Eill.....Arr. by Jacchia
Minuet.....Bolzoni
Overture Solennelle, "1812".....Tchaikovsky
Songs with piano by Isa Kremer
Suite from "Shulamith".....Goldfaden
(a) Marsh to Jerusalem. (b) The Blessing.
(c) Raisins and Almonds. (d) Finale: In Beth Hamikdosh.
Intermezzo from "Cavalleria Rusticana,"
Mascagni
Ballet from "The Demon".....Rubinstein

TUESDAY

Coronation March.....Svendsen
Overture to "Egmont".....Beethoven
"Sometime".....Fiorito-Jacchia
Fantasia, "Mefistofele".....Boito
Capriccio—Burlesca.....Scarlatti
(Orchestrated by Jacchia)
Procession to the Cathedral, Act II,
"Lohengrin".....Wagner
Spanish Dance, "Panaderos".....Glazounov
Finale, Fourth Symphony.....Tchaikovsky
Second Hungarian Rhapsody.....Liszt
Indian Summer, An American Idyll....Herbert
Waltz, "Wine, Woman and Song".....Strauss

WEDNESDAY

Entrance of the Gladiators.....Fucik
Overture to "L'Italiana in Algeri".....Rossini
Entr'acte Valse.....Hellmesberger
Fantasia, "Othello".....Verdi
Suite, "Coppelia".....DeHbes
a. Waltz of the Hours
b. Czardas
Hopak from "The Fair of Sorotchinsk"
Moussorgsky
The Lark.....Glinka-Jacchia
(Solo Violin: Mr. Theodorowicz.)
Capriccio Espagnod.....Rimsky-Korsakov
a. Alborada
b. Fandango Asturiano
Selection, "Rose Marie".....Friml-Stothart
Waltz, "La Barcarolle".....Waldteufel
Bacchanale from "Philemon and Baucis"
Gounod

THURSDAY

Overture to "Masaniello".....Auber
Waltz of the Flowers.....Tchaikovsky
Fantasia, "Madam Butterfly".....Puccini
Songs by Wellesley College Choir
Scenes Pittoresques.....Massenet
a. Air de Ballet
b. Fete Boheme
The Swan.....Saint-Saens
(Violoncello Solo: Mr. Langendoen.)
Rondo Capriccioso.....Mendelssohn
a. Organ Solo: Finale.....Lemmens
(Prof. Macdougall.)
b. Choir: Wellesley Medley
Overture to "The Flying Dutchman"..Wagner
Indian Lament.....Dvorak-Kreisler
Pomp and Circumstance.....Elgar

FRIDAY

Coronation march from "The Prophet"..
Meyerbeer
Overture, "Maxmilian Robespierre".....Litoiff
"Ave Maria".....Schubert-Wilhelmj
Fantasia, "Resurrection".....Alfano
Scenes Alsaciennes.....Massenet
(a) Sunday Morning. (b) Sunday Evening.
"March of the Toys".....Herbert
Entrance of the Knights into the Temple of the Grail from "Parsifal," Act I..Wagner
Rhapsody, "Espana".....Chabrier
Ballet suite, "Nutcracker".....Tschaikovsky
Miniature overture. Chinese dance. Trepak.
"En Badinant".....d'Ambrosio
March, "Semper Fidelis".....Sousa

SATURDAY

Overture to "Pique Dame".....Suppe
Waltz, "On the Beautiful Blue Danube".Strauss
"Salut d'Amour".....Elgar
Fantasia, "The Valkyrie".....Wagner
Suite, "Sleeping Beauty".....Tchaikowsky
(a) Introduction, the Fairy of the Lilacs. (b) Puss in Boots and the White Cat. (c) Valse.
Violin solos—
"Lotus Land".....Scott-Kreisler
"Rondo".....Mozart-Kreisler
Mr. Theodorowics.
"Bolero".....Moszkovski
"Finlandia," Symphonic Poem.....Sibelius
Ballet music from "The Cid".....Massenet
(a) Castiliane. (b) Andalouse. (c) Aragonaise.
Serenade, "Les Millions d'Arlequin".....Drigo
Third Slavonic Dance.....Dvorak

MONTEUX, WIFE IN LOVE ROW

American — May 24

Former Symphony Conductor and Mate Living Apart, Friends Learn

Pierre Monteux, former conductor of the Boston Symphony Orchestra, and his wife, Mme. Monteux, are estranged and living apart.

Friends of the couple in Boston are amazed at this news which recently reached the Hub.

M. Monteux is living in Brussels, and Mme. Monteux and their three children are making their homes with Mme. Monteux's sister in Paris.

Whether divorce is contemplated is not known in Boston.

During their long residence in Boston M. and Mme. Monteux were noted for their apparent devotion to each other and to their two children, Denise and Claude. A third child was born to the couple in Paris after they left this country.

Reports in Boston state the estrangement dates back to the closing months of their residence in Boston. The Monteuxes returned to Paris in 1923, shortly after Mme. Monteux's mother died. When the conductor returned to Boston to complete his contract with the Symphony Orchestra, Mme. Monteux did not accompany him.

On the expiration of his contract here M. Monteux returned to Europe but did not join his family.

The news of the separation came in letters from Mme. Monteux to Boston friends.

Serge Koussevitzky, conductor of Symphony, visited Madame Monteux on his last trip abroad. They are old friends, and the present Symphony conductor had Monteux for his most ardent champion. He, however, did not bring back the news of the separation, which, although known to a few of the Monteux family here, has until now been carefully kept from the public.

THIS CLIPPING FROM
PITTSBURGH, PA.
GAZETTE TIMES
MAY 23 1926

Muck Is Berlin Favorite.

For the first time since the war Dr. Carl Muck, former conductor of the Boston Symphony orchestra, has returned to the scene of his triumphs of earlier days and conducted a series of Wagner performances at the Berlin State Opera.

Dr. Muck is regarded in Germany as the greatest living interpreter of Wagnerian scores as Richard Wagner himself played them. The Berlin performances of the Nibelungenring, which formed the center of Muck's conduction, were made as nearly like the historical Bayreuth productions as possible. The orchestra was increased to 100 musicians to comply with Bayreuth standards.

Much was enthusiastically received by Berliners and arrangements are pending for an annual Wagner series conducted by him.

THIS CLIPPING FROM
TOLEDO, OHIO
NEWS BEE
MAY 20 1926

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Kansas Girl Weds Violinist

When Miss Alma Rosengran of Lindsborg, Kas., went to Europe a few months ago on a pleasure trip she unexpectedly met Anton Witek, Bohemian violinist and former concertmeister in the Boston Symphony Orchestra, under whom she had formerly studied music. And now the two are married, spending their honeymoon in Czecho-Slovakia.

THIS CLIPPING FROM
TELEGRAM
MAY 20 1926

The League of Composers.

An Interesting Program Is Predicted for the Coming Season—The Royal Swedish Navy Band in Concert.

By Pitts Sanborn.

A program admirably varied and the effective aid of the famous Pro-Arte Quartet of Belgium are promised by the League of Composers for next season. The League continues to profess its purpose of promoting the performance and criticism of modern music, without reference to school or tendency. Its official announcement runs in part as follows:—

"The opening concert of the season will be distinguished by the first American appearance of the famous Belgian organization, the Pro-Arte Quartet. This group of instrumentalists has an unrivalled reputation in Europe for ensemble playing, and in particular for lucid and clarifying interpretations of contemporary works. The League will present this quartet in a program of modern chamber music, which will be announced in detail early in the fall.

"Serge Koussevitzky has again received permission from the board of trustees of the Boston Symphony Orchestra to conduct a group of selected men from that organization in a concert of chamber orchestral works for the League. During the past season he made his first appearance outside the concerts of the Boston Symphony in a program of new works for the League. He is expected to present one large work and two smaller ones at the coming performance.

"In the middle of the season there will be an afternoon recital of new compositions by young American composers, at which the League will present both known and hitherto unknown men.

"Early in 1927 there will be an evening of new works in a musical dramatic form, which will be presented with novel stage investiture.

"The quarterly, Modern Music, which was begun as the League of Composers' Review three years ago, will continue to be published in the form which was established during the last season. Articles by Europeans and Americans, with portraits of leading composers, caricatures, and designs of new musical works for the stage will appear in its pages."

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In the middle of the season there will be [illegible] recital of new

THIS CLIPPING FROM
NEW YORK TIMES
MAY 23 1926

CARL MUCK BACK IN BERLIN.

Former Boston Symphony Conductor Enthusiastically Received.

BERLIN, May 22 (AP).—For the first time since the war Dr. Carl Muck, former conductor of the Boston Symphony Orchestra, has returned to the scene of his triumphs of earlier days and conducted a series of Wagner performances at the Berlin State Opera.

Dr. Muck is regarded in Germany as the greatest living interpreter of Wagnerian scores as Richard Wagner himself played them. His Berlin performances of the Nibelungen Ring were made as nearly like the historical Bayreuth productions as possible. The orchestra was increased to 100 musicians to comply with Bayreuth standards.

Muck was enthusiastically received by Berliners on his return, and arrangements are pending for an annual Wagner series conducted by him.

Fourth Week of the Pops

With tonight's Wagnerian program the "Pop" concerts in Symphony Hall will open the fourth week of their 41st season. Conductor Agide Jacchia has made the following programs for the week:

Sunday, May 23—Wagner program; "Rienzi," overture; "Lohengrin," a, prelude, b, introduction to Act 3; "The

GLOBE—MAY 23, 1926

LOANS

Mastersingers of Nuremberg," prelude to Act 3; "Tannhauser," Overture; "Tristan and Isolde," Prelude and Love-death; "Rhinegold," Entrance of the Gods Into Walhalla; "Dusk of the Gods," Funeral Music of Seigfried; "The Valkyrie" (Act 3); a, Ride of the Valkyries; b, Closing Scene: "Wotan's Farewell" and "Magic Fire Music."

Monday, May 24—Overture to "Mignon," Thomas; "Rachem," Mana-Zucca; Fantasia, "Fedora," Gioardano; songs with piano by Isa Kremer, "Eill, Eill," arranged by Jacchia; minuet, Bolzoni; overture, Solennelle, "1812," Tchaikovsky; songs with piano by Isa Kremer; suite from "Shulamith," Goldfaden; intermezzo from "Cavalleria Rusticana," Mascagni; ballet from "The Demon," Rubinstein.

Tuesday, May 25—"Coronation March," Svendsen; Overture to "Egmont," Beethoven; "Sometime," Fiorito-Jacchia; Fantasia, "Mefistofele," Boito; Capriccio—Burlesca, Scarlatti; Procession to the Cathedral, Act II "Lohengrin," Wagner; Spanish Dance, "Panaderos," Glazounov; Finale, Fourth Symphony, Tchaikovsky; Second Hungarian Rhapsody, Liszt; Indian Summer, "An American Idyll," Herbert; Waltz, "Wine, Woman and Song," Strauss.

Wednesday, May 26—"Entrance of the Gladiators," Fucik; Overture to "L'Italiana in Algeri," Rossini; Entr'acte Valse, Hellmesberger; Fantasia, "Othello," Verdi; Suite, "Coppelia," Delibes; Hopak from "The Fair of Sorotchinsk," Fussorgsky; "The Lark," Glinka-Jacchia; "Capriccio Espagnol," Rimsky-Korsakov; Selection, "Rose Marie," Friml-Stothart; Waltz, "La Barcarolle," Waldteufel; Bacchanale from "Philemon and Baucis," Gounod.

Thursday, May 27—Overture to "Masaniello", Auber; Waltz of the Flowers, Tchaikovsky; Fantasia, "Madam Butterfly," Puccini; Songs by Wellesley College Choir. "Scenes Pittoresques," Massenet; "The Swan," Saint-Saens; Rondo Cappriccioso, Mendelssohn; organ Solo: Finale, Lemmens; Choir: Wellesley Medley, Overture to "The Flying Dutchman," Wagner; "Indian Lament," Dvorak-Kreisler; "Pomp and Circumstance," Elgar.

Friday, May 28—Coronation March from "The Prophet," Meyerbeer; Overture, "Maximilian Robespierre," Litoff; "Ave Maria," Schubert-Wilhelmj; Fantasia, "Resurrection," Alfano; "Scenes Alsaciennes," Massenet; "March of the Toys," Herbert; "Entrance of the Knights into the Temple of the Grail" from "Parsifal" Act I, Wagner; Rhapsody, "Espana," Charbrier; Ballet Suite, "Nutcracker," Tchaikovsky; "En Badinant," d'Ambrosio; March "Semper Fidelis," Sousa.

Saturday, May 29—Overture to "Pique Dame," Suppe. Waltz, "On the Beautiful Blue Danube," Strauss; "Salut d'Amour," Elgar; Fantasia, "The Valkyrie," Wagner; Suite, "Sleeping Beauty," Tchaikovsky; Violin Solo, Julius Theodorowicz: a, "Lotus Land," Scott-Kreisler; b, "Rondo," Mozart-Kreisler; Bolero, Moszkovski, "Finlandia," Symphonic poem, Sibelius; Ballet Music from "The Cid," Massenet; Serenade, "Les Millions d'Arlequin," Drigo; Third Slavonic Dance, Dvorak.

THIS CLIPPING FROM
SENTINAL
MAY 21 1926

MORE SYMPHONY

It seems that many radio listeners have been rather disappointed in the Boston Symphony Concerts that have been broadcast during the past winter. Some blamed this to the broadcasting while others "took it out on" the orchestra.

We all know that finer orchestras than the Boston Symphony are mighty few and far between. The engineering of the broadcasts was undertaken by communication experts of the American Telephone and Telegraph Company. That end should have been at least passably good.

Since the first Pop Concert by the Symphony for this year, criticism has changed to approval and in many instances to enthusiasm. Whether this is due to the type of program selected by Mr. Koussevitsky or not is a matter too difficult for me to decide. However, the fact remains that the Pop Concerts are a decided improvement at the receiving end of the broadcast circuit. Tune in on WEEI at 8:10 Saturday evening for another Pop.

TRANSCRIPT May 22

At the Pops Tonight

Entrance of the Bevards.....Halvorsen
Overture to the Tragedy, "Phaedra"
Massenet
Tarantella.....Jacchia
Introduction, Apprentices' Dance, Homage to Sachs from Act III. of "Die Meistersinger".....Wagner
Prelude, Minuet and Carillon from the Incidental Music to the Play, "L'Arlesienne".....Bizet
Larghetto for Violencelle.....Mozart
Valse Triste.....Sibelius
Bacchanal from the Opera, "Samson and Delilah".....Saint-Saëns
Dance of the Hours.....Ponchielli
Love's Dream after the Ball...Czibulka
Fifth Hungarian Dance.....Brahms

Conductor: A. Jacchia
Soloist: J. Langedoen

At the Pops Tonight

March, "Stars and Stripes Forever"
Sousa
Overture, "Morning, Noon, and Night in Vienna".....Suppé
Lotus-Land.....Scott
Fantasia from the Opera, "Pagliacci"
Leoncavallo
Second Suite from the Incidental Music to "Peer Gynt".....Grieg
Music-Box.....Liadov
Deep River.....Burleigh-Jacchia
Ride of the Valkyrs.....Wagner
Selection from the Operetta, "The Vagabond King".....Friml
Waltz, "Jolly Fellows".....Vollstedt
Overture, "1812".....Chaikovsky

Conductor: A. Jacchia

TRANSCRIPT May 21

Boston Conservatory at the Pops Tonight

This is Boston Conservatory of Music Night at the Pops, but the concert will be open to the public. This is the program.

"Marche Militaire".....Schubert
Overture "William Tell".....Rossini
"Eill, Eill".....Arranged by Jacchia
(Trumpet solo, Georges Mager.)
Fantasia, "Lohengrin".....Wagner
Rhapsody in E flat.....Brahms
"The Lark".....Glinka
Polonaise from "Eugen Onegin".Tchaikovsky
Hymn to the Sun from "Iris".....Mascagni
Chorale and Minuet Gothique....Boellmann
(Organ solo, Albert W. Snow.)
Guitarre, Op. 45, No. 2.....Moszkovski
Waltz, "Espana".....Waldteufel

PROGRAMS FOR NEXT WEEK

Herald — May 23

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Lohengrin,
(a) Prelude. (b) Introduction to Act III
The Mastersingers of Nuremberg,
Prelude to Act III
Tannhaeuser, overture
Tristan and Isolde, prelude and love-death
Rhinegold, entrance of the Gods into Walhalla
Dusk of the Gods, funeral music of Siegfried
The Valkyrie (act III),
(a) Ride of the Valkyries. (b) Closing scene: Wotan's Farewell and Magic Fire Music.

MONDAY

Overture to "Mignon".....Thomas
Rachem (Invocation).....Mana-Zucca-Jacchia
(Arranged by Agide Jacchia)
Fantasia, "Fedora".....Giordano
Songs with piano by Isa Kremer
Elli, Elli.....Arr. by Jacchia
Minuet.....Bolzoni
Overture Solennelle, "1812".....Tchaikovsky
Songs with piano by Isa Kremer
Suite from "Shulamith".....Goldfaden
(a) Marsh to Jerusalem. (b) The Blessing.
(c) Raisins and Almonds. (d) Finale: In Beth Hamikdosh.
Intermezzo from "Cavalleria Rusticana."
Mascagni
Ballet from "The Demon".....Rubinstein

TUESDAY

Coronation March.....Svendsen
Overture to "Egmont".....Beethoven
"Sometime".....Fiorito-Jacchia
Fantasia, "Mefistofele".....Bolto
Capriccio—Burlesca.....Scarlatti
(Orchestrated by Jacchia)
Procession to the Cathedral, Act II,
"Lohengrin".....Wagner
Spanish Dance, "Panaderos".....Glazounov
Finale, Fourth Symphony.....Tchaikovsky
Second Hungarian Rhapsody.....Liszt
Indian Summer, An American Idyll....Herbert
Waltz, "Wine, Woman and Song".....Strauss

WEDNESDAY

Entrance of the Gladiators.....Fucik
Overture to "L'Italiana in Algeri".....Rossini
Entr'acte Valse.....Hellmesberger
Fantasia, "Othello".....Verdi
Suite, "Coppelia".....Delibes
a. Waltz of the Hours
b. Czardas
Hopak from "The Fair of Sorotchinsk"
Moussorgsky
The Lark.....Glinka-Jacchia
(Solo Violin: Mr. Theodorowicz.)
Capriccio Espagnod.....Rimsky-Korsakov
a. Alborada
b. Fandango Asturiano
Selection, "Rose Marie".....Friml-Stothart
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Bacchanale from "Philemon and Baucis"
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Waltz of the Flowers.....Tchaikovsky
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Songs by Wellesley College Choir
Scenes Pittoresques.....Massenet
a. Air de Ballet
b. Fete Boheme
The Swan.....Saint-Saens
(Violoncello Solo: Mr. Langendoen.)
Rondo Capriccioso.....Mendelssohn
a. Organ Solo: Finale.....Lemmens
(Prof. Macdougall.)
b. Choir: Wellesley Medley
Overture to "The Flying Dutchman"..Wagner
Indian Lament.....Dvorak-Kreisler
Pomp and Circumstance.....Elgar

FRIDAY

Coronation march from "The Prophet"..
Meyerbeer
Overture, "Maxmilian Robespierre".....Litolff
"Ave Maria".....Schubert-Wilhelmj
Fantasia, "Resurrection".....Alfano
Sceneg Alsaciennes.....Massenet
(a) Sunday Morning. (b) Sunday Evening.
"March of the Toys".....Herbert
Entrance of the Knights Into the Temple of the Grail from "Parsifal," Act I..Wagner
Rhapsody, "Espana".....Chabrier
Ballet suite, "Nutcracker".....Tschaikovsky
Miniature overture. Chinese dance. Trepak.
"En Badinant".....d'Ambrosio
March, "Semper Fidelis".....Sousa

SATURDAY

Overture to "Pique Dame".....Suppe
Waltz, "On the Beautiful Blue Danube".Strauss
"Salut d'Amour".....Elgar
Fantasia, "The Valkyrie".....Wagner
Suite, "Sleeping Beauty".....Tchaikowsky
(a) Introduction, the Fairy of the Lilacs. (b) Puss in Boots and the White Cat. (c) Valse.
Violin solos—
"Lotus Land".....Scott-Kreisler
"Rondo".....Mozart-Kreisler
Mr. Theodorowicz.
"Bolero".....Moszkovski
"Finlandia," Symphonic Poem.....Sibelius
Ballet music from "The Cid".....Massenet
(a) Castillane. (b) Andalouse. (c) Aragonaise.
Serenade, "Les Millions d'Arlequin".....Drigo
Third Slavonic Dance.....Dvorak

MONTEUX, WIFE IN LOVE ROW

American — May 24

Former Symphony Conductor and Mate Living Apart, Friends Learn

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Friends of the couple in Boston are amazed at this news which recently reached the Hub.

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GAZETTE TIMES

Muck Is Berlin Favorite.

For the first time since the war Dr. Carl Muck, former conductor of the Boston Symphony orchestra, has returned to the scene of his triumphs of earlier days and conducted a series of Wagner performances at the Berlin State Opera.

Dr. Muck is regarded in Germany as the greatest living interpreter of Wagnerian scores as Richard Wagner himself played them. The Berlin performances of the Nibelungenring, which formed the center of Muck's conduction, were made as nearly like the historical Bayreuth productions as possible. The orchestra was increased to 100 musicians to comply with Bayreuth standards.

Much was enthusiastically received by Berliners and arrangements are pending for an annual Wagner series conducted by him.

THIS CLIPPING FROM
TOLEDO, OHIO
NEWS BEE

9

MAY 20 1926

Kansas Girl Weds Violinist

When Miss Alma Rosengran of Lindsborg, Kas., went to Europe a few months ago on a pleasure trip she unexpectedly met Anton Witek, Bohemian violinist and former concertmeister in the Boston Symphony Orchestra, under whom she had formerly studied music. And now the two are married, spending their honeymoon in Czecho-Slovakia.

THIS CLIPPING FROM
TELEGRAM

The League of Composers.

An Interesting Program Is Predicted for the Coming Season—The Royal Swedish Navy Band in Concert.

By Pitts Sanborn.

A program admirably varied and the effective aid of the famous Pro-Arte Quartet of Belgium are promised by the League of Composers for next season. The League continues to profess its purpose of promoting the performance and criticism of modern music, without reference to school or tendency. Its official announcement runs in part as follows:—

"The opening concert of the season will be distinguished by the first American appearance of the famous Belgian organization, the Pro-Arte Quartet. This group of instrumentalists has an unrivalled reputation in Europe for ensemble playing, and in particular for lucid and clarifying interpretations of contemporary works. The League will present this quartet in a program of modern chamber music, which will be announced in detail early in the fall.

"Serge Koussevitzky has again received permission from the board of trustees of the Boston Symphony Orchestra to conduct a group of selected men from that organization in a concert of chamber orchestral works for the league. During the past season he made his first appearance outside the concerts of the Boston Symphony in a program of new works for the league. He is expected to present one large work and two smaller ones at the coming performance.

"In the middle of the season there will be an afternoon recital of new compositions by young American composers, at which the League will present both known and hitherto unknown men.

"Early in 1927 there will be an evening of new works in a musical dramatic form, which will be presented with novel stage investiture.

"The quarterly, Modern Music, which was begun as the League of Composers' Review three years ago, will continue to be published in the form which was established during the last season. Articles by Europeans and Americans, with portraits of leading composers, caricatures and designs of new musical works for the stage will appear in its pages."

THIS CLIPPING FROM
NEW YORK TIMES

MAY 23

CARL MUCK BACK IN BERLIN.

Former Boston Symphony Conductor Enthusiastically Received.

BERLIN, May 22 (AP).—For the first time since the war Dr. Carl Muck, former conductor of the Boston Symphony Orchestra, has returned to the scene of his triumphs of earlier days and conducted a series of Wagner performances at the Berlin State Opera.

Dr. Muck is regarded in Germany as the greatest living interpreter of Wagnerian scores as Richard Wagner himself played them. His Berlin performances of the Nibelungen Ring were made as nearly like the historical Bayreuth productions as possible. The orchestra was increased to 100 musicians to comply with Bayreuth standards.

Muck was enthusiastically received by Berliners on his return, and arrangements are pending for an annual Wagner series conducted by him.

Fourth Week of the Pops

With tonight's Wagnerian Program, the "Pop" concerts in Symphony Hall will open the fourth week of their 41st season. Conductor Agide Jacchia has made the following programs for the week:

Sunday, May 23—Wagner program; "Rienzi," overture; "Lohengrin," a, prelude, b, introduction to Act 3; "The

GLOBE—MAY 23,

LOANS

Mastersingers of Nuremberg," prelude to Act 3; "Tannhauser," Overture; "Tristan and Isolde," Prelude and Love-death; "Rhinegold," Entrance of the Gods Into Walhalla; "Dusk of the Gods," Funeral Music of Seigfried; "The Valkyrie" (Act 3); a, Ride of the Valkyries; b, Closing Scene: "Wotan's Farewell" and "Magic Fire Music."

Monday, May 24—Overture to "Mignon," Thomas; "Rachem," Mana-Zucca; Fantasia, "Fedora," Gioardano; songs with piano by Isa Kremer, "Elli, Elli," arranged by Jacchia; minuet, Bolzoni; overture, Solennelle, "1812," Tchaikovsky; songs with piano by Isa Kremer; suite from "Shulamith," Goldfaden; intermezzo from "Cavalleria Rusticara," Mascagni; ballet from "The Demon," Rubinstein.

Tuesday, May 25—"Coronation March," Svendsen; Overture to "Egmont," Beethoven; "Sometime," Fiorito-Jacchia; Fantasia, "Mefistofele," Boito; Capriccio—Burlesca, Scarlatti; Procession to the Cathedral, Act II "Lohengrin," Wagner; Spanish Dance, "Panaderos," Glazounov; Finale, Fourth Symphony, Tchaikovsky; Second Hungarian Rhapsody, Liszt; Indian Summer, "An American Idyll," Herbert; Waltz, "Wine, Woman and Song," Strauss.

Wednesday, May 26—"Entrance of the Gladiators," Fucik; Overture to "L'Italiana in Algeri," Rossini; Entr'acte Valse, Hellmesberger; Fantasia, "Othello," Verdi; Suite, "Coppelia," Delibes; Hopak from "The Fair of Sorotchinsk," Fussorgsky; "The Lark," Glinka-Jacchia; "Capriccio Espagnol," Rimsky-Korsakov; Selection, "Rose Marie," Friml-Stothart; Waltz, "La Barcarolle," Waldteufel; Bacchanale from "Philemon and Baucis" Gounod.

Thursday, May 27—Overture to "Masaniello", Auber; Waltz of the Flowers, Tchaikovsky; Fantasia, "Madam Butterfly," Puccini; Songs by Wellesley College Choir; "Scenes Pittoresques," Massenet; "The Swan," Saint-Saens; Rondo Capriccioso, Mendelssohn; organ Solo; Finale, Lemmens; Choir; Wellesley Medley, Overture to "The Flying Dutchman," Wagner; "Indian Lament," Dvorak-Kreisler; "Pomp and Circumstance," Elgar.

Friday, May 28—Coronation March from "The Prophet," Meyerbeer; Overture, "Maximilian Robespierre," Litolff; "Ave Maria," Schubert-Wilhelmj; Fantasia, "Resurrection," Alfano; "Scenes Alsaciennes," Massenet; "March of the Toys," Herbert; "Entrance of the Knights into the Temple of the Grail" from "Parsifal" Act I, Wagner; Rhapsody, "Espana," Charbrier; Ballet Suite, "Nutcracker," Tchaikovsky; "En Badinant," d'Ambrosio; March "Semper Fidelis," Sousa.

Saturday, May 29—Overture to "Pique Dame," Suppe. Waltz, "On the Beautiful Blue Danube," Strauss; "Salut d'Amour," Elgar; Fantasia, "The Valkyrie," Wagner; Suite, "Sleeping Beauty," Tchaikovsky; Violin Solo, Julius Theodorowicz; a, "Lotus Land," Scott-Kreisler; b, "Rondo," Mozart-Kreisler; Bollero, Moszkovski, "Finlandia," Symphonic poem, Sibelius; Ballet Music from "The Cid," Massenet; Serenade, "Les Millions d'Arlequin," Drigo; Third Slavonic Dance, Dvorak.

THIS CLIPPING FROM
SENTINAL

MAY 22 1926

MORE SYMPHONY

It seems that many radio listeners have been rather disappointed in the Boston Symphony Concerts that have been broadcast during the past winter. Some blamed this to the broadcasting while others "took it out on" the orchestra.

We all know that finer orchestras than the Boston Symphony are mighty few and far between. The engineering of the broadcasts was undertaken by communication experts of the American Telephone and Telegraph Company. That end should have been at least passably good.

Since the first Pop Concert by the Symphony for this year, criticism has changed to approval and in many instances to enthusiasm. Whether this is due to the type of program selected by Mr. Koussevitsky or not is a matter too difficult for me to decide. However, the fact remains that the Pop Concerts are a decided improvement at the receiving end of the broadcast circuit. Tune in on WEEI at 8:10 Saturday evening for another Pop.

TRANSCRIPT May 22

At the Pops Tonight

Entrance of the Boyards.....Halvorsen
Overture to the Tragedy, "Phædra"
Massenet
Tarantella.....Jacchia
Introduction, Apprentices' Dance, Homage to Sachs from Act III. of "Die Meistersinger".....Wagner
Prelude, Minuet and Carillon from the Incidental Music to the Play, "L'Arlesienne".....Bizet
Larghetto for Violoncello.....Mozart
Valse Triste.....Sibelius
Bacchanal from the Opera, "Samson and Delilah".....Saint-Saëns
Dance of the Hours.....Ponchielli
Love's Dream after the Ball...Czibulka
Fifth Hungarian Dance.....Brahms

Conductor: A. Jacchia
Soloist: J. Langedoen

At the Pops Tonight

March, "Stars and Stripes Forever" Sousa
Overture, "Morning, Noon, and Night in Vienna".....Suppé
Lotus-Land.....Scott
Fantasia from the Opera, "Pagliacci" Leoncavallo
Second Suite from the Incidental Music to "Peer Gynt".....Grieg
Music-Box.....Liadov
Deep River.....Burleigh-Jacchia
Ride of the Valkyrs.....Wagner
Selection from the Operetta, "The Vagabond King".....Friml
Waltz, "Jolly Fellows".....Vollstedt
Overture, "1812".....Chaikovsky

Conductor: A. Jacchia

TRANSCRIPT May 21

Boston Conservatory at the Pops Tonight

This is Boston Conservatory of Music Night at the Pops, but the concert will be open to the public. This is the program.

"Marche Militaire".....Schubert
Overture "William Tell".....Rossini
"Eili, Eili".....Arranged by Jacchia
(Trumpet solo, Georges Mager.)
Fantasia, "Lohengrin".....Wagner
Rhapsody in E flat.....Brahms
"The Lark".....Glinka
Polonaise from "Eugen Onegin".....Tchaikovsky
Hymn to the Sun from "Iris".....Mascagni
Chorale and Minuet Gothique.....Boellmann
(Organ solo, Albert W. Snow.)
Guitarre, Op. 45, No. 2.....Moszkovski
Waltz, "Espana".....Waldteufel

THIS CLIPPING FROM
INQUIRER
PHILADELPHIA, PA.
MAY 23 19

BERLIN HEARS WAGNER INTERPRETED BY MUCK

Conductor Returns to Capital First Time Since World War

BERLIN, May 22 (A. P.).—For the first time since the war Dr. Carl Muck, former conductor of the Boston Symphony Orchestra, has returned to the scene of his triumphs of earlier days and conducted a series of Wagner performances at the Berlin State Opera.

Dr. Muck is regarded in Germany as the greatest living interpreter of Wagnerian scores as Richard Wagner himself played them. The Berlin performances of the Nibelungenring, which formed the centre of Muck's conduction, were made as nearly like the historical Bayreuth productions as possible. The orchestra was increased to 100 musicians to comply with Bayreuth standards.

Muck was enthusiastically received by Berliners and arrangements are pending for an annual Wagner series conducted by him.

THIS CLIPPING FROM
PROVIDENCE, R. I.
TRIBUNE

ANOTHER MUSICAL FEAST

"Pops" To Go On the Air At 8:10 This Evening

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A glance at the program, announced in another column, gives one a breath from nearly every musically prominent nation on earth. It is one of Mr. Jacchia's characteristically varied and interesting programs—the kind which keeps right on filling Symphony Hall to capacity. And then, for good measure, Mr. Jacchia will throw in plenty of light, airy, indescribably beautiful encores. He always does.

Among the radio audience there are of course thousands of people particularly responsive to the deep, rich and vibrant tone of a 'cello. For them Mr. Jacobus Langendoen is going to play to-night the Larghetto by Mozart. Mr. Langendoen is one of the distinguished 'cellists of the Boston Symphony Orchestra. He is an artist of high attainments and has a musical message of particular beauty to deliver to the great audience who will be listening for him this evening.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
MAY 19 1926

THIRD "POP" CONCERT WILL BE BROADCAST

Interesting Programme to Be Heard Over WEAN, The Shepard Stores.

Another treat will be served to the radio audience to-night when the third of the series of nine "pop" concerts will be broadcast direct from Symphony Hall, Boston, through stations WEAN, The Shepard Stores, of this city, and WEEI, Boston, through the courtesy of W. S. Quimby, at 8:10.

This will be one of Mr. Jacchia's characteristically varied and interesting programmes, with plenty of light airy encores. Among the numbers will be "Larghetto," by Mozart, played by Jacobus Langendoen, one of the most distinguished 'cellists of the Boston Symphony Orchestra, an artist of high attainments.

THIS CLIPPING FROM
OBSERVER DISPATCH
UTICA, N. Y.
MAY 23 1926

Full-Time Broadcasting

Joseph Knecht, formerly violinist with the Boston Symphony, later outstanding member of the Metropolitan Opera House Orchestra and for the past 15 years musical director of the Waldorf-Astoria Hotel, is now devoting all of his time to radio broadcasting. Knecht organized the Silvertown Cord Orchestra.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
MAY 22 1926

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THIS CLIPPING FROM
BUFFALO, N. Y.
ENQUIRER

Musican Mows Lawn at Jail

(By International News Service.)

Rumford, Me., May 21.—Gustav Heim, former trumpeter in the royal band of Berlin and former member of the famous Boston Symphony orchestra, was called on to mow the lawn of the Oxford county jail today as his first jail duty under a four months' sentence for manufacturing liquor at his summer camp in Lovell, patronized annually by scores of wealthy New Yorkers and professional folk.

Heim is being sued for divorce by his wife, linking his name with another woman's. She seeks the custody of her two children.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
MAY 22

Sergei Koussevitsky recently completed his second year as conductor of Boston Symphony orchestra. He sailed for Europe a few days ago and is now preparing for his series of "Concerts Koussevitsky" in Paris, which will be started to-morrow. He will introduce several new scores by American composers, including "Concerto Gross" by Ernest Bloch, and "Music for the Theater" by Copeland. He will also present several other American novelties which he used during his recent season in Boston. He will rest for the remainder of the summer and will return to this country in time for the opening of the forty-sixth season of the Boston orchestra on October 8. Philip Hale in the Boston Herald wrote as follows concerning the tribute paid to the conductor during the course of his concluding concert in that city: "We do not recall a tribute paid by the audience to a conductor that was in any way comparable to that paid Mr. Koussevitzky yesterday,

THIS CLIPPING FROM
DEMOCRAT CHRONICLE
ROCHESTER, N. Y.
MAY 2[illegible]

Dr. Muck Resumes Baton.

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THIS CLIPPING FROM
NEW YORK HERALD-TRIBUNE
MAY 23 1926

League of Composers To Give Four Concerts

Three Evenings, One Matinee Announced for 1926-'27; Magazine Continues

Three evening concerts and an afternoon recital are to be given by the League of Composers in 1926-'27, the fourth season of this organization, which announces for its purpose the promotion of the performance and criticism of modern music without restriction to any particular schools or tendencies.

The season's opening concert will be marked by the first American appearance of the Pro-Arte Quartet, a Belgian group, which will give a program of modern chamber music. This will be announced in detail early next fall.

Serge Koussevitzky again has received permission from the Boston Symphony Orchestra's board of trustees to conduct a group of members of that organization in a concert of chamber orchestra works for the league. He is expected to offer one large work and two smaller ones. In the middle of the season there will be an afternoon recital of new works by young American composers, both known and so far unknown, and early in 1927 there will be an evening of new works in a musical dramatic form, to be given with novel stage investiture.

The quarterly "Modern Music," first known as "The League of Composers' Review," will continue in the form established last season, with articles by Europeans and Americans, portraits of leading composers, caricatures and designs of new musical works for the stage.

THIS CLIPPING FROM
TIMES
BUFFALO, N. Y.

Dr. Muck Visits Scene of His Early Success

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THIS CLIPPING FROM
KNICKERBOCKER PRESS
ALBANY, N. Y.
MAY 23 1926

DR. CARL MUCK SCORES TRIUMPH CONDUCTING ORCHESTRA AT BERLIN

Directs Series of Wagner Performances at the State Opera.

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THIS CLIPPING FROM
SUN
BALTIMORE, MD.
MAY 2[illegible] 1926

WINS HIGH REPUTE.

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The orchestra was increased to 100 musicians to comply with Bayreuth standards.

Muck was enthusiastically received by Berliners and arrangements are pending for an annual Wagner series conducted by him.

The movie craze, which started in Germany years later than in the United States, has fallen off a little.

The Association of Motion-Picture Theater Owners reported that gross receipts of the ninety largest theaters in Berlin were 250,000 marks a month less this year than for the corresponding period in 1925.

Even now Berliners spend 200,000,000 marks a year for movies. The association has appointed a committee to find out what the people want to see on the screen and to give it to them.

THIS CLIPPING FROM
BROOKLYN CITIZEN
MAY 2[illegible]

Novelties Announced By League of Composers

A program of more than usual variety is announced by the League of Composers for its activities during the coming season. Next fall it will enter the fourth year of its organization, the purpose of which has been to promote the performance and criticism of modern music without being restricted to any particular schools or tendencies.

The opening concert of the season will be distinguished by the first American appearance of the famous Belgian organization, the Pro-Arte Quartet, in a program of modern chamber music.

Serge Koussevitzky has again received permission from the board of trustees of the Boston Symphony Orchestra to conduct a group of selected men from that organization in a concert of chamber orchestral works for the league.

THIS CLIPPING FROM
TIMES UNION
ROCHESTER, N. Y.
MAY 22 1926

Koussevitzky Will Play American Scores At His Spring Concerts In Paris

Serge Koussevitzky, having completed on Saturday, May 1, the second season in America as conductor of the Boston Symphony Orchestra, sailed for Europe on the Aquitania on May 5. He will conduct his annual season of "Concerts Koussevitzky" in Paris, from May 22 to June 12, introducing to Europe such American scores as Copland's "Music for the Theater" and Bloch's "Concerto Grosso," and likewise other novelties, most of which figured in his concerts of the season now ended.

Koussevitzky will rest for the remainder of the summer and return to open the forty-sixth season of the Boston Symphony Orchestra in Symphony Hall on October 8.

Of the ovation accorded conductor and orchestra at the closing concert of the season Philip Hale said in the Boston Herald:

"We do not recall a tribute paid by an audience to a conductor that was any way comparable to that paid Mr. Koussevitzky yesterday, and deservedly, when he came on the stage, and we have attended symphony concerts since the fall of 1889. The applause was not only spontaneous, it was prolonged; it was enthusiastic; it had a certain indefinable quality. This greeting and the enthusiam after the symphony showed how firm is the hold of Mr. Koussevitzky on the minds and in the hearts of his audience."

WELLESLEY NIGHT AT POPS CONCERT

TRANS MAY 27

Wellesley College will come out in full forces to have its annual Wellesley night at the "Pops" in Symphony hall tonight. This, like all other nights, will be open to the public. The program follows:

Overture to "Masaniello" .....Auber
Waltz of the Flowers .....Tchaikovsky
Fantasia, "Madam Butterfly" .....Puccini
Songs by Wellesley College choir.
Scenes Pittoresques .....Massenet
a. Air de Ballet .... b. Fete Boheme
The Swan .....Saint-Saens
(Violoncello solo, Jacobus Langendoen)
Rondo Capriccioso .....Mendelssohn

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
MAY 24 1926

Muck Gives Wagner Series in Berlin

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At the Pops Tonight

Coronation March from "The Prophet" Meyerbeer
Overture, "Robespierre" .....Litolff
Ave Maria .....Schubert-Wilhelmj
Fantasia from the Opera "Resurrection" Alfano
Sunday Morning and Sunday Evening from "Alsatian Scenes"....Massenet
March of The Toys from "Babes in Toyland" .....Herbert
Procession of the Grail-Knights from "Parsifal" .....Wagner
Rhapsody, "España" .....Chabrier
Overture, Chinese Dance, Trépak from the Ballet, "Nutcracker"..Chaikovsky
En Badinant .....d'Ambrosio
March, "Semper Fidelis".....Sousa

Conductor: A. Jacchia

TRANS MAY 28

TRANSCRIPT MAY 25

At the Pops Tonight

Coronation March .....Svendsen
Overture to Goethe's Play, "Egmont," Beethoven
Sometime .....Fiorito-Jacchia
Fantasia from the Opera, "Mefistofele" .....Boito
Capriccio and Burlesca..Scarlatti-Jacchia
Procession to the Minster from "Lohengrin" .....Wagner
Spanish Dance, "Panaderos"...Glazunov
Finale from Fourth Symphony, Chaikovsky
Second Hungarian Rhapsody.....Liszt
Waltz, "Wine, Woman and Song," J. Strauss

Conductor: A. Jacchia

Incidents and Prospects

Not until June 1 will the allotted time expire for the renewal of subscriptions to the three series of concerts by the Symphony Orchestra. As the signs go, these renewals and the waiting lists will exhaust every available place for the season of 1926-27. To newcomers, the five matinees on Tuesdays promise best.

Mr. Koussevitzky has again agreed to conduct late next autumn at a concert in New York for the League of Composers. For it he will assemble a chamber orchestra from his forces at Symphony Hall. Modernist music will fill the program—one long piece and two or three briefer and less exacting.

TRANS MAY 25

UNION
NEW HAVEN, CONN.
MAY 30 1926

EACH year, beginning in May, the Boston Symphony gives a series of "Pops," as they are termed, in the Hub city. Their popularity is enhanced somewhat by the serving of refreshments during the rendition of the programme. The reign of Volsteadism has put a crimp in their former joviality, however; so I've been told.

* * *

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INQUIRER
PHILADELPHIA, PA.
MAY 23 192[illegible]

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PROVIDENCE, R. I.
TRIBUNE

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JOURNAL
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MAY 2[illegible] 1926

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Dr. Carl Muck, Conductor of Symphony, Revives Wagner in German Return

Berlin, May 21.—For the first time since the war, Dr. Carl Muck, former conductor of the Boston Symphony Orchestra, has returned to the scene of his triumphs of earlier days and conducted a series of Wagner performances at the Berlin State Opera.

Dr. Muck is regarded in Germany as the greatest living interpreter of Wagnerian scores as Richard Wagner himself played them. The Berlin performances of the Nibelungenring, which formed the centre of Muck's conduction, were made as nearly like the historical Bayreuth productions as possible. The orchestra was increased to 100 musicians to comply with Bayreuth standards.

Muck was enthusiastically received by Berliners and arrangements are pending for an annual Wagner series conducted by him.

THIS CLIPPING FROM
BUFFALO, N. Y.
ENQUIRER
MAY [illegible]

Musican Mows Lawn at Jail

(By International News Service)

Rumford, Me., May 21.—Gustav Heim, former trumpeter in the royal band of Berlin and former member of the famous Boston Symphony orchestra, was called on to mow the lawn of the Oxford county jail today as his first jail duty under a four months' sentence for manufacturing liquor at his summer camp in Lovell, patronized annually by scores of wealthy New Yorkers and professional folk.

Heim is being sued for divorce by his wife, linking his name with another woman's. She seeks the custody of her two children.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
MAY 22 192[illegible]

Sergei Koussevitsky recently completed his second year as conductor of Boston Symphony orchestra. He sailed for Europe a few days ago and is now preparing for his series of "Concerts Koussevitsky" in Paris, which will be started to-morrow. He will introduce several new scores by American composers, including "Concerto Gross'" by Ernest Bloch, and "Music for the Theater" by Copeland. He will also present several other American novelties which he used during his recent season in Boston. He will rest for the remainder of the summer and will return to this country in time for the opening of the forty-sixth season of the Boston orchestra on October 8. Philip Hale in the Boston Herald wrote as follows concerning the tribute paid to the conductor during the course of his concluding concert in that city: "We do not recall a tribute paid by the audience to a conductor that was in any way comparable to that paid Mr. Koussevitzky yesterday, and deservedly, when he came on the stage, and we have attended symphony concerts since the Fall of 1889. The applause was not only spontaneous, it was prolonged; it was enthusiastic; it had a certain indefinable quality. This greeting and the enthusiasm after the symphony showed how firm is the hold of Mr. Koussevitzky on the minds and in the hearts of his audience."

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Muck was enthusiastically received by Berliners and arrangements are pending for an annual Wagner series conducted by him.

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THIS CLIPPING FROM
NEW YORK HERALD-TRIBUNE
MAY 23 192[illegible]

League of Composers To Give Four Concerts

Three Evenings, One Matinee Announced for 1926-'27; Magazine Continues

Three evening concerts and an afternoon recital are to be given by the League of Composers in 1926-'27, the fourth season of this organization, which announces for its purpose the promotion of the performance and criticism of modern music without restriction to any particular schools or tendencies.

The season's opening concert will be marked by the first American appearance of the Pro-Arte Quartet, a Belgian group, which will give a program of modern chamber music. This will be announced in detail early next fall.

Serge Koussevitzky again has received permission from the Boston Symphony Orchestra's board of trustees to conduct a group of members of that organization in a concert of chamber orchestra works for the league. He is expected to offer one large work and two smaller ones. In the middle of the season there will be an afternoon recital of new works by young American composers, both known and so far unknown, and early in 1927 there will be an evening of new works in a musical dramatic form, to be given with novel stage investiture.

The quarterly "Modern Music," first known as "The League of Composers' Review," will continue in the form established last season, with articles by Europeans and Americans, portraits of leading composers, caricatures and designs of new musical works for the stage.

THIS CLIPPING FROM
TIMES
BUFFALO, N. Y.
MAY 23 192[illegible]

Dr. Muck Visits Scene of His Early Success

BERLIN, May 22.—For the first time since the war, Dr. Carl Muck, former conductor of the Boston Symphony Orchestra, has returned to the scene of his triumphs of earlier days and conducted a series of Wagner performances at the Berlin State Opera.

Dr. Muck is regarded in Germany as the greatest living interpreter of Wagnerian scores as Richard Wagner himself played them. The Berlin performances of the Nibelungenring, which formed the center of Muck's conduction, were made as nearly like the historical Bayreuth productions as possible. The orchestra was increased to 100 musicians to comply with Bayreuth standards.

Muck was enthusiastically received by Berliners, and arrangements are pending for an annual Wagner series conducted by him.

THIS CLIPPING FROM
KNICKERBOCKER PRESS
ALBANY, N. Y.
MAY 23 192[illegible]

DR. CARL MUCK SCORES TRIUMPH CONDUCTING ORCHESTRA AT BERLIN

Directs Series of Wagner Performances at the State Opera.

BERLIN, May 22 (AP).—For the first time since the war, Dr. Carl Muck, former conductor of the Boston Symphony orchestra, has returned to the scene of his triumphs of earlier days and conducted a series of Wagner performances at the Berlin state opera.

Dr. Muck is considered in Germany the greatest living interpreter of Wagnerian scores as Richard Wagner himself played them. The Berlin performances of the Nibelungenring, which formed the center of Muck's conduction, were made as nearly like the historical Bayreuth productions as possible. The orchestra was increased to 100 musicians to comply with Bayreuth standards.

THIS CLIPPING FROM
SUN
BALTIMORE, MD.
MAY 23 192[illegible]

WINS HIGH REPUTE.

For the first time since the war Dr. Carl Muck, former conductor of the Boston Symphony Orchestra, has returned to the scene of his triumphs of earlier days and conducted a series of Wagner performances at the Berlin State Opera.

Dr. Muck is regarded in Germany as the greatest living interpreter of Wagnerian scores as Richard Wagner himself played them.

The Berlin performances of the Nibelungenring, which formed the center of Muck's conduction, were made as nearly like the historical Bayreuth productions as possible.

The orchestra was increased to 100 musicians to comply with Bayreuth standards.

Muck was enthusiastically received by Berliners and arrangements are pending for an annual Wagner series conducted by him.

The movie craze, which started in Germany years later than in the United States, has fallen off a little.

The Association of Motion-Picture Theater Owners reported that gross receipts of the ninety largest theaters in Berlin were 250,000 marks a month less this year than for the corresponding period in 1925.

Even now Berliners spend 200,000,000 marks a year for movies. The association has appointed a committee to find out what the people want to see on the screen and to give it to them.

THIS CLIPPING FROM
BROOKLYN CITIZEN
MAY 23 192[illegible]

Novelties Announced By League of Composers

A program of more than usual variety is announced by the League of Composers for its activities during the coming season. Next fall it will enter the fourth year of its organization, the purpose of which has been to promote the performance and criticism of modern music without being restricted to any particular schools or tendencies.

The opening concert of the season will be distinguished by the first American appearance of the famous Belgian organization, the Pro-Arte Quartet, in a program of modern chamber music.

Serge Koussevitzky has again received permission from the board of trustees of the Boston Symphony Orchestra to conduct a group of selected men from that organization in a concert of chamber orchestral works for the league.

In the middle of the season there will be an afternoon recital of new compositions by young American composers.

Early in 1927 there will be an evening of new works in a musical dramatic form, with novel stage investiture.

Orchestra, sailed [illegible] the Aquitania on May 5. He will conduct his annual season of "Concerts Koussevitzky" in Paris, from May 22 to June 12, introducing to Europe such American scores as Copland's "Music for the Theater" and Bloch's "Concerto Grosso," and likewise other novelties, most of which figured in his concerts of the season now ended.

Koussevitzky will rest for the remainder of the summer and return to open the forty-sixth season of the Boston Symphony Orchestra in Symphony Hall on October 8.

Of the ovation accorded conductor and orchestra at the closing concert of the season Philip Hale said in the Boston Herald:

"We do not recall a tribute paid by an audience to a conductor that was any way comparable to that paid Mr. Koussevitzky yesterday, and deservedly, when he came on the stage, and we have attended symphony concerts since the fall of 1889. The applause was not only spontaneous, it was prolonged; it was enthusiastic; it had a certain indefinable quality. This greeting and the enthusiam after the symphony showed how firm is the hold of Mr. Koussevitzky on the minds and in the hearts of his audience."

WELLESLEY NIGHT AT POPS CONCERT

TRAV 7/24/27

Wellesley College will come out in full forces to have its annual Wellesley night at the "Pops" in Symphony hall tonight. This, like all other nights, will be open to the public. The program follows:

Overture to "Masaniello" .....Auber
Waltz of the Flowers .....Tchaikovsky
Fantasia, "Madam Butterfly" .....Puccini
Songs by Wellesley College choir.
Scenes Pittoresques .....Massenet
a. Air de Ballet .. .. b. Fete Boheme
The Swan .....Saint-Saens
(Violoncello solo, Jacobus Langendoen)
Rondo Capriccioso .....Mendelssohn

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
MAY 24 1926

Muck Gives Wagner Series in Berlin

Berlin, May 23.—(Associated Press.)—For the first time since the war Dr. Carl Muck, former conductor of the Boston Symphony Orchestra, has returned to the scene of his triumphs of earlier days and conducted a series of Wagner performances at the Berlin State Opera.

Dr. Muck is regarded in Germany as the greatest living interpreter of Wagnerian scores as Richard Wagner himself played them. The Berlin performances of the Nibelungenring, which formed the center of Muck's conduction, were made as nearly like the historical Bayreuth productions as possible. The orchestra was increased to 100 musicians to comply with Bayreuth standards.

Muck was enthusiastically received by Berliners and arrangements are pending for an annual Wagner series conducted by him.

At the Pops Tonight

Coronation March from "The Prophet" Myerbeer
Overture, "Robespierre" .....Litolff
Ave Maria .....Schubert-Wilhelmj
Fantasia from the Opera "Resurrection" Alfano
Sunday Morning and Sunday Evening from "Alsatian Scenes"....Massenet
March of The Toys from "Babes in Toyland" .....Herbert
Procession of the Grail-Knights from "Parsifal" .....Wagner
Rhapsody, "España" .....Chabrier
Overture, Chinese Dance, Trépak from the Ballet, "Nutcracker"..Chaikovsky
En Badinant .....d'Ambrosio
March, "Semper Fidelis".....Sousa

Conductor: A. Jacchia

TRANS MAY 28

TRANSCRIPT MAY 25

At the Pops Tonight

Coronation March .....Svendsen
Overture to Goethe's Play, "Egmont," Beethoven
Sometime .....Fiorito-Jacchia
Fantasia from the Opera, "Mefistofele" .....Boito
Capriccio and Burlesca..Scarlatti-Jacchia
Procession to the Minster from "Lohengrin" .....Wagner
Spanish Dance, "Panaderos"...Glazunov
Finale from Fourth Symphony, Chaikovsky
Second Hungarian Rhapsody.....Liszt
Waltz, "Wine, Woman and Song," J. Strauss

Conductor: A. Jacchia

Incidents and Prospects

Not until June 1 will the allotted time expire for the renewal of subscriptions to the three series of concerts by the Symphony Orchestra. As the signs go, these renewals and the waiting lists will exhaust every available place for the season of 1926-27. To newcomers, the five matinees on Tuesdays promise best.

Mr. Koussevitzky has again agreed to conduct late next autumn at a concert in New York for the League of Composers. For it he will assemble a chamber orchestra from his forces at Symphony Hall. Modernist music will fill the program—one long piece and two or three briefer and less exacting.

TRANS MAY 25

UNION
NEW HAVEN, CONN.
MAY 30 1926

EACH year, beginning in May, the Boston Symphony gives a series of "Pops," as they are termed, in the Hub city. Their popularity is enhanced somewhat by the serving of refreshments during the rendition of the programme. The reign of Volsteadism has put a crimp in their former joviality, however; so I've been told.

* * *

PROGRAMS FOR THIS WEEK

HERALD — MAY 30

"Pops" Are Offering Varied and Interesting Numbers for Coming Week

With a holiday program tomorrow night, the "Pop" concerts in Symphony hall will open the fifth week of their 45st season. Events of the week will be the first Boston performance of Rachmaninov's Cantata "Springtide," on Thursday; annual Tech night on Friday; a Weber centennial program on Saturday, June 5, which will be exactly 100 years after the death of the German composer, and a symphonic program, now an established favorite of the Pops, for the third Sunday concert of the season, on June 6. The programs of the week follow:

MONDAY

Stars and Stripes Forever.....Sousa
Overture to "La Forza del Destino".Verdi
Prelude to "The Deluge".....Saint-Saens
(Violin solo: Julius Theodorowicz)
Fantasia "Tosca".....Puccini

AMERICA

Spanish Caprice.....Rimsky-Korsakov
Alborada—Fandango Asturiano
Dance of the Sylphs.....Berlioz
Deep River.....Burleigh-Jacchia
Ballet of the Hours from "La Gioconda" Ponchielli

THE STAR SPANGLED BANNER

Selection, "Mlle. Modiste".....Herbert
Narcissus .....Nevin
American Patrol.....Meacham

TUESDAY

Cortege from "The Queen of Sheba" Gounod
Overture to "Figaro".....Mozart
Fantasia, "Samson and Delilah" Saint-Saens
Boston Square and Compass Club Male Choir
Suite from "Platee" and "Fetes d'Hebe" Rameau-Motti
Minuet—Musette—Tambourin
Intermezzo from "Pagliacci".Leoncavallo
Marche Slave.....Tchaikovsky
Soldiers' Chorus from "Faust".....Gounod
Afro-American Folk Songs arranged by Jacchia
You May Bury Me in de Eas'—MusieuBanjo
Nobudy Knows de Trubble I've Seen
Waltz, "Waves of the Danube"..Ivanovici
March, "Boston Commandery"....Carter

WEDNESDAY

Overture to "La Gazza Ladra"....Rossini
Valse Bluette.....Drigo
Orientale .....Amani-Jacchia
Fantasia, "Lohengrin".....Wagner
Suite, "Peer Gynt".....Grieg
a. Morning Mood. b. Aase's Death.
c. In the Troll King's Grotto.
Song Without Words.....Tchaikovsky
Russian Folk Song, "Dubinushka"..... Arranged by Jacchia
"Finlandia," Symphonic Poem.....Sibelius
Selection, "The Student Prince"..Romberg
Intermezzo from "L'Amico Fritz".Mascagni
Waltz, "Miners' Light".....Zeller

THURSDAY

Overture to "La Belle Helene"...Offenbach
Minuet of the Will-o'-the-Wisps...Berlioz
Fantasia, "Aida".....Verdi
a. Folk Song, "Lied fun a Feigele"
b. Psalm CL.....Lewandowski-Jacchia
(Conducted by Henry Gideon)
Fourteenth Hungarian Rhapsody.....Liszt
Scherzino .....Moszkovski-Jacchia
Ride of the Valkyries.....Wagner
Springtide, Cantata.....Rachmaninov
(For baritone solo, chorus and orchestra)
(Baritone, Henry Jackson Warren)
From Cradle to Chuppe—Three Folk Songs .....Gideon-Jacchia
Rachem (Invocation).....Mana-Zucca
Waltz, "Espana".....Waldteufel

FRIDAY

ANNUAL TECHNOLOGY NIGHT
(Open to the Public)

SATURDAY

Introduction to Act III, "Lohengrin". Wagner
Valse des Fleurs.....Tchaikovsky
Ave Maria .....Bach-Gounod
(Violin—Harp—Organ and Strings)
Fantasia, "Cavalleria Rusticana"..... Mascagni
Overture to "Der Freischuts".....
First Movement from Concert No. 1 for Clarinet.....
(Clarinet, Paul Mimart)
Invitation to the Dance.....
(Orchestrated by Berlioz)
Overture of "Oberon".....
C. M. Weber, Dec. 18, 1786-June 5, 1826
Suite, "Coppelia".....Delibes
a. Waltz of the Hours. b. Csardas
Intermezzo, Act III "Jewels of the Madonna" .....Wolf-Ferrari
Sixth Hungarian Dance.....Brahms

SUNDAY

Symphony No. 2 in D major (London), first movement: Adagio; Allegro Haydn
Overture to Goethe's "Egmont" Beethoven
Scherzo from the incidental music of Shakespeare's "A Midsummer Night's Dream.....Mendelssohn
Bacchanale from "Tannhauser"...Wagner
Rhapsody in E-flat, op. 119.....Brahms
(Orchestrated by Agide Jacchia)

Overture, "The Roman Carnival," op. 9 Berlioz
Symphony No. 5 "From the New World," second movement (Largo) Dvorak
Symphony No. 4 in F minor, third movement: Scherzo; Pizzicato ostinato: Allegro.....Tchaikovsky
Polovtsian Dances from "Prince Igor" Borodin

SOME STATISTICS ON "POP" CONCERTS

A count of the pieces new and old played at the "Pops" this season reveals the following interesting statistics:

The programs played or announced for the first six weeks contain 314 different pieces, of which 28 are new to the "Pops."

In addition to these novelties, there are 10 not hitherto played in Agide Jacchia's term. The conductor has a number of new pieces of interest which are still to be played in the course of the season, and which is expected will bring the total repertory of the season to more than 400 different pieces.

Events of the fifth week of the Pops season will be a holiday program for Memorial day; special choral numbers on Thursday, June 3, which will include Rachmaninov's cantata "Springtide," to be conducted by Henry Gideon and then to be heard for the first time in Boston; Technology night on June 4 (which will be open to the public), and a Weber centennial program for Saturday, June 5, which marks to a day the 100th anniversary of the death of the great composer. Four numbers from Weber will be on this program. Sunday, June 6, will bring the third Sunday Pop concert of the season with a Symphonic program.

PROGRESS OF THE POPS

TRANSCRIPT — MAY 29

Programs for Another Week—Honors for Weber, a New Jewish Choir, for the First Time a Charleston — Mr. Cherkassy Substitute Conductor

THE HOLIDAY of Monday first diversifies the course of The Pops through the fifth week of the current season. It brings the usual patriotic airs and this and that piece from American composers. There is room also for operatic Verdi and Rimsky-Korsakov a l'Espagnole. On Tuesday, partsongs by the men's choir of the Square and Compass Club will lend variety; while the program also arrays numbers from Mozart, Saint-Saens and Chaikovsky. On Wednesday Mr. Jacchia begins with an overture to an elder Italian opera—Rossini's for "La Gazza Ladra." Nowhere but at The Pops may these pieces in true form be heard nowadays in Boston. On Thursday the new chorus of the Young Men's Hebrew Association will sing for the first time in public. Mr. Gideon leads it; Mr. Warren, the baritone, will assist it; their piece is Rakhmaninov's cantata, "Springtide." The program is also the better for Offenbach's overture to "La Belle Helene."

On Friday, by exception, Mr. Jacchia will take a holiday, with Mr. Cherkassy of the string choir for substitute. In Russia he gained experience in such work. One of his numbers is the upswinging March Movement from Chaikovsky's "Pathetic Sympathy." Friday also is the night of the Institute of Technology To mark the occasion one of the students will "do a Charleston" probably for the first time—balls aside—in Symphony Hall. Saturday the anniversary of Weber's death a hundred years ago in London brings four of his pieces: the overtures to "Der Freischuetz" and to "Oberon"—first and last of his surviving operas; Berlioz's orchestral arrangement of "The Invitation to the Dance," originally piano-piece; the first movement of a concerto for clarinet, or Weber as virtuoso composer. For the concert of Sunday week, June 6, Mr. Jacchia will assemble the symphonic fragments of the current repertory: Finale of Chaikovsky, Allegro of Haydn, Largo of Dvorak. Around them stand Beethoven's overture, "Egmont"; Berlioz's overture, "Roman Carnival"; the Bacchanel from "Tannhauser," the Tartar dances from "Prince Igor." Even Brahms looks in.

Post — MAY 29

Intercollegiate Night Features Pops Concert

Graduates of 29 American colleges whose delegates are visiting Boston for the Intercollegiate track meet at Harvard today may listen in on Intercollegiate night at the Pops through WEEI. This arrangement has just been completed, according to an announcement yesterday.

The management at Symphony Hall, co-operating with William J. Bingham, director of athletics at Harvard, and Stanley deJ. Osborne, manager of the Harvard Athletic Association, have placed a table at the disposal of each of the 29 competing colleges. This invitation has been accepted officially for the colleges by Mr. Osborne.

The radio audience will be given an opportunity to listen in on this special programme through the kindness of Mr. W. S. Quinby. A special popular programme will be given during th's concert, and many college songs and marches of the principal colleges will also be added by Agide Jacchia, the Pops conductor.

TONIGHT AT THE POPS

After the intercollegiate track meet, the guests and athletes from 29 colleges will assemble at the Pop concert in Symphony hall tonight, where they will be honored by special numbers, including the songs of the principal colleges, which will be performed by the orchestra.

The revised program follows:

March, "Maine to California".....Sousa
Overture to 'Pique Dame".....Suppe
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Faust".....Gounod
Procession of Bacchus.....Delibes
Violin solos:
(a) Lotus Land.....Scott-Kreisler
(b) Rondo .....Mozart-Kreisler
Julius Theodorowicz.
Bolero .....Moszkov...
Overture to "Tannhauser".....Wa...
Selection, "Tales of Hofman".....Offe...ch
Serenade .....Rach...inov
Waltz, "Estudiantina".....W...teufel

TRAVELER — MAY 29

PLAN "POPS" REQUEST WEEK NEXT SEASON

The management of the Symphony Hall Pops concerts has announced that it is considering the inauguration next year of a request week, so great has been the public interest in the request night idea instituted this season.

If the plans now under consideration are adopted, an entire week will be set aside during the latter part of the season next summer for programs based on the favorite numbers of the audiences. A vote will be taken each night for several weeks, as was done this year, and the compositions receiving the highest number of votes in the total count will be used for the request week program.

This year's process was followed through to determine the program of request night, which was last Monday, June 21. The ticket office was beseiged with applicants, and nearly 2000 persons had to be turned away for lack of accommodations. In an attempt to give the disappointed patrons a chance to hear the popular program, the request night concert will be repeated next Thursday night.

PRAISE BESTOWED, CRISIS DISCUSSED, REPROOF ENDURED

FINAL CONCERT-CHRONICLE OF THE SEASON

Mr. Koussevitzky's Notable Programs for Paris—Bostonian Ear-Marks Plain Upon Them—Miss Leginska, the People's Orchestra and the New Philharmonic—Diversity or Monotony at The Pops—Efficient Retort from Symphony Hall—Weber to Be Honored

TO SYMPHONY HALL Mr. Koussevitzky sends the several programs for his concerts this spring at the Opera in Paris. The first was printed yesterday in this place. The second, to be heard this evening, stands:

Sonata in G major.....Galliard
(Arranged by M. Steinberg)
Open-Air Games.....Tailleferre
Concerto for Piano with Orchestra....Tansman
(Pianist: The Composer)
Symphony, No. 1, in C minor.....Brahms

The third, "all-Russian," announced for the evening of Thursday, June 3, lists:

Song of the Nightingale.....Stravinsky
Chout (Ballet).....Prokoviev
Preface to the Book of Life.....Oboukhov
Symphony, No. 4, in F minor.....Chaikovsky

The series will end on Saturday afternoon, June 12, with these pieces:

Symphony, No. 6, in G major, ("Surprise"). Haydn
Concerto for Orchestra.....Hindemith
Symphonic Movement, "Pacific, 231".Honegger
Concerto Grosso for Strings with Piano Obbligato .....Bloch
Suite, No. 2, from the Ballet, "Daphnis and Chloe" .....Ravel

Plainly Mr. Koussevitzky is taking his courage in his hands, since here are programs sure to stir the bile of the Parisian reviewers and of French conservatives among his audiences. Both seldom hear, both dislike flatly, the symphonies of Brahms. No oftener do they listen to symphonies by Chaikovsky, and frankly despise them. The twentieth-century Italians fare not too well in Parisian concert-halls or opera houses—and Mr. Koussevitzky "presents" (on the first program) Respighi's "Pini di Roma." Worse still, he treats living German composers "like people." As yet Parisian conductors are returning gingerly to Strauss—and this Russo-Bostonian announces "Til Eulenspiegel" (on the first program) as a matter of course. To the post-war German generation he even opens arms; for the first time Paris will hear an orchestral piece by young Hindemith of Frankfort. Fortunately for Mr. Koussevitzky, his concerts assemble a cosmopolitan rather than a strictly Parisian audience. In the press, however, there are sure to be explosions. Roussel, Ravel, Honegger, may not stifle them.

Except the new Concerto by Mr. Tansman, the arrangement as tone-poem of Prokoviev's ballet of clowns, "Chout," and the prologue of the unknown Russian, Oboukhov, all the pieces proposed by Mr. Koussevitzky for Paris, were heard from his hands last season in Boston. One and another of them—the symphonies of Brahms and Chaikovsky, Stravinsky's "Song of the Nightingale," the suite from Ravel's ballet—he brought to masterly performance. Respighi's tone-poem was "the piece of the year" in American concert-halls. Mr. Copland's "Music for The Theater" admirably represents not only an individual ability, but the youngest generation of American composers. Mr. Bloch has not yet attained his international deserts. Hindemith's Concerto is modernism a l' outrance. So onward, item by item. Yet what most impresses is the catholicity of these eighteen pieces, the first program (Vivaldi, Copland, Strauss, Roussel, Respighi) included. Ancients—Vivaldi, Galliard, Haydn; a classic—Brahms; a romantic—Chaikovsky; established moderns—Strauss, Ravel, Stravinsky; ascending modernists—Tansman, Copland, Hindemith, Honegger, all have place. German, Austrian, French, English, Italian, Russian, Polish, Swiss, American, are the arrayed nationalities. Hardly before has Mr. Koussevitzky proffered the Parisians such catholic and cosmopolitan programs by two centuries bounded. The honorable tradition, the distinctive standard, of the Symphony Concerts, which ordain such free and ranging choice, have seeped in two seasons into Mr. Koussevitzky. From the second term of Mr. Gericke no conductor has escaped them. Each, rather, has established them more firmly.

Those Published Wee...

AT THE POPS TONIGHT

The following program will be heard at the Pop concert in Symphony Hall tonight, under the direction of Agide Jacchia:

Cortege from "The Queen of Sheba" Gounod
Overture to "Figaro".....Mozart
Fantasia, "Samson and Delilah" Saint-Saens
Boston Square and Compass club male choir.
Second Hungarian Rhapsody.....Liszt
Intermezzo from "Pagliacci...Leoncavallo
Marche Slave.....Tchaikowsky
Soldiers' Chorus from "Faust"....Gounod
Afro-American folk songs.
Arranged by Jacchia
You May Bury Me in de Eas'—Musieu Banjo—Nobody Knows de Trubble I've Seen.
Waltz, "Waves of the Danube" Ivanovici
March, "Boston Commandery.....Carter

HERALD — JUNE 1

Information and Reproof

On Saturday last this department (which is evidently suffering from spring restlessness and chafing, no doubt, for its summer holiday) intimated, as politely as may be, that the programs at The Pops could be more diversified and that sundry pieces recurred too often—say, Chaikovsky's "1812," or Chabrier's "Espana" or the "Blue Danube" waltz of Strauss, by the Jewish liturgical tune "Eili, Eili." The ground for the intimation was the weekly scrutiny of the programs for summary in these columns. Touched upon what proves a sensitive spot, the management at Symphony Hall forthwith opened its files and sharpened its pencil. It now reports that in the six weeks for which programs have been made—that is through Saturday, June 12—314 different pieces will have been played, college songs and the like not included. Of those pieces twenty-eight are new to the repertory of The Pops, viz.:

Albeniz—Cordoba. Op. 232.
Alfano—Selection from "Resurrection."
Amani—Orientale. Op. 7, No. 2.
Beethoven—Minuet in G.
Boellman—Chorale and Minuet Gothique. Op. 25.
Brahms—Rhapsody in E flat, Op. 119.
Converse—Scarecrow Sketches.
Dillon—Birds at Dawn, Op. 20.
Fiorito—Sometime.
Friml—Selection from "The Vagabond King."
Glazunov—Prelude in G-flat.
Godard—Pan from "The Magic Lantern."
Handel—La Campanella.
Levenson—Hebrew Fantasy; Russian Scherzo.
Liszt—Love-Dream.
Moszkowski—Scherzino, Op. 18; Guitarre, Op. 45.
Rakhmaninov—Serenade, Op. 3.
Ondricek—"In the Village" from Slovakian Sketches.
Romberg—Selection from "The Student Prince."
Sauer—Music-Clock.
Scott—Danse Negre; Lotus-Land.
Schumann—Suite from "Carnaval."
Chaikowsky—Suite from "The Seasons"; Humoresque.
Von Doenhoff—Preghiera.

Furthermore: ten pieces, put by at the end of previous seasons, have been taken from the shelves, viz.:

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Brahms—Hungarian aDnce, No. 18.
Haydn—First Movement from Symphony, No. 2.
Mendelssohn—Rupeltanz.
Mozart—Larghetto for Violoncello.
Soderman—Swedish Wedding March.
Chaikovsky—Italian Caprice.
Wagner—Introduction to Act III, "Die Meistersinger"; Funeral March from "Goetterdaemmerung."
Weber—First Movement from Concerto for Clarinet.

To complete the rout, the overture, "1812," will have been played but five times in six weeks; "Espana" but four; "Eili, Eili" but three; the "Blue Danube" waltz but two. There is no resisting this barrage of titles and figures; but as The Transcript turns to flee, it soothes its discomfiture with the reflections that many of those twenty-eight additions to the repertory are lesser, rather than larger, numbers; that the revivals make an ampler showing musically; that to play the overture, "1812," any time or anywhere, except on a fete-day in Tsarist Russia, is to play it once too often. Besides, while thirty-six programs for The Pops do disclose, item by item, no small diversity, they bear also a perceptible family resemblance. Inevitable, desirable, they will say at Symphony Hall and with reason. Not for nothing are these concerts forty seasons old.

Incidents and Prospects

Weber, thrusting death away with one hand while he finished "Oberon" with the other, died in London on June 5, 1826. Many theaters and a few concert-halls in Europe will mark the hundredth anniversary; since it was Weber, above any other composer, who changed the face of opera from classic to romantic cast. Here in America orchestras and opera companies will be for the most part silent. In Boston, however, Mr. Jacchia remembers, and will seize occasion. On the program of the Pops for Saturday, June 5, stand the overtures to "Der Freischuetz" and "Oberon"; Berlioz's orchestral version of the "Invitation to the Dance"; the first division of the clarinet-concerto.

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JUNE 3

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Minuet of the Will-o'-the-Wisps..Berlioz
Fantasia, "Aida".....Verdi
a. Folk Song, "Lied fun a Feigele"
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Fourteenth Hungarian Rhapsody.....Liszt
Scherzino .....Moszkovski-Jacchia
Ride of Valkyries.....Wagner
Springtide, Cantata.....Rachmaninov
(For baritone solo, chorus and orchestra)
(Baritone—Henry Jackson Warren)
From Cradle to Chuppe—Three Folk Songs .....Gideon-Jacchia
Rachem (Invocation).....Mana-Zucca
Waltz, "Espana".....Waldteufel

"The Boston Job"

A Naive Note from Mahler to Mengelberg

THE letters of Mahler have been collected and lately published in Vienna. Among them is a note written in 1908 to Mr. Mengelberg about "the Boston job"—that is to say, the conductorship of the Symphony Orchestra. Mahler was then in New York on the staff of the Metropolitan Opera House. Dr. Muck was ending his first term as conductor at Symphony Hall. Rumor ran that Mr. Mengelberg would be called from Amsterdam to succeed him, though the choice subsequently fell upon the inferior Mr. Fiedler. At this juncture Mahler wrote to his friend, as translated by Ernest Newman in The New York Evening Post:

The Boston position is the finest imaginable for a musician. It is the first and highest on the whole continent. An orchestra of the first rank. Unlimited sovereign power. A social standing such as the musician cannot obtain in Europe. A public of whose keenness to learn and whose gratitude the European can form no conception. After your New York experiences you cannot have any idea of this. In New York the theater is the central point of interest, and concerts the affair only of a small minority.

TRANSCRIPT
TUES MAY 19 21

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.

MAY 1 0 '28

KOUSSEVITZKY GOES ABROAD TO SPEND SUMMER

Boston Symphony Orchestra Leader Will Return to Open Its 46th Season in October. Five Appearances Here Now Appear Assured.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra for the past two seasons, is on his way to Europe, where he will spend the summer. He will return to this country to open the 46th season of the Boston Symphony Orchestra at Symphony Hall, Boston, Oct. 8.

His second season as conductor of the Boston Symphony Orchestra was eminently successful and the closing concerts of the series in various cities were like a triumphal tour for Koussevitsky and his men. At the last Saturday night concert of the season in Boston, May 1, the audience cheered conductor and orchestra to the echo.

When the orchestra played for the last time at Infantry Hall here in March seats for the concert were sold out on the first day of the ticket sale. Funds have been subscribed to secure the Albee Theatre for five nights next season so that the orchestra may play there and so that the city will not be deprived of its infrequent opportunities to hear the famous musicians.

Final steps in the negotiations to obtain the use of the theatre had not been completed late last week, but supporters of the plan were then confident that the details could be satisfactorily arranged.

TONIGHT AT THE POPS

The Pop concert in Symphony hall tonight will have the following programme to be heard from the Pops Symphony orchestra, under Agide Jacchia:

Overture to "La Gazza Ladra".....Rossini
Valse Bluette.....Drigo
Orientale .....Amani-Jacchia
Fantasia, "Lohengrin".....Wagner
Suite, "Peer Gynt"; (a) Morning Mood, (b) Aase's Death, (c) In the Troll King's Grotto.....Grieg
Song Without Words.....Tchaikovsky
Russian Folk Song, "Dubinushka" Arranged by Jacchia
"Finlandia," Symphonic Poem.....Sibelius
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PAGE NINETEEN

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(Conducted by Henry Gideon)
Fourteenth Hungarian Rhapsody.....Liszt
Scherzino .....Moszkovski-Jacchia
Ride of Valkyries.....Wagner
Springtide, Cantata.....Rachmaninov
(For baritone solo, chorus and orchestra)
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From Cradle to Chuppe—Three Folk Songs .....Gideon-Jacchia
Rachem (Invocation).....Mana-Zucca
Waltz, "Espana".....Waldteufel

PROGRAMS FOR THIS WEEK

HERALD — MAY 30

"Pops" Are Offering Varied and Interesting Numbers for Coming Week

With a holiday program tomorrow night, the "Pop" concerts in Symphony hall will open the fifth week of their 45st season. Events of the week will be the first Boston performance of Rachmaninov's Cantata "Springtide," on Thursday; annual Tech night on Friday; a Weber centennial program on Saturday, June 5, which will be exactly 100 years after the death of the German composer, and a symphonic program, now an established favorite of the Pops, for the third Sunday concert of the season, on June 6. The programs of the week follow:

MONDAY

Stars and Stripes Forever.....Sousa
Overture to "La Forza del Destino".Verdi
Prelude to "The Deluge".....Saint-Saens
(Violin solo: Julius Theodorowicz)
Fantasia "Tosca".....Puccini

AMERICA
Spanish Caprice.....Rimsky-Korsakov
Alborada—Fandango Asturiano
Dance of the Sylphs.....Berlioz
Deep River.....Burleigh-Jacchia
Ballet of the Hours from "La Gioconda" Ponchielli

THE STAR SPANGLED BANNER
Selection, "Mlle. Modiste".....Herbert
Narcissus .....Nevin
American Patrol.....Meacham

TUESDAY

Cortege from "The Queen of Sheba" Gounod
Overture to "Figaro".....Mozart
Fantasia, "Samson and Delilah" Saint-Saens
Boston Square and Compass Club Male Choir
Suite from "Platee" and "Fetes d'Hebe" Rameau-Mottl
Minuet—Musette—Tambourin
Intermezzo from "Pagliacci"..Leoncavallo
Marche Slave.....Tchaikovsky
Soldiers' Chorus from "Faust".....Gounod
Afro-American Folk Songs arranged by Jacchia
You May Bury Me in de Eas'—MusieuBanjo
Nobudy Knows de Trubble I've Seen
Waltz, "Waves of the Danube"..Ivanovici
March, "Boston Commandery"....Carter

WEDNESDAY

Overture to "La Gazza Ladra"....Rossini
Valse Bluette.....Drigo
Orientale .....Amani-Jacchia
Fantasia, "Lohengrin".....Grieg
Suite, "Peer Gynt".....
a. Morning Mood. b. Aase's Death.
c. In the Troll King's Grotto.
Song Without Words.....Tchaikovsky
Russian Folk Song, "Dubinushka"....
Arranged by Jacchia
"Finlandia," Symphonic Poem.....Sibelius
Selection, "The Student Prince"..Romberg
Intermezzo from "L'Amico Fritz".Mascagni
Waltz, "Miners' Light".....Zeller

THURSDAY

Overture to "La Belle Helene"...Offenbach
Minuet of the Will-o'-the-Wisps...Berlioz
Fantasia, "Aida".....Verdi
a. Folk Song, "Lied fun a Feigele"
b. Psalm CL.....Lewandowski-Jacchia
(Conducted by Henry Gideon)
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Rachem (Invocation).....Mana-Zucca
Waltz, "Espana".....Waldteufel

FRIDAY
ANNUAL TECHNOLOGY NIGHT
(Open to the Public)

SATURDAY

Introduction to Act III, "Lohengrin". Wagner
Valse des Fleurs.....Tchaikovsky
Ave Maria .....Bach-Gounod
(Violin—Harp—Organ and Strings)
Fantasia, "Cavalleria Rusticana"..... Mascagni
Overture to "Der Freischutz".....
First Movement from Concert No. 1 for Clarinet.....
(Clarinet, Paul Mimart)
Invitation to the Dance.....
(Orchestrated by Berlioz)
Overture of "Oberon".....
C. M. Weber, Dec. 18, 1786-June 5, 1826
Suite, "Coppelia".....Delibes
a. Waltz of the Hours. b. Csardas
Intermezzo, Act III "Jewels of the Madonna" .....Wolf-Ferrari
Sixth Hungarian Dance.....Brahms

SUNDAY

Symphony No. 2 in D major (London), first movement: Adagio; Allegro Haydn
Overture to Goethe's "Egmont" Beethoven
Scherzo from the incidental music of Shakespeare's "A Midsummer Night's Dream.....Mendelssohn
Bacchanale from "Tannhauser"...Wagner
Rhapsody in E-flat, op. 119.....Brahms
(Orchestrated by Agide Jacchia)

Overture, "The Roman Carnival," op. 9 Berlioz
Symphony No. 5 "From the New World," second movement (Largo) Dvorak
Symphony No. 4 in F minor, third movement: Scherzo; Pizzicato ostinato: Allegro.....Tchaikovsky
Polovtsian Dances from "Prince Igor" Borodin

SOME STATISTICS ON "POP" CONCERTS

A count of the pieces new and old played at the "Pops" this season reveals the following interesting statistics:

The programs played or announced for the first six weeks contain 314 different pieces, of which 28 are new to the "Pops."

In addition to these novelties, there are 10 not hitherto played in Agide Jacchia's term. The conductor has a number of new pieces of interest which are still to be played in the course of the season, and which is expected will bring the total repertory of the season to more than 400 different pieces.

Events of the fifth week of the Pops season will be a holiday program for Memorial day; special choral numbers on Thursday, June 3, which will include Rachmaninov's cantata "Springtide," to be conducted by Henry Gideon and then to be heard for the first time in Boston; Technology night on June 4 (which will be open to the public), and a Weber centennial program for Saturday, June 5, which marks to a day the 100th anniversary of the death of the great composer. Four numbers from Weber will be on this program. Sunday, June 6, will bring the third Sunday Pop concert of the season with a Symphonic program.

PROGRESS OF THE POPS

TRANSCRIPT — MAY 29

Programs for Another Week—Honors for Weber, a New Jewish Choir, for the First Time a Charleston — Mr. Cherkassy Substitute Conductor

THE HOLIDAY of Monday first diversifies the course of The Pops through the fifth week of the current season. It brings the usual patriotic airs and this and that piece from American composers. There is room also for operatic Verdi and Rimsky-Korsakov a l'Espagnole. On Tuesday, partsongs by the men's choir of the Square and Compass Club will lend variety; while the program also arrays numbers from Mozart, Saint-Saens and Chaikovsky. On Wednesday Mr. Jacchia begins with an overture to an elder Italian opera—Rossini's for "La Gazza Ladra." Nowhere but at The Pops may these pieces in true form be heard nowadays in Boston. On Thursday the new chorus of the Young Men's Hebrew Association will sing for the first time in public. Mr. Gideon leads it; Mr. Warren, the baritone, will assist it; their piece is Rakhmaninov's cantata, "Springtide." The program is also the better for Offenbach's overture to "La Belle Helene."

On Friday, by exception, Mr. Jacchia will take a holiday, with Mr. Cherkassy of the string choir for substitute. In Russia he gained experience in such work. One of his numbers is the upswinging March Movement from Chaikovsky's "Pathetic Sympathy." Friday also is the night of the Institute of Technology To mark the occasion one of the students will "do a Charleston" probably for the first time—balls aside—in Symphony Hall. Saturday the anniversary of Weber's death a hundred years ago in London brings four of his pieces: the overtures to "Der Freischuetz" and to "Oberon"—first and last of his surviving operas; Berlioz's orchestral arrangement of "The Invitation to the Dance," originally piano-piece; the first movement of a concerto for clarinet, or Weber as virtuoso composer. For the concert of Sunday week, June 6, Mr. Jacchia will assemble the symphonic fragments of the current repertory: Finale of Chaikovsky, Allegro of Haydn, Largo of Dvorak. Around them stand Beethoven's overture, "Egmont"; Berlioz's overture, "Roman Carnival"; the Bacchanel from "Tannhauser," the Tartar dances from "Prince Igor." Even Brahms looks in.

Post — MAY 29

Intercollegiate Night Features Pops Concert

Graduates of 29 American colleges whose delegates are visiting Boston for the Intercollegiate track meet at Harvard today may listen in on Intercollegiate night at the Pops through WEEI. This arrangement has just been completed, according to an announcement yesterday.

The management at Symphony Hall, co-operating with William J. Bingham, director of athletics at Harvard, and Stanley deJ. Osborne, manager of the Harvard Athletic Association, have placed a table at the disposal of each of the 29 competing colleges. This invitation has been accepted officially for the colleges by Mr. Osborne.

The radio audience will be given an opportunity to listen in on this special programme through the kindness of Mr. W. S. Quinby. A special popular programme will be given during th's concert, and many college songs and marches of the principal colleges will also be added by Agide Jacchia, the Pops conductor.

TONIGHT AT THE POPS

After the intercollegiate track meet, the guests and athletes from 29 colleges will assemble at the Pop concert in Symphony hall tonight, where they will be honored by special numbers, including the songs of the principal colleges, which will be performed by the orchestra.

The revised program follows:

March, "Maine to California".....Sousa
Overture to 'Pique Dame".....Suppe
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Faust".....Gounod
Procession of Bacchus.....Delibes
Violin solos:
(a) Lotus Land.....Scott-Kreisler
(b) Rondo .....Mozart-Kreisler
Julius Theodorowicz.
Bolero .....Moszkov
Overture to "Tannhauser".....Wa
Selection, "Tales of Hofman".....Offe ach
Serenade .....Rachmaninov
Waltz, "Estudiantina" .....Waldteufel

TRAVELER — MAY 29

PLAN "POPS" REQUEST WEEK NEXT SEASON

The management of the Symphony Hall Pops concerts has announced that it is considering the inauguration next year of a request week, so great has been the public interest in the request night idea instituted this season.

If the plans now under consideration are adopted, an entire week will be set aside during the latter part of the season next summer for programs based on the favorite numbers of the audiences. A vote will be taken each night for several weeks, as was done this year, and the compositions receiving the highest number of votes in the total count will be used for the request week program.

This year's process was followed through to determine the program of request night, which was last Monday, June 21. The ticket office was beseiged with applicants, and nearly 2000 persons had to be turned away for lack of accommodations. In an attempt to give the disappointed patrons a chance to hear the popular program, the request night concert will be repeated next Thursday night.

PRAISE BESTOWED, CRISIS DISCUSSED, REPROOF ENDURED

FINAL CONCERT-CHRONICLE OF THE SEASON

Mr. Koussevitzky's Notable Programs for Paris—Bostonian Ear-Marks Plain Upon Them—Miss Leginska, the People's Orchestra and the New Philharmonic—Diversity or Monotony at The Pops—Efficient Retort from Symphony Hall—Weber to Be Honored

TO SYMPHONY HALL Mr. Koussevitzky sends the several programs for his concerts this spring at the Opera in Paris. The first was printed yesterday in this place. The second, to be heard this evening, stands:

Sonata in G major.....Galliard
(Arranged by M. Steinberg)
Open-Air Games.....Tailleferre
Concerto for Piano with Orchestra....Tansman
(Pianist: The Composer)
Symphony, No. 1, in C minor.....Brahms

The third, "all-Russian," announced for the evening of Thursday, June 3, lists:

Song of the Nightingale.....Stravinsky
Chout (Ballet).....Prokoviev
Preface to the Book of Life.....Oboukhov
Symphony, No. 4, in F minor.....Chaikovsky

The series will end on Saturday afternoon, June 12, with these pieces:

Symphony, No. 6, in G major ("Surprise"), Haydn
Concerto for Orchestra.....Hindemith
Symphonic Movement, "Pacific 231"..Honegger
Concerto Grosso for Strings with Piano Obbligato .....Bloch
Suite, No. 2, from the Ballet, "Daphnis and Chloe" .....Ravel

Plainly Mr. Koussevitzky is taking his courage in his hands, since here are programs sure to stir the bile of the Parisian reviewers and of French conservatives among his audiences. Both seldom hear, both dislike flatly, the symphonies of Brahms. No oftener do they listen to symphonies by Chaikovsky, and frankly despise them. The twentieth-century Italians fare not too well in Parisian concert-halls or opera houses—and Mr. Koussevitzky "presents" (on the first program) Respighi's "Pini di Roma." Worse still, he treats living German composers "like people." As yet Parisian conductors are returning gingerly to Strauss—and this Russo-Bostonian announces "Til Eulenspiegel" (on the first program) as a matter of course. To the post-war German generation he even opens arms; for the first time Paris will hear an orchestral piece by young Hindemith of Frankfort. Fortunately for Mr. Koussevitzky, his concerts assemble a cosmopolitan rather than a strictly Parisian audience. In the press, however, there are sure to be explosions. Roussel, Ravel, Honegger, may not stifle them.

Except the new Concerto by Mr. Tansman, the arrangement as tone-poem of Prokoviev's ballet of clowns, "Chout," and the prologue of the unknown Russian, Oboukhov, all the pieces proposed by Mr. Koussevitzky for Paris, were heard from his hands last season in Boston. One and another of them—the symphonies of Brahms and Chaikovsky, Stravinsky's "Song of the Nightingale," the suite from Ravel's ballet—he brought to masterly performance. Respighi's tone-poem was "the piece of the year" in American concert-halls. Mr. Copland's "Music for The Theater" admirably represents not only an individual ability, but the youngest generation of American composers. Mr. Bloch has not yet attained his international deserts. Hindemith's Concerto is modernism a l' outrance. So onward, item by item. Yet what most impresses is the catholicity of these eighteen pieces, the first program (Vivaldi, Copland, Strauss, Roussel, Respighi) included. Ancients—Vivaldi, Galliard, Haydn; a classic—Brahms; a romantic—Chaikovsky; established moderns—Strauss, Ravel, Stravinsky; ascending modernists—Tansman, Copland. Hindemith, Honegger, all have place. German, Austrian, French, English, Italian, Russian, Polish, Swiss, American, are the arrayed nationalities. Hardly before has Mr. Koussevitzky proffered the Parisians such catholic and cosmopolitan programs by two centuries bounded. The honorable tradition, the distinctive standard, of the Symphony Concerts, which prdain such free and ranging choice, have seeped in two seasons into Mr. Koussevitzky. From the second term of Mr. Gericke no conductor has escaped them. Each, rather, has established them more firmly.

Those Booked Where

AT THE POPS TONIGHT

The following program will be heard at the Pop concert in Symphony Hall tonight, under the direction of Agide Jacchia:

Cortege from "The Queen of Sheba" Gounod
Overture to "Figaro".....Mozart
Fantasia, "Samson and Delilah" Saint-Saens
Boston Square and Compass club male choir.
Second Hungarian Rhapsody.....Liszt
Intermezzo from "Pagliacci"...Leoncavallo
Marche Slave.....Tchaikowsky
Soldiers' Chorus from "Faust"....Gounod
Afro-American folk songs.
Arranged by Jacchia
You May Bury Me in de Eas'—Musieu Banjo—Nobody Knows de Trubble I've Seen.
Waltz, "Waves of the Danube" Ivanovici
March, "Boston Commandery.....Carter

HERALD JUNE 1

Information and Reproof

On Saturday last this department (which is evidently suffering from spring restlessness and chafing, no doubt, for its summer holiday) intimated, as politely as may be, that the programs at The Pops could be more diversified and that sundry pieces recurred too often—say, Chaikovsky's "1812," or Chabrier's "Espana" or the "Blue Danube" waltz of Strauss, by the Jewish liturgical tune "Eili, Eili." The ground for the intimation was the weekly scrutiny of the programs for summary in these columns. Touched upon what proves a sensitive spot, the management at Symphony Hall forthwith opened its files and sharpened its pencil. It now reports that in the six weeks for which programs have been made—that is through Saturday, June 12—314 different pieces will have been played, college songs and the like not included. Of those pieces twenty-eight are new to the repertory of The Pops, viz.:

Albeniz—Cordoba, Op. 232.
Alfano—Selection from "Resurrection."
Amani—Orientale, Op. 7, No. 2.
Beethoven—Minuet in G.
Boellman—Chorale and Minuet Gothique, Op. 25.
Brahms—Rhapsody in E flat, Op. 119.
Converse—Scarecrow Sketches.
Dillon—Birds at Dawn, Op. 20.
Fiorito—Sometime.
Friml—Selection from "The Vagabond King."
Glazunov—Prelude in G-flat.
Godard—Pan from "The Magic Lantern."
Handel—La Campanella.
Levenson—Hebrew Fantasy; Russian Scherzo.
Liszt—Love-Dream.
Moszkowski—Scherzino, Op. 18; Guitarre, Op. 45.
Rakhmaninov—Serenade, Op. 3.
Ondricek—"In the Village" from Slovakian Sketches.
Romberg—Selection from "The Student Prince."
Sauer—Music-Clock.
Scott—Danse Negre; Lotus-Land.
Schumann—Suite from "Carnaval."
Chaikowsky—Suite from "The Seasons"; Humoresque.
Von Doenhoff—Preghiera.

Furthermore: ten pieces, put by at the end of previous seasons, have been taken from the shelves, viz.:

Beethoven—Overture to "The Ruins of Athens."
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Haydn—First Movement from Symphony, No. 2.
Mendelssohn—Rupeltanz.
Mozart—Larghetto for Violoncello.
Soderman—Swedish Wedding March.
Chaikovsky—Italian Caprice.
Wagner—Introduction to Act III, "Die Meistersinger"; Funeral March from "Goetterdaemmerung."
Weber—First Movement from Concerto for Clarinet.

To complete the rout, the overture, "1812," will have been played but five times in six weeks; "Espana" but four; "Eili, Eili" but three; the "Blue Danube" waltz but two. There is no resisting this barrage of titles and figures; but as The Transcript turns to flee, it soothes its discomfiture with the reflections that many of those twenty-eight additions to the repertory are lesser, rather than larger, numbers; that the revivals make an ampler showing musically; that to play the overture, "1812," any time or anywhere, except on a fete-day in Tsarist Russia, is to play it once too often. Besides, while thirty-six programs for The Pops do disclose, item by item, no small diversity, they bear also a perceptible family resemblance. Inevitable, desirable, they will say at Symphony Hall and with reason. Not for nothing are these concerts forty seasons old.

Incidents and Prospects

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"The Boston Job"

A Naive Note from Mahler to Mengelberg

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TRANSCRIPT — TUES MAY 19 71

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.

KOUSSEVITZKY GOES ABROAD TO SPEND SUMMER

Boston Symphony Orchestra Leader Will Return to Open Its 46th Season in October. Five Appearances Here Now Appear Assured.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra for the past two seasons, is on his way to Europe, where he will spend the summer. He will return to this country to open the 46th season of the Boston Symphony Orchestra at Symphony Hall, Boston, Oct. 8.

His second season as conductor of the Boston Symphony Orchestra was eminently successful and the closing concerts of the series in various cities were like a triumphal tour for Koussevitsky and his men. At the last Saturday night concert of the season in Boston, May 1, the audience cheered conductor and orchestra to the echo.

When the orchestra played for the last time at Infantry Hall here in March seats for the concert were sold out on the first day of the ticket sale. Funds have been subscribed to secure the Albee Theatre for five nights next season so that the orchestra may play there and so that the city will not be deprived of its infrequent opportunities to hear the famous musicians.

Final steps in the negotiations to obtain the use of the theatre had not been completed late last week, but supporters of the plan were then confident that the details could be satisfactorily arranged.

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Overture to "La Gazza Ladra".....Rossini
Valse Bluette.....Drigo
Orientale .....Amani-Jacchia
Fantasia, "Lohengrin".....Wagner
Suite, "Peer Gynt"; (a) Morning Mood, (b) Aase's Death, (c) In the Troll King's Grotto.....Grieg
Song Without Words.....Tchaikovsky
Russian Folk Song, "Dubinushka" Arranged by Jacchia
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b. Psalm CL.....Lewandowski-Jacchia
(Conducted by Henry Gideon)
Fourteenth Hungarian Rhapsody.....Liszt
Scherzino .....Moszkovski-Jacchia
Ride of Valkyries.....Wagner
Springtide, Cantata.....Rachmaninov
(For baritone solo, chorus and orchestra)
(Baritone—Henry Jackson Warren)
From Cradle to Chuppe—Three Folk Songs .....Gideon-Jacchia
Rachem (Invocation).....Mana-Zucca
Waltz, "Espana".....Waldteufel

PROGRAMS FOR THIS WEEK

HERALD — MAY 30

"Pops" Are Offering Varied and Interesting Numbers for Coming Week

With a holiday program tomorrow night, the "Pop" concerts in Symphony hall will open the fifth week of their 45st season. Events of the week will be the first Boston performance of Rachmaninov's Cantata "Springtide," on Thursday; annual Tech night on Friday; a Weber centennial program on Saturday, June 5, which will be exactly 100 years after the death of the German composer, and a symphonic program, now an established favorite of the Pops, for the third Sunday concert of the season, on June 6. The programs of the week follow:

MONDAY

Stars and Stripes Forever.....Sousa
Overture to "La Forza del Destino".Verdi
Prelude to "The Deluge".....Saint-Saens
(Violin solo: Julius Theodorewicz)
Fantasia "Tosca".....Puccini

AMERICA

Spanish Caprice.....Rimsky-Korsakov
Alborada—Fandango Asturiano
Dance of the Sylphs.....Berlioz
Deep River.....Burleigh-Jacchia
Ballet of the Hours from "La Gioconda" Ponchielli

THE STAR SPANGLED BANNER

Selection, "Mlle. Modiste".....Herbert
Narcissus .....Nevin
American Patrol.....Meacham

TUESDAY

Cortege from "The Queen of Sheba" Gounod
Overture to "Figaro".....Mozart
Fantasia, "Samson and Delilah" Saint-Saens
Boston Square and Compass Club Male Choir
Suite from "Platee" and "Fetes d'Hebe" Rameau-Motti
Minuet—Musette—Tambourin
Intermezzo from "Pagliacci"..Leoncavallo
Marche Slave.....Tchaikovsky
Soldiers' Chorus from "Faust".....Gounod
Afro-American Folk Songs arranged by Jacchia
You May Bury Me in de Eas'—MusieuBanjo
Nobudy Knows de Trubble I've Seen
Waltz, "Waves of the Danube"..Ivanovici
March, "Boston Commandery".....Carter

WEDNESDAY

Overture to "La Gazza Ladra"....Rossini
Valse Bluette.....Drigo
Orientale .....Amani-Jacchia
Fantasia, "Lohengrin".....Wagner
Suite, "Peer Gynt".....Grieg
a. Morning Mood. b. Aase's Death.
c. In the Troll King's Grotto.
Song Without Words.....Tchaikovsky
Russian Folk Song, "Dubinushka"....
Arranged by Jacchia
"Finlandia," Symphonic Poem.....Sibelius
Selection, "The Student Prince"..Romberg
Intermezzo from "L'Amico Fritz".Mascagni
Waltz, "Miners' Light".....Zeller

THURSDAY

Overture to "La Belle Helene"...Offenbach
Minuet of the Will-o'-the-Wisps...Berlioz
Fantasia, "Aida".....Verdi
a. Folk Song, "Lied fun a Feigele"
b. Psalm CL.....Lewandowski-Jacchia
(Conducted by Henry Gideon)
Fourteenth Hungarian Rhapsody.....Liszt
Scherzino .....Moszkovski-Jacchia
Ride of the Valkyries.....Wagner
Springtide, Cantata.....Rachmaninov
(For baritone solo, chorus and orchestra)
(Baritone, Henry Jackson Warren)
From Cradle to Chuppe—Three Folk Songs .....Gideon-Jacchia
Rachem (Invocation).....Mana-Zucca
Waltz, "Espana".....Waldteufel

FRIDAY
ANNUAL TECHNOLOGY NIGHT
(Open to the Public)

SATURDAY

Introduction to Act III, "Lohengrin". Wagner
Valse des Fleurs.....Tchaikovsky
Ave Maria .....Bach-Gounod
(Violin—Harp—Organ and Strings)
Fantasia, "Cavalleria Rusticana"..... Mascagni
Overture to "Der Freischutz".....
First Movement from Concert No. 1 for Clarinet.....
(Clarinet, Paul Mimart)
Invitation to the Dance.....
(Orchestrated by Berlioz)
Overture of "Oberon".....
C. M. Weber, Dec. 18, 1786-June 5, 1826
Suite, "Coppelia".....Delibes
a. Waltz of the Hours. b. Czardas
Intermezzo, Act III "Jewels of the Madonna" .....Wolf-Ferrari
Sixth Hungarian Dance.....Brahms

SUNDAY

Symphony No. 2 in D major (London), first movement: Adagio; Allegro Haydn
Overture to Goethe's "Egmont" Beethoven
Scherzo from the incidental music of Shakespeare's "A Midsummer Night's Dream.....Mendelssohn
Bacchanale from "Tannhauser"...Wagner
Rhapsody in E-flat, op. 119.....Brahms
(Orchestrated by Agide Jacchia)

Overture, "The Roman Carnival," op. 9 Berlioz
Symphony No. 5 "From the New World," second movement (Largo) Dvorak
Symphony No. 4 in F minor, third movement: Scherzo; Pizzicato ostinato: Allegro.....Tchaikovsky
Polovtsian Dances from "Prince Igor" Borodin

SOME STATISTICS ON "POP" CONCERTS

A count of the pieces new and old played at the "Pops" this season reveals the following interesting statistics:

The programs played or announced for the first six weeks contain 314 different pieces, of which 28 are new to the "Pops."

In addition to these novelties, there are 10 not hitherto played in Agide Jacchia's term. The conductor has a number of new pieces of interest which are still to be played in the course of the season, and which is expected will bring the total repertory of the season to more than 400 different pieces.

Events of the fifth week of the Pops season will be a holiday program for Memorial day; special choral numbers on Thursday, June 3, which will include Rachmaninov's cantata "Springtide," to be conducted by Henry Gideon and then to be heard for the first time in Boston; Technology night on June 4 (which will be open to the public), and a Weber centennial program for Saturday, June 5, which marks to a day the 100th anniversary of the death of the great composer. Four numbers from Weber will be on this program. Sunday, June 6, will bring the third Sunday Pop concert of the season with a Symphonic program.

PROGRESS OF THE POPS

TRANSCRIPT — MAY 29

Programs for Another Week—Honors for Weber, a New Jewish Choir, for the First Time a Charleston — Mr. Cherkassy Substitute Conductor

THE HOLIDAY of Monday first diversifies the course of The Pops through the fifth week of the current season. It brings the usual patriotic airs and this and that piece from American composers. There is room also for operatic Verdi and Rimsky-Korsakov a l'Espagnole. On Tuesday, partsongs by the men's choir of the Square and Compass Club will lend variety; while the program also arrays numbers from Mozart, Saint-Saens and Chaikovsky. On Wednesday Mr. Jacchia begins with an overture to an elder Italian opera—Rossini's for "La Gazza Ladra." Nowhere but at The Pops may these pieces in true form be heard nowadays in Boston. On Thursday the new chorus of the Young Men's Hebrew Association will sing for the first time in public. Mr. Gideon leads it; Mr. Warren, the baritone, will assist it; their piece is Rakhmaninov's cantata, "Springtide." The program is also the better for Offenbach's overture to "La Belle Helene."

On Friday, by exception, Mr. Jacchia will take a holiday, with Mr. Cherkassy of the string choir for substitute. In Russia he gained experience in such work. One of his numbers is the upswinging March Movement from Chaikovsky's "Pathetic Sympathy." Friday also is the night of the Institute of Technology To mark the occasion one of the students will "do a Charleston" probably for the first time—balls aside—in Symphony Hall. Saturday the anniversary of Weber's death a hundred years ago in London brings four of his pieces: the overtures to "Der Freischuetz" and to "Oberon"—first and last of his surviving operas; Berlioz's orchestral arrangement of "The Invitation to the Dance," originally piano-piece; the first movement of a concerto for clarinet, or Weber as virtuoso composer. For the concert of Sunday week, June 6, Mr. Jacchia will assemble the symphonic fragments of the current repertory: Finale of Chaikovsky, Allegro of Haydn, Largo of Dvorak. Around them stand Beethoven's overture, "Egmont"; Berlioz's overture, "Roman Carnival"; the Bacchanel from "Tannhauser," the Tartar dances from "Prince Igor." Even Brahms looks in.

Post — MAY 29

Intercollegiate Night Features Pops Concert

Graduates of 29 American colleges whose delegates are visiting Boston for the Intercollegiate track meet at Harvard today may listen in on Intercollegiate night at the Pops through WEEI. This arrangement has just been completed, according to an announcement yesterday.

The management at Symphony Hall, co-operating with William J. Bingham, director of athletics at Harvard, and Stanley deJ. Osborne, manager of the Harvard Athletic Association, have placed a table at the disposal of each of the 29 competing colleges. This invitation has been accepted officially for the colleges by Mr. Osborne.

The radio audience will be given an opportunity to listen in on this special programme through the kindness of Mr. W. S. Quinby. A special popular programme will be given during this concert, and many college songs and marches of the principal colleges will also be added by Agide Jacchia, the Pops conductor.

TONIGHT AT THE POPS

After the intercollegiate track meet, the guests and athletes from 29 colleges will assemble at the Pop concert in Symphony hall tonight, where they will be honored by special numbers, including the songs of the principal colleges, which will be performed by the orchestra.

The revised program follows:

March, "Maine to California".....Sousa
Overture to 'Pique Dame".....Suppe
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Faust".....Gounod
Procession of Bacchus.....Delibes
Violin solos:
(a) Lotus Land.....Scott-Kreisler
(b) Rondo .....Mozart-Kreisler
Julius Theodorowicz.
Bolero .....Moszkovski
Overture to "Tannhauser".....Wagner
Selection, "Tales of Hofman".....Offenbach
Serenade .....Rachmaninov
Waltz, "Estudiantina".....Waldteufel

TRAVELER — MAY 29

PLAN "POPS" REQUEST WEEK NEXT SEASON

The management of the Symphony Hall Pops concerts has announced that it is considering the inauguration next year of a request week, so great has been the public interest in the request night idea instituted this season.

If the plans now under consideration are adopted, an entire week will be set aside during the latter part of the season next summer for programs based on the favorite numbers of the audiences. A vote will be taken each night for several weeks, as was done this year, and the compositions receiving the highest number of votes in the total count will be used for the request week program.

This year's process was followed through to determine the program of request night, which was last Monday, June 21. The ticket office was beseiged with applicants, and nearly 2000 persons had to be turned away for lack of accommodations. In an attempt to give the disappointed patrons a chance to hear the popular program, the request night concert will be repeated next Thursday night.

PRAISE BESTOWED, CRISIS DISCUSSED, REPROOF ENDURED

FINAL CONCERT-CHRONICLE OF THE SEASON

Mr. Koussevitzky's Notable Programs for Paris—Bostonian Ear-Marks Plain Upon Them—Miss Leginska, the People's Orchestra and the New Philharmonic—Diversity or Monotony at The Pops—Efficient Retort from Symphony Hall—Weber to Be Honored

TO SYMPHONY HALL Mr. Koussevitzky sends the several programs for his concerts this spring at the Opera in Paris. The first was printed yesterday in this place. The second, to be heard this evening, stands:

Sonata in G major.....Galliard
(Arranged by M. Steinberg)
Open-Air Games.....Tailleferre
Concerto for Piano with Orchestra....Tansman
(Pianist: The Composer)
Symphony, No. 1, in C minor.....Brahms

The third, "all-Russian," announced for the evening of Thursday, June 3, lists:

Song of the Nightingale.....Stravinsky
Chout (Ballet).....Prokoviev
Preface to the Book of Life.....Oboukhov
Symphony, No. 4, in F minor.....Chaikovsky

The series will end on Saturday afternoon, June 12, with these pieces:

Symphony, No. 6, in G major ("Surprise"), Haydn
Concerto for Orchestra.....Hindemith
Symphonic Movement, "Pacific, 231"..Honegger
Concerto Grosso for Strings with Piano Obbligato .....Bloch
Suite, No. 2, from the Ballet, "Daphnis and Chloe" .....Ravel

Plainly Mr. Koussevitzky is taking his courage in his hands, since here are programs sure to stir the bile of the Parisian reviewers and of French conservatives among his audiences. Both seldom hear, both dislike flatly, the symphonies of Brahms. No oftener do they listen to symphonies by Chaikovsky, and frankly despise them. The twentieth-century Italians fare not too well in Parisian concert-halls or opera houses—and Mr. Koussevitzky "presents" (on the first program) Respighi's "Pini di Roma." Worse still, he treats living German composers "like people." As yet Parisian conductors are returning gingerly to Strauss—and this Russo-Bostonian announces "Til Eulenspiegel" (on the first program) as a matter of course. To the post-war German generation he even opens arms; for the first time Paris will hear an orchestral piece by young Hindemith of Frankfort. Fortunately for Mr. Koussevitzky, his concerts assemble a cosmopolitan rather than a strictly Parisian audience. In the press, however, there are sure to be explosions. Roussel, Ravel, Honegger, may not stifle them.

Except the new Concerto by Mr. Tansman, the arrangement as tone-poem of Prokoviev's ballet of clowns, "Chout," and the prologue of the unknown Russian, Oboukhov, all the pieces proposed by Mr. Koussevitzky for Paris, were heard from his hands last season in Boston. One and another of them—the symphonies of Brahms and Chaikovsky, Stravinsky's "Song of the Nightingale," the suite from Ravel's ballet—he brought to masterly performance. Respighi's tone-poem was "the piece of the year" in American concert-halls. Mr. Copland's "Music for The Theater" admirably represents not only an individual ability, but the youngest generation of American composers. Mr. Bloch has not yet attained his international deserts. Hindemith's Concerto is modernism a l' outrance. So onward, item by item. Yet what most impresses is the catholicity of these eighteen pieces, the first program (Vivaldi, Copland, Strauss, Roussel, Respighi) included. Ancients—Vivaldi, Galliard, Haydn; a classic—Brahms; a romantic—Chaikovsky; established moderns—Strauss, Ravel, Stravinsky; ascending modernists—Tansman, Copland, Hindemith, Honegger, all have place. German, Austrian, French, English, Italian, Russian, Polish, Swiss, American, are the arrayed nationalities. Hardly before has Mr. Koussevitzky proffered the Parisians such catholic and cosmopolitan programs by two centuries bounded. The honorable tradition, the distinctive standard, of the Symphony Concerts, which ordain such free and ranging choice, have seeped in two seasons into Mr. Koussevitzky. From the second term of Mr. Gericke no conductor has escaped them. Each, rather, has established them more firmly.

Those Received Warm

AT THE POPS TONIGHT

The following program will be heard at the Pop concert in Symphony Hall tonight, under the direction of Agide Jacchia:

Cortege from "The Queen of Sheba" Gounod
Overture to "Figaro".....Mozart
Fantasia, "Samson and Delilah" Saint-Saens
Boston Square and Compass club male choir.
Second Hungarian Rhapsody.....Liszt
Intermezzo from "Pagliacci...Leoncavallo
Marche Slave.....Tchaikowsky
Soldiers' Chorus from "Faust"....Gounod
Afro-American folk songs.
Arranged by Jacchia
You May Bury Me in de Eas'—Musieu Banjo—Nobody Knows de Trubble I've Seen.
Waltz, "Waves of the Danube" Ivanovici
March, "Boston Commandery.....Carter

HERALD — JUNE 1

Information and Reproof

On Saturday last this department (which is evidently suffering from spring restlessness and chafing, no doubt, for its summer holiday) intimated, as politely as may be, that the programs at The Pops could be more diversified and that sundry pieces recurred too often—say, Chaikovsky's "1812," or Chabrier's "Espana" or the "Blue Danube" waltz of Strauss, by the Jewish liturgical tune "Eili, Eili." The ground for the intimation was the weekly scrutiny of the programs for summary in these columns. Touched upon what proves a sensitive spot, the management at Symphony Hall forthwith opened its files and sharpened its pencil. It now reports that in the six weeks for which programs have been made—that is through Saturday, June 12—314 different pieces will have been played, college songs and the like not included. Of those pieces twenty-eight are new to the repertory of The Pops, viz.:

Albeniz—Cordoba, Op. 232.
Alfano—Selection from "Resurrection."
Amani—Orientale, Op. 7, No. 2.
Beethoven—Minuet in G.
Boellman—Chorale and Minuet Gothique, Op. 25.
Brahms—Rhapsody in E flat, Op. 119.
Converse—Scarecrow Sketches.
Dillon—Birds at Dawn, Op. 20.
Fiorito—Sometime.
Friml—Selection from "The Vagabond King."
Glazunov—Prelude in G-flat.
Godard—Pan from "The Magic Lantern."
Handel—La Campanella.
Levenson—Hebrew Fantasy; Russian Scherzo.
Liszt—Love-Dream.
Moszkowski—Scherzino, Op. 18; Guitarre, Op. 45.
Rakhmaninov—Serenade, Op. 3.
Ondricek—"In the Village" from Slovakian Sketches.
Romberg—Selection from "The Student Prince."
Sauer—Music-Clock.
Scott—Danse Negre; Lotus-Land.
Schumann—Suite from "Carnaval."
Chaikowsky—Suite from "The Seasons"; Humoresque.
Von Doenhoff—Preghiera.

Furthermore: ten pieces, put by at the end of previous seasons, have been taken from the shelves, viz.:

Beethoven—Overture to "The Ruins of Athens."
Brahms—Hungarian aDnce, No. 18.
Haydn—First Movement from Symphony, No. 2.
Mendelssohn—Rupeltanz.
Mozart—Larghetto for Violoncello.
Soderman—Swedish Wedding March.
Chaikovsky—Italian Caprice.
Wagner—Introduction to Act III, "Die Meistersinger"; Funeral March from "Goetterdaemmerung."
Weber—First Movement from Concerto for Clarinet.

To complete the rout, the overture, "1812," will have been played but five times in six weeks; "Espana" but four; "Eili, Eili" but three; the "Blue Danube" waltz but two. There is no resisting this barrage of titles and figures; but as The Transcript turns to flee, it soothes its discomfiture with the reflections that many of those twenty-eight additions to the repertory are lesser, rather than larger, numbers; that the revivals make an ampler showing musically; that to play the overture, "1812," any time or anywhere, except on a fete-day in Tsarist Russia, is to play it once too often. Besides, while thirty-six programs for The Pops do disclose, item by item, no small diversity, they bear also a perceptible family resemblance. Inevitable, desirable, they will say at Symphony Hall and with reason. Not for nothing are these concerts forty seasons old.

Incidents and Prospects

'Weber, thrusting death away with one hand while he finished "Oberon" with the other, died in London on June 5, 1826. Many theaters and a few concert-halls in Europe will mark the hundredth anniversary; since it was Weber, above any other composer, who changed the face of opera from classic to romantic cast. Here in America orchestras and opera companies will be for the most part silent. In Boston, however, Mr. Jacchia remembers, and will seize occasion. On the program of the Pops for Saturday, June 5, stand the overtures to "Der Freischuetz" and "Oberon"; Berlioz's orchestral version of the "Invitation to the Dance"; the first division of the clarinet-concerto.

On Monday, June 7, Mr. Richard Burgin, concert-master of the Symphony Orchestra, will try his fortunes in Paris as violinist. In a concert of his own at the Salle Gaveau, with the Lamoureux Orchestra assisting, he will play the Concertos of Mendelssohn, Brahms and Prokoviev.

At the Pop Concert of Thursday, June 3, the new chorus of the Young Men's Hebrew Association, conducted by Mr. Gideon, will sing for the first time publicly in Boston. Its principal number will be Rakhmaninov's cantata, "Springtide," hitherto unheard here. H. T. P.

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"The Boston Job"

A Naive Note from Mahler to Mengelberg

THE letters of Mahler have been collected and lately published in Vienna. Among them is a note written in 1908 to Mr. Mengelberg about "the Boston job"—that is to say, the conductorship of the Symphony Orchestra. Mahler was then in New York on the staff of the Metropolitan Opera House. Dr. Muck was ending his first term as conductor at Symphony Hall. Rumor ran that Mr. Mengelberg would be called from Amsterdam to succeed him, though the choice subsequently fell upon the inferior Mr. Fiedler. At this juncture Mahler wrote to his friend, as translated by Ernest Newman in The New York Evening Post:

> The Boston position is the finest imaginable for a musician. It is the first and highest on the whole continent. An orchestra of the first rank. Unlimited sovereign power. A social standing such as the musician cannot obtain in Europe. A public of whose keenness to learn and whose gratitude the European can form no conception. After your New York experiences you cannot have any idea of this. In New York the theater is the central point of interest, and concerts the affair only of a small minority.

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His second season as conductor of the Boston Symphony Orchestra was eminently successful and the closing concerts of the series in various cities were like a triumphal tour for Koussevitsky and his men. At the last Saturday night concert of the season in Boston, May 1, the audience cheered conductor and orchestra to the echo.

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Waltz, "Miners' Lights".....Zeller

HERALD — JUNE 2

Wed May 26 AT POPS The Tech

WHEN the Corporation arranged to have Arthur Whiting give a series of concerts at the Institute this spring there was doubt in many minds as to whether the experiment would pay—whether a sufficient number of M. I. T. students were interestd in music to make such a series of concerts worth while. The result may be considered to have justified the experiment; while the auditorium was not overcrowded, there was a rather large attendance.

For those who are really fond of good music, those concerts were enjoyable but scarcely satisfying. They were given an opportunity to hear chamber music, but of course it was impossible to present symphonic music in room 10-250.

In Boston there is an opportunity to hear symphonic music played by one of the ablest groups of musicians in America. The Pops concerts are programs of popular classics played by an orchestra made up of members of the Boston Symphony Orchestra, under the leadership of the head of the foremost music school in the United States. (Agide Jacchia of the New England Conservatory of Music).

The concerts are given every night, and the public is admitted even on the "special" nights. Admission charges are low. And the music is always good and the execution always admirable. Then too, we have our own "Tech Night at Pops" next week. It is under the auspices of the Senior Week Committee but it should draw a representative attendance from the rest of the undergraduate body.

Globe Pops JUNE 2

Mary G., Jamaica Plain—The usual explanation given for the name of the "Pops" is that it is the abbreviation of popular. The players are members of the Symphony orchestra. The symphony season closes early and in order to give the men employment a series of concerts at popular prices and playing popular music was instituted. They were advertised as Popular Concerts, which speedily became shortened to Pops.

TECH NIGHT AT POPS

The Institute of Technology will have its annual Pop concert in Symphony hall tonight. This concert, which is open to the public, will be conducted by Paul Cherkassky. Program:

Prelude to "Carmen".....Bizet
Waltz, "Vienna Blood".....Strauss
Overture to "Rienzi".....Wagner
Technology Melodies
Finale of "Scheherazade"
Rimsky-Korsakov
Volga Bargemen's Song
Arranged by Jacchia
Third movement from the "Pathetic" Symphony .....Tchaikovsky
Charleston Specialty..C. E. Richheimer '28
Medley, "Too Many Brothers"
Tech Show 1926
Ave Maria.....Schubert-Wilhelmj
(Solo violin, harp, organ and strings)
First Hungarian Dance.....Brahms
A Stein song

Herald JUNE 4

PAUL CHERKASSKY CONDUCTS A POPS

Paul Cherkassky, Russian violinist and conductor, made his American debut in the latter capacity last night at the Pops. Mr Cherkassky, already known here as a solo violinist, and since 1923 a member of the Boston Symphony Orchestra, has had considerable experience as a conductor in Russia and Finland.

He showed last night that he has ideas about music and some ability at getting a large group of players to follow them. It is fortunate to have in the orchestra someone so obviously able to take Mr Jacchia's place if need be.

Last night was "Technology Night," though the general public was largely represented in the audience. College songs, Tech cheers, confetti throwing, and a medley from this year's "Tech Show," seen at the Boston Opera House in April, diversified the evening. O. B. Denison, prominent in M. I. T. alumni activities, was pianist and cheer leader. The class banner of 1926 was presented to David Shepard, president of the senior class. The announced "Charleston specialty" was omitted, because the dancer, C. E. Richheimer, '28, has sprained his ankle.

The "Stein Song," of course, ended the program. Tech has not yet adopted an anthem more suited to this age of Volstead and anti-Volstead. It is doubtful if one with words and music of equal artistic value could be had.

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Last night's tryout, for it was so intended, proved Mr Cherkassky a conductor of parts, able to improve such opportunities as may be granted him. One would be interested to hear him again.

P. R.

Globe JUNE 5

PROGRESS OF THE POPS

Transcript JUNE 5

The Usual Course with Pleasing Variations — A Symphonic Sunday — Novel Numbers from Mr. Converse—Chaikovsky's Music for "The Months"

THE NEW WEEK at the Pops begins on Sunday evening with a "symphonic program" before an audience that must be content to look and listen as at any other concert. From Haydn's Symphony in D major comes an Introduction and Allegro; from Dvorak's "New World" Symphony the familiar Largo; from Chaikovsky's Fourth Symphony the Scherzo for plucked strings. Symphonic music as well are Beethoven's Overture to "Egmont" and Berlioz's Overture, "Roman Carnival." Symphonic music of the theater are the Scherzo from Mendelssohn's accompaniment to "A Mid-summer Night's Dream," the Tartar Dances from Borodin's "Prince Igor," the Venusberg music from "Tannhauser."

To more usual courses the concerts will return on Monday when the Boston College Quartet will be heard in songs and other pieces pleasing to remembering alumni. From the "Slovakian Sketches" of Mr. Ondricek a Village-Dance will also be played. On Tuesday, when the Daughters of Zion have taken the whole house, the concert will be closed to the public. On Wednesday, for experiment, Mr. Jacchia will play in succession the three entr'actes from "Carmen," fine-grained or highly-colored music. On the same evening, he will also add to the repertory two numbers—"Romance" and "Witch Dance"—from Mr. Converse's music to Percy Mackaye's filmed play of Colonial New England, "The Scarecrow." The program for Thursday favors familiar courses. Dances from an eighteenth-century opera by Gretry flavor the I.s. to Friday; while on Saturday, the conductor will proffer a genuine novelty. In his earlier years Chaikovsky wrote twelve piano-pieces, half-technical and half-moody; named them "The Months"; subtitled them accordingly. Mr. Jacchia has lately scored three for orchestra: April, "Snowdrops"; June, "Barcarolle"; November, "Troika." Now he will try them, as the word goes, upon an audience. So much for the sixth week of the series—the institutional Pops with variations.

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Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has opened the first of his new concerts in Paris with practically the same orchestra which served to make him famous in the French capital before he came to the Hub.

Koussevitzky shared honors with the young New York composer, Aaron Copland, whose "Music for the Theatre," first heard at a Boston Symphony concert last season, was the outstanding novelty on the program. Copland was called to the stage to respond to the applause.

THE POPS TONIGHT

Entrance of the Gladiators.....Fucik
Overture, "L'Italiana in Algeri".....Rossini
Entr'acte Valse.....Hellmesberger
Fantasia, "Othello".....Verdi
Suite, "Coppelia".....Delibes
Hopak, from "Fair of Sorochinsk"
Moussorgsky
The Lark.....Glinka-Jacchia
(Solo Violin: Julius Theodorowics)
Capriccio Espagnol.....Rimsky-Korsakov
Selection, "Rose Marie".....Friml-Stothart
Waltz, "La Barcarolle".....Waldteufel
Bacchanale, from "Philemon and Baucis".....Gounod
Conductor, Agide Jacchia.

MUSIC

Monitor JUNE 7

Symphonic Night at Pops

The third Sunday concert of the Symphony Hall Pops, season was given last night with a "cymphonic program" which traversed the first movement of Haydn's "London" Symphony in D, Beethoven's "Egmont" Overture, the Scherzo from Mendelssohn's "Midsummer Night's Dream" music, the Bacchanale from "Tannhäuser," Brahm's E flat Rhapsody, Berlioz's "Roman Carnival" Overture, the Largo from the "New World" Symphony, the Pizzicato movement from Tchaikovsky's Fourth Symphony, and the Polovtsian Dances from "Prince Igor." It was interesting to observe again that the better music calls out greater efforts on the part of the performers. The Haydn and Beethoven items were particularly well interpreted last night.

All the concerts of this week are open to the public except that of tomorrow evening, for which the entire house has been taken by the Daughters of Zion.

The fourth Sunday concert is scheduled for June 20, with a program of Russian music.

TONIGHT AT THE POPS

Tonight's program at the Pops in Symphony hall will celebrate the centennial of the death of Weber, with special numbers by this composer, while the program for tomorrow, at which the third Sunday concert of the season will be played, will consist of symphonic music. Program follows:

Introduction to Act III "Lohengrin"
Wagner
Valse des Fleurs.....Tchaikovsky
Ave Maria.....Bach-Gounod
(Violin, Harp, Organ and Strings)
Fantasia, "Cavalleria Rusticana"
Mascagni
Overture to "Der Freischutz", first movement from Concerto No. 1 for Clarinet (clarinet, Paul Mimart) Invitation to the Dance (orchestrated by Berlioz), Overture to "Oberon."
C. M. Weber, Dec. 18, 1786, June 5, 1826
Suite, "Coppelia"; a, Waltz of the Hours; b, Czardas.....Delibes
Intermezzo, Act III "Jewels of the Madonna".....Wolf-Ferrari
Sixth Hungarian Dance.....Brahms

Times JUNE 5 Herald

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CHERKASSKY AT HEAD OF POPS

Post June 5 26

Violinist Proves His Mastery of Conductor's Art

BY WARREN STOREY SMITH

Affording Mr. Jacchia a well-earned respite from his nightly duties, Paul Cherkassky, of the first violin section of the Boston Symphony Orchestra, conducted last evening's Pop concert, incidentally, making his first public appearance in this country as orchestral director. But Mr. Cherkassky, who came to our orchestra from his native Russia in 1923, is by no means a novice at conducting. In the opera house of Petrograd he served both as concert master and as conductor, and he has practiced the art of the baton in the theatres of Pskov and Seratov and in Helsingfors, Finland, whither, by the way, he is bound for more conducting this summer.

Youthful of aspect, slender, tall and straight, Mr. Cherkassky conducts as one thoroughly at home upon the podium. His motions of arms and body are graceful and unforced, informing, yet free from extravagance. And last evening his orchestra gave him generous and dependable support. The first measures of the Prelude to "Carmen" with which the concert began, disclosed Mr. Cherkassky's fine rhythmic sense, while Strauss' "Vienna Blood" which followed had the true verve and swing of the Viennese waltz.

Turning to the "Rienzi" Overature Mr. Cherkassky proved that he could shape and sustain a broad melodic line, and he "set off" admirably Wagner's dramatic strokes.

As it chanced, last evening was Technology Night, and as the concert wore on it became increasingly difficult to pay proper heed to the orchestra; for although there was no boisterousness, there was a growing undertone of conversation. Nevertheless, it could be observed that Mr. Cherkassky and the orchestra were acquitting themselves well in the Finale of Rimsky's "Scheherazade" and in the third movement of Tchaikovsky's "Pathetic" Symphiny. And for once at a Pop concert the Song of the Volga Boatmen suggested not a funeral dirge but a sailors' chantey.

Jones. Times June 6

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CLASSIC PROGRAM AT POPS TONIGHT

Classic symphonic numbers with a popular appeal will comprise the program to be given at the third Sunday Pop concert of the season in Symphony Hall tonight. The program follows:

Symphony No. 2 in D major (London) First Movement: Adagio, Allegro
Haydn
Overture to Goethe's "Egmont"..Beethoven
Scherzo from the incidental music to Shakespeare's "A Midsummer Night's Dream".....Mendelssohn
Bacchanale from "Tannhauser".....Wagner
Rhapsody in E flat, Op. 119.....Brahms
(Orchestrated by Agide Jacchia.)
Overture, "The Roman Carnival," Op. 9
Berlioz
Symphony No. 5 "From the New World," second movement (Largo)
Dvorak
Symphony No. 4 in F minor, third movement: Scherzo; Pizzicato ostinato: Allegro.....Tchaikovsky
Polovtsian Dances from "Prince Igor"
Borodin

Advertiser JUNE 6

CHERKASSKY AT HEAD OF POPS

Monitor Week-End JUNE 5 Concerts

TONIGHT

Weber Centennial Program

Introduction to Act III, "Lohengrin".....Wagner
"Valse des Fleurs"....Tchaikovsky
"Ave Maria".....Bach-Gounod
Fantasia, "Cavalleria Rusticana," Mascagni
Overture to "Der Freischütz"
First Movement from Concerto No. 1 for Clarinet (Clarinet: Paul Mimart)
"Invitation to the Dance" (Orchestrated by Berlioz)
Overture to "Oberon"
C. M. Weber Dec. 18, 1786–June 5, 1826
Suite, "Coppélia".....Delibes
Intermezzo, Act III, "Jewels of the Madonna".....Wolf-Ferrari
Sixth Hungarian Dance....Brahms

SUNDAY EVENING

Symphonic Program

Symphony No. 2 in D major ("London"), First Movement: Adagio; Allegro.....Haydn
Overture to Goethe's "Egmont," Beethoven
Scherzo from the Incidental Music to Shakespeare's "A Midsummer Night's Dream".....Mendelssohn
Bacchanale from "Tannhäuser," Wagner
Rhapsody in E flat, Op. 119.Brahms
Overture to "The Roman Carnival," Op. .....Berlioz
Symphony No. 5 "From the New World," Second Movement (Largo).....Dvořák
Symphony No. 4 in F minor, Third Movement: Scherzo, Pizzicato ostinato: Allegro.....Tchaikovsky
Polovtsian Dances from "Prince Igor".....Borodin

At the Pops Tonight

Evening of the Zionists

Wedding March.....Mendelssohn
Kammenoi Ostrow.....Rubinstein
Bacchanale from "Samson and Delilah" Saint-Saëns
Songs by Cantor Isadore Adelsman
Volga Bargeman's Song
Kalinka.....Arr. by Jacchia
Kol Nidrei
Overture, "1812".....Chaikovsky
Songs by Cantor Isadore Adelsman
Suite from "Shulamith" Goldfaden-Jacchia
Barcarolle from "The Tales of Hoffman".....Offenbach
Coronation March from "The Prophet" Meyerbeer

Conductor: A. Jacchia

[Contrary to previous announcement, a few seats for this concert will be available to the general public.]

Transcript JUNE 8

PROGRAM FOR POPS TONIGHT

Traveler JUNE 10

Agide Jacchia announces the following program for the Pop concert in Symphony hall tonight:

Overture to "The Magic Flute"...Mozart
Waltz, "Dornroeschen" (Briar Rose) Tchaikovsky
Carry Me Back to Old Virginny Bland-Jacchia
Fantasia, "L'Oracolo".....Leoni
Rhapsody, "Espana".....Chabrier
Harp solo: Prelude.....Kovarovic
(Alfred Holy)
Polish Dance.....Scharwenka
Hymn to the Sun from "Iris"...Mascagni
Night Dawn Sunrise
Prelude to "The Mastersingers of Nuremberg".....Wagner
Sizilietta.....Blon
March, "Lorraine".....Ganne

Boston Symphony Season.

Announcement comes from the management of the Boston Symphony orchestra of an unusually large response from the Providence subscribers in their renewals for next season. It is further stated that the superiority to Infantry Hall in seating capacity and convenience of the E. F. Albee Theatre, in which these concerts are to be given, makes it possible to offer good seats at all prices to prospective new subscribers. Any who are interested are invited to apply for detailed information to W. H. Brennan, manager, Symphony Hall, Boston. Payment for season tickets is not due until next autumn.

Times THE PAWTUCKET June 12

The engagement of the Albee Theatre comes as a gratifying solution to the problem raised by the demolishing of Infantry Hall, which has housed the Boston Symphony in Providence for many years. This use of the Albee Theatre was made possible through the generous activities of a numbre of Providence citizens, which gives eloquent evidence of the public support of Providence to New England's great orchestra.

Koussevitzky is now in Europe conducting with much success his annual series of "Concerts Koussevitzky" in Paris. After resting for the remainder of the summer, he will return to America in the autumn to open the Boston Symphony season in Boston next October. The Providence concerts will be given on the following five Tuesday evenings: Oct. 26, Nov. 23, Dec. 7, Jan. 18 and Feb. 15.

PROGRAM FOR POPS TONIGHT

The Pops Symphony Orchestra, under Agide Jacchia's direction, will be heard in the following program in Symphony hall tonight:

Marche Militaire.....Schubert
Overture to "The Sicilian Vespers" Verdi
Largo.....Handel
(Solo violin, harp, organ and strings)
Fantasia, "The Tales of Hoffmann" Offenbach
"Cephale et Procris" Tambourin Gipue.....Gretry-Mottl
Loin du Ball.....Gillet
Love Dream.....Liszt-Herbert
Overture to "Tannhauser".....Wagner
Hungarian March.....Berlioz
Intermezzo from "Naila".....Delibes
Procession of the Sardar Ippolitov-Ivanov

Traveler June 14

Wed May 26 AT POPS The Tech

WHEN the Corporation arranged to have Arthur Whiting give a series of concerts at the Institute this spring there was doubt in many minds as to whether the experiment would pay—whether a sufficient number of M. I. T. students were interestd in music to make such a series of concerts worth while. The result may be considered to have justified the experiment; while the auditorium was not overcrowded, there was a rather large attendance.

For those who are really fond of good music, those concerts were enjoyable but scarcely satisfying. They were given an opportunity to hear chamber music, but of course it was impossible to present symphonic music in roor 10-250.

In Boston there is an opportunity to hear symphonic music played by one of the ablest groups of musicians in America. The Pops concerts are programs of popular classics played by an orchestra made up of members of the Boston Symphony Orchestra, under the leadership of the head of the foremost music school in the United States. (Agide Jacchia of the New England Conservatory of Music).

The concerts are given every night, and the public is admitted even on the "special" nights. Admission charges are low. And the music is always good and the execution always admirable. Then too, we have our own "Tech Night at Pops" next week. It is under the auspices of the Senior Week Committee but it should draw a representative attendance from the rest of the undergraduate body.

Globe Pops JUNE 2

Mary G., Jamaica Plain—The usual explanation given for the name of the "Pops" is that it is the abbreviation of popular. The players are members of the Symphony orchestra. The symphony season closes early and in order to give the men employment a series of concerts at popular prices and playing popular music was instituted. They were advertised as Popular Concerts, which speedily became shortened to Pops.

TECH NIGHT AT POPS

The Institute of Technology will have its annual Pop concert in Symphony hall tonight. This concert, which is open to the public, will be conducted by Paul Cherkassky. Program:

Prelude to "Carmen".....Bizet
Waltz, "Vienna Blood".....Strauss
Overture to "Rienzi".....Wagner
Technology Melodies
Finale of "Scheherazade"
Rimsky-Korsakov
Volga Bargemen's Song
Arranged by Jacchia
Third movement from the "Pathetic" Symphony .....Tchaikovsky
Charleston Specialty..C. E. Richheimer '28
Medley, "Too Many Brothers"
Tech Show 1926
Ave Maria.....Schubert-Wilhelmj
(Solo violin, harp, organ and strings)
First Hungarian Dance.....Brahms
A Stein song.

HERALD JUNE 4

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He showed last night that he has ideas about music and some ability at getting a large group of players to follow them. It is fortunate to have in the orchestra someone so obviously able to take Mr Jacchia's place if need be.

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MUSIC

Monitor JUNE 7

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The fourth Sunday concert is scheduled for June 20, with a program of Russian music.

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Wagner
Valse des Fleurs.....Tchaikovsky
Ave Maria.....Bach-Gounod
(Violin, Harp, Organ and Strings)
Fantasia, "Cavalleria Rusticana"
Mascagni
Overture to "Der Freischutz", first movement from Concerto No. 1 for Clarinet (clarinet, Paul Mimart) Invitation to the Dance (orchestrated by Berlioz), Overture to "Oberon."
C. M. Weber, Dec. 18, 1786, June 5, 1826
Suite, "Coppelia"; a, Waltz of the Hours; b, Czardas.....Delibes
Intermezzo, Act III "Jewels of the Madonna" ..... Wolf-Ferrari
Sixth Hungarian Dance.....Brahms

JUNE 5 HERALD

CHERKASSKY AT HEAD OF POPS

Post JUNE 5

Violinist Proves His Mastery of Conductor's Art

BY WARREN STOREY SMITH

Affording Mr. Jacchia a well-earned respite from his nightly duties, Paul Cherkassky, of the first violin section of the Boston Symphony Orchestra, conducted last evening's Pop concert, incidentally, making his first public appearance in this country as orchestral director. But Mr. Cherkassky, who came to our orchestra from his native Russia in 1923, is by no means a novice at conducting. In the opera house of Petrograd he served both as concert master and as conductor, and he has practiced the art of the baton in the theatres of Pskov and Seratov and in Helsingfors, Finland, whither, by the way, he is bound for more conducting this summer.

Youthful of aspect, slender, tall and straight, Mr. Cherkassky conducts as one thoroughly at home upon the podium. His motions of arms and body are graceful and unforced, informing, yet free from extravagance. And last evening his orchestra gave him generous and dependable support. The first measures of the Prelude to "Carmen" with which the concert began, disclosed Mr. Cherkassky's fine rhythmic sense, while Strauss' "Vienna Blood" which followed had the true verve and swing of the Viennese waltz.

Turning to the "Rienzi" Overature Mr. Cherkassky proved that he could shape and sustain a broad melodic line, and he "set off" admirably Wagner's dramatic strokes.

As it chanced, last evening was Technology Night, and as the concert wore on it became increasingly difficult to pay proper heed to the orchestra; for although there was no boisterousness, there was a growing undertone of conversation. Nevertheless, it could be observed that Mr. Cherkassky and the orchestra were acquitting themselves well in the Finale of Rimsky's "Scheherezade" and in the third movement of Tchaikovsky's "Pathetic" Symphiny. And for once at a Pop concert the Song of the Volga Boatmen suggested not a funeral dirge but a sailors' chantey.

CHERKASSKY AT HEAD OF POPS

Post June 5 '26

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Jones.

TIMES JUNE 6

KOUSSEVITZKY IN PARIS.

The first of the annual Spring series of the Concerts Koussevitzky took place at the Paris Opéra House May 22. Serge Koussevitzky conducted his own orchestra, introducing Aaron Copland's "Music for the Theatre." The young composer was warmly applauded by a packed audience.

CLASSIC PROGRAM AT POPS TONIGHT

Classic symphonic numbers with a popular appeal will comprise the program to be given at the third Sunday Pop concert of the season in Symphony Hall tonight. The program follows:

Symphony No. 2 in D major (London) First Movement: Adagio, Allegro
Haydn
Overture to Goethe's "Egmont"..Beethoven
Scherzo from the incidental music to Shakespear's "A Midsummer Night's Dream" .....Mendelssohn
Bacchanale from "Tannhauser".....Wagner
Rhapsody in E flat, Op. 119.....Brahms
(Orchestrated by Agide Jachia.)
Overture, "The Roman Carnival," Op. 9
Berlioz
Symphony No. 5 "From the New World," second movement (Largo)
Dvorak
Symphony No. 4 in F minor, third movement: Scherzo; Pizzicato ostinato: Allegro .....Tchaikovsky
Polovtsian Dances from "Prince Igor"
Borodin

Advertiser JUNE 6

Monitor JUNE 5
Week-End Concerts

TONIGHT

Weber Centennial Program

Introduction to Act III, "Lohengrin" .....Wagner
"Valse des Fleurs"....Tchaikovsky
"Ave Maria" .....Bach-Gounod
Fantasia, "Cavalleria Rusticana," Mascagni
Overture to "Der Freischütz" | First Movement from Concerto No. 1 for Clarinet (Clarinet: Paul Mimart) | "Invitation to the Dance" (Orchestrated by Berlioz) | Overture to "Oberon" — C. M. Weber Dec. 18, 1786–June 5, 1826
Suite, "Coppélia" .....Delibes
Intermezzo, Act III, "Jewels of the Madonna" .....Wolf-Ferrari
Sixth Hungarian Dance....Brahms

SUNDAY EVENING

Symphonic Program

Symphony No. 2 in D major ("London"), First Movement: Adagio; Allegro .....Haydn
Overture to Goethe's "Egmont," Beethoven
Scherzo from the Incidental Music to Shakespeare's "A Midsummer Night's Dream".....Mendelssohn
Bacchanale from "Tannhäuser," Wagner
Rhapsody in E flat, Op. 119.Brahms
Overture to "The Roman Carnival," Op. .....Berlioz
Symphony No. 5 "From the New World," Second Movement (Largo) .....Dvořák
Symphony No. 4 in F minor, Third Movement: Scherzo, Pizzicato ostinato: Allegro.....Tchaikovsky
Polovtsian Dances from "Prince Igor" .....Borodin

At the Pops Tonight

Evening of the Zionists

Wedding March.....Mendelssohn
Kammenoi Ostrow.....Rubinstein
Bacchanale from "Samson and Delilah" Saint-Saëns
Songs by Cantor Isadore Adelsman
Volga Bargeman's Song
Kalinka.....Arr. by Jacchia
Kol Nidrei
Overture, "1812".....Chaikovsky
Songs by Cantor Isadore Adelsman
Suite from "Shulamith" Goldfaden-Jacchia
Barcarolle from "The Tales of Hoffman" .....Offenbach
Coronation March from "The Prophet" Meyerbeer

Conductor: A. Jacchia

[Contrary to previous announcement, a few seats for this concert will be available to the general public.]

TRANSCRIPT JUNE 8

PROGRAM FOR POPS TONIGHT

Traveler JUNE 10

The Pops Symphony Orchestra, under Agide Jacchia's direction, will be heard in the following program in Symphony hall tonight:

Marche Militaire .....Schubert
Overture to "The Sicilian Vespers" Verdi
Largo .....Handel
(Solo violin, harp, organ and strings)
Fantasia, "The Tales of Hoffmann" Offenbach
"Cephale et Procris" .....Gretry-Mottl
Tambourin Gipue.
Loin du Ball .....Gillet
Love Dream .....Liszt-Herbert
Overture to "Tannhauser" .....Wagner
Hungarian March .....Berlioz
Intermezzo from "Naila" .....Delibes
Procession of the Sardar Ippolitov-Ivanov

Traveler JUNE 11

Boston Symphony Season.

Announcement comes from the management of the Boston Symphony orchestra of an unusually large response from the Providence subscribers in their renewals for next season. It is further stated that the superiority to Infantry Hall in seating capacity and convenience of the E. F. Albee Theatre, in which these concerts are to be given, makes it possible to offer good seats at all prices to prospective new subscribers. Any who are interested are invited to apply for detailed information to W. H. Brennan, manager, Symphony Hall, Boston. Payment for season tickets is not due until next autumn.

The engagement of the Albee Theatre comes as a gratifying solution to the problem raised by the demolishing of Infantry Hall, which has housed the Boston Symphony in Providence for many years. This use of the Albee Theatre was made possible through the generous activities of a numbre of Providence citizens, which gives eloquent evidence of the public support of Providence to New England's great orchestra.

Koussevitzky is now in Europe conducting with much success his annual series of "Concerts Koussevitzky" in Paris. After resting for the remainder of the summer, he will return to America in the autumn to open the Boston Symphony season in Boston next October. The Providence concerts will be given on the following five Tuesday evenings: Oct. 26, Nov. 2[illegible], Dec. 7, Jan. 18 and Feb. 15.

TIMES JUNE 12 THE PAWTUCK

PROGRAM FOR POPS TONIGHT

The Pops Symphony Orchestra, under Agide Jacchia's direction, will be heard in the following program in Symphony hall tonight:

Marche Militaire .....Schubert
Overture to "The Sicilian Vespers" Verdi
Largo .....Handel
(Solo violin, harp, organ and strings)
Fantasia, "The Tales of Hoffmann" Offenbach
"Cephale et Procris" .....Gretry-Mottl
Tambourin Gipue.
Loin du Ball .....Gillet
Love Dream .....Liszt-Herbert
Overture to "Tannhauser" .....Wagner
Hungarian March .....Berlioz
Intermezzo from "Naila" .....Delibes
Procession of the Sardar Ippolitov-Ivanov

Traveler JUNE 11

THIS CLIPPING FROM
SUN
BALTIMORE, MD.
JUN 6 1925

Are Offering Varied Program

HERALD JUNE 6

"Pop" Concerts for This Week Include Many Novelties

Mr. Jacchia has prepared the following programs for the sixth week of the Pop concerts at Symphony hall which begins tonight with the last Sunday concert but one, and a symphonic programme. For Tuesday, June 8, the entire house has been taken by the Daughters of Zion. All other nights are open to the public.

SUNDAY

Symphony No. 2 in D major (London), Haydn
Overture to "Egmont".....Beethoven
Scherzo from the Incidental Music to "A Midsummer Night's Dream," Mendelssohn
Bacchanale from "Tannhaeuser"..Wagner
Rhapsody in E flat, Op. 119.....Brahms
(Orchestrated by Agide Jacchia.)
Overture, "The Roman Carnival," Op. 9, Berlioz
Symphony No. 5 "From the New World," second movement (Largo), Dvorak
Symphony No. 4 in F minor, third movement: Scherzo; Pizzicato ostinato: Allegro .....Tchaikovsky
Polovtsian Dances from "Prince Igor." Borodin

MONDAY

Military Polonaise.....Chopin
Ave Maria .....Schubert-Wilhelmj
(Solo Violin, Harp, Organ and Strings.)
Excerpts from 'Stabat Mater".....Rossini
Boston College quartet.
Fantasia, "Lohengrin".....Wagner
In the Village (A Dance) from "Slovakian Sketches".....Ondricek
Finale, Fourth Symphony....Tchaikovsky
Boston College songs.
Selection, "The Vagabond King"....Friml
March of the Toys.....Herbert
Waltz, "Gold and Silver".....Lehar

TUESDAY

Entire house taken by the Daughters of Zion, all other nights open to the public.

WEDNESDAY

Preamble from "Carnaval," Schumann-Jacchia
Overture to "William Tell".....Rossini
Liebesfreud .....Kreisler
Fantasia, "Faust".....Gounod
Scarecrow Sketches .....Converse
a. Romance b. Witch Dance
Polonaise from "Christmas Eve," Rimsky-Korsakov
Indian Dirge .....Seydel
Ouverture Solennelle "1812"..Tchaikovsky
Entr'actes II, III and IV from "Carmen," Bizet
Waltzes from "Der Rosenkavalier," R. Strauss
Pomp and Circumstance.....Elgar

THURSDAY

Overture to "The Magic Flute".....Mozart
Waltz, "Dornroeschen" (Briar Rose), Tchaikovsky
Carry Me Back to Old Virginny, Bland-Jacchia
Fantasia, "L'Oracolo".....Leoni
Rhapsody, "Espana" .....Chabrier
Harp solo, Prelude.....Kovarovic
(Mr. Holy.)
Polish Dance .....Scharwenka
Hymn to the Sun from "Iris"....Mascagni
Prelude to "The Mastersingers of Nuremberg" .....Wagner
Sizilietta .....Blon
March, "Lorraine" .....Ganne

FRIDAY

Marche Militaire .....Schubert
Overture to "The Sicilian Vespers".....Verdi
Largo .....Handel
(Solo Violin, Harp, Organ and Strings)
Fantasia, "The Tales of Hoffmann," Offenbach
"Cephale et Procris".....Gretry-Mottl
Tambourin Gigue
Loin du Bal.....Gillet
Love Dream .....Liszt-Herbert
Overture to "Tannhaeuser".....Wagner
Hungarian March.....Berlioz
Waltz, "Tales from the Vienna Woods," Strauss
Procession of the Sardar..Ippolitov-Ivanov

SATURDAY

First Slavonic Dance.....Dvorak
Overture, "Fingal's Cave"...Mendelssohn
Waltz, "Artist's Life".....Strauss
Fantasia, "Carmen" .....Bizet
Suite from "The Seasons," Tchaikovsky-Jacchia
a. April: "Snowdrops"
b. June: "Barcarolle"
c. November: "The Troika"
Love-Death from "Tristan and Isolde," Wagner
Serenade .....Pierne
Twelfth Hungarian Rhapsody.....Liszt
Overture to "Mignon".....Thomas
Entr'acte Valse .....Hellmesberger
Charge of the Hussars.....Spindler

Suite, "Platee et Fetes d'Hebe"..Rameau-Mottl
Dreams .....Wagner
(Solo Violin: Mr. Gerardi)
Rhapsody in Blue .....Gershwin
(Solo Piano: Mr. Sanroma)
Largo from "The New World Symphony" Dvorak
Spanish Dance .....Rollins-Jacchia
Procession of the Sardar.....Ippolitov-Ivanov

TRANSCRIPT JUNE 12

PROGRESS OF THE POPS

A Scandinavian Evening—Chaikovsky for a Final Sunday Program—Saxophones and Patriotic Airs

A SINGLE evening's concert—Monday's, June 14—will not be open to the usual public of the Pops next week. On that night the entire house has been reserved in the name of Boston University. Tickets will be available at the box office for all other evenings, however, even such as bear "special" titles. Tuesday's program is predominantly Scandinavian. Grieg, Bull, Svendsen and Soederman are immediately representative. Wagner suggests the Norse background of his mythical music-dramas. Sibelius contributes "Finlandia," as if from over the border. On Wednesday the program, otherwise miscellaneous, includes a few numbers by the Boston Saxophone Orchestra. Thursday's concert suggests, as is fitting, Bunker Hill Day. A military march from Saint-Saens, Suppe's "Light Cavalry" overture, Herbert's "American Fantasy" give voice to martial brasses. Friday's selections, though beginning with the immemorial "Sambre et Meuse," quickly take on a quieter air with bits from Drigo, Leoni, Nicolai and Waldteufel, besides Wagner and Liszt. Saturday falls back on old favorites: the "Largo" from "Xeres"; "Marche Slave"; the Berceuse from "Jocelyn." Sunday, June 20, brings the final Sunday concert, though not, of course, the final concert of the season. Rimsky, Balakirev, Glinka, Chaikovsky all, its length

"Concerts Koussevitzky" Success In Paris

One of the principal musical events of the Paris season is said to be the annual spring series of "Concerts Koussevitzky," which opened May 22 in the Paris Opera House. Serge Koussevitzky conducted his own orchestra which he assembles there each year and which he is now directing in the interval between his second season, recently ended, as conductor of the Boston Symphony Orchestra, and his third season, which is to begin next October.

A feature of the first Paris concert was the introduction there of Aaron Copland's "Music for the Theater," which was given its first American performances by Koussevitzky last season. The young Brooklyn composer was called to the stage and warmly applauded by the audience which filled to overflowing the auditorium.

PROGRAMS FOR COMING WEEK

Variety Still the Key Note of Selections of "Pop" Concerts

HERALD JUNE 20

The Pop concerts in Symphony Hall will begin their last week but one of the season tonight with the closing Sunday concert and a Russian-Tchaikovsky program. Tomorrow will be annual request night for which the program has been chosen entirely by ballots of the Pops public. For Tuesday Mr. Jacchia has made a program of the most popular numbers by eleven great composers —a new experiment in special programs. On Wednesday there will be an Italian program. It is to be noted that Gershwin's "Rhapsody in Blue," so successfully introduced last week, will be repeated on Saturday, June 26.

The programs of the week follow:

SUNDAY, JUNE 20

Overture to "Russian and Ludmilla"...Glinka
Serenade, Op. 3, No. 5.....Rachmaninov
Violin Solo: Souvenir of Moscow....Wieniavsky
(Mr. Kassman)
Russian Scherzo .....Levenson
Third Movement, "Scheherazade" Rimsky-Korsakov
The Prince and the Princess
Islamey, Orental Fantasy.....Balakirev-Casella
Capriccio Italien
Andante Cantabile
Ballet Suite, "Nutcracker" Tchaikovsky
a. Miniature Overture
b. Dance of the Sugar Fairy
c. Chinese Dance
d. Waltz of the Flowers
Ouverture Solennelle. "1812"

MONDAY

Introduction to Act III, "Lohengrin"..Wagner
Waltz, "On the Beautiful Blue Danube".. Strauss
Largo .....Handel
(Solo, Violin, Harp, Organ and Strings)
Fantasia, "Fedora" .....Giordano
(Solo, piano, Mr. Sanroma)
Finale of "Scheherazade.....Rimsky-Korsakov
Deep River .....Arranged by Jacchia
Indian Dirge .....Seydel
Ouverture Solennelle, "1812".....Tchaikovsky
Second Hungarian Rhapsody.....Liszt
Ave Maria .....Schubert-Wilhelmj
Pomp and Circumstance.....Elgar
Encores
Song of the Volga Bargemen..Arr. by Jacchia
Kammenoi Ostrow .....Rubinstein
Flight of the Bumble Bee....Rimsky-Korsakov
March of the Toys.....Herbert
Barcarolle .....Offenbach

TUESDAY

Berlioz .....Hungarian March, "Rakoczy"
Weber .....Overture to "Oberon"
Handel .....Largo
(Solo Violin, Harp, Organ, and Strings)
Verdi .....Fantasia, "Aida"
Beethoven
Scherzo from the Third Symphony, "Eroica"
Shumann .....
Sibelius .....Valse Triste
Wagner .....Overture to "Taunhaeuser"
Tchaikovsky ..... "1812"
Schubert ..5.....Moment Musicale
Brahms .....Fifth Hungarian Dance

WEDNESDAY

Introduction to "Otello," "The Tempest".. Verdi
Overture to "William Tell".....Rossini
Capriccio .....Scarlatti-Jacchia
Fantasia, "La Boheme".....Puccini
Prelude and Siciliana,
"Cavalleria Rusticana".....Mascagni
(Solo horn, Mr. Valkenier)
Danze Piemontesi .....Sinigaglia
En Badinant .....d'Ambrosio
Rhapsody, "Italia" .....Casella
Selection, "Pagliacci".....Leoncavallo
Intermezzo, Act II,
"The Jewels of the Madonna"..Wolf-Ferrari
Furlana from "La Gioconda".....Ponchielli

THURSDAY

Entrance of the Guests into the Wartburg, "Tannhaeuser" .....Wagner
Overture to "Raymond...".....Thomas
Evening in Venice.....Dunham
Fantasia, "Samson and Delilah"..Saint-Saens
Suite from "Carnaval".....Schumann-Jacchia
Preamble Pierrot Chopin
Reconnaissance Sphinxes
Ave Maria .....Schubert-Wilhelmj
(Solo Violin, Harp, Organ, and Strings)
Guitarre .....Moszkovski-Jacchia
Irish Rhapsody .....Herbert
Dance of the Hours from "La Gioconda"... Ponchielli
Humoresque .....Dvorak
Waltz, "Girls of Baden".....Komyak

FRIDAY

Prelude to "Carmen".....Bizet
Overture to "Pique Dame".....Suppe
Nocturne, Op 37, No. 1.....Chopin-Jacchia
Fantasia, "Tosca".....Puccini
Ancient Dances and Airs.....Respighi
Gagliarda. Passo Mezzo e Mascherada
Prelude to "Lohengrin" .....Wagner
Love-Dream .....Liszt-Herbert
Rhapsody, "Espana" .....Chabrier
Suite, "Sylvia" .....Delibes
The Huntresses Procession of Bacchus
Salut d'Amour .....Elgar
March, "Father of Victory".....Ganne

SATURDAY

Overture to "Poet and Peasant.....Suppe
Waltz from "Eugen Onegin".....Tchaikovsky
The Lark .....Glinka-Jacchia
Fantasia, "Fedora" .....Giordano

MONITOR The Pops JUNE 14

The Symphony Hall Pops enter today on another busy seven-day period. For tonight the entire house has been taken over by Boston University, but all other nights will be open to the public. Tomorrow night music by Scandinavian composers will be featured. The Boston Saxophone Club, Abdon Laus, conductor, will supply a part of the program Wednesday evening. There will be a holiday program on Thursday night, with Gershwin's Rhapsody in Blue as feature, J. M. Sanroma playing the piano part. The last Sunday concert of the season falls next Sunday evening, with a program made up of works by Tchaikovsky and other Russian composers.

TRANSCRIPT JUNE 16

At the Pops Tonight

Evening of the Saxophones

Triumphal March from "Aida"...Verdi
Overture, "Jubilee".....Weber
Fantasia, "Eugen Onegin"..Chaikovsky
Boston Saxophone Orchestra
a—March from "Tannhäuser".Wagner
b—Fantasia, "Faust".....Gounod
c—Carry Me Back to Old Virginny Bland-Laus
Rumanian Rhapsody.....Enesco
Dance of the Priestesses of Dagon, from "Samson and Delilah" Saint-Saëns
Ride of the Valkyries.....Wagner
Boston Saxophone Orchestra
a—The Lost Chord.....Sullivan-Laus
b—Hawaiian Waltz, "Kilama Wailana" .....Lua-Kalli
c—Indian Love Lyric, "Temple Bells" .....Finden
d—Fast Asleep in Poppyland.....Gay
Ballet of the Hours, from "La Gioconda" .....Ponchielli
Prelude No. 6.....Chopin-Jacchia
Indian War Dance.....Skilton
Conductor: A. Jacchia

Conductor for the Saxophone Orchestra: A. F. Laus

the Government.

POPS ORCHESTRA TO PLAY FOR DISABLED VETERANS

Agide Jacchia and the "Pops" orchestra is to visit the United States Army Hospital 44 Spring st, West Roxbury, Monday afternoon, and give a concert for the disabled veterans of the World War.

Groups of these veterans have been guests at the Pops on several occasions during the season now ending, but about 200 of the nerve and shell-shock cases are unable to leave the hospital.

The concert was arranged through the Community Service Bureau, and the suggestion of Miss Elenora Snelling, its vice-chairman, was met with immediate acquiescence by Conductor Jacchia.

Globe JUNE 22

PLAY JAZZ AT POP CONCERTS

JUNE 8 TRAVELER

Gershwin's "Rhapsody in Blue" Performed—To Be Repeated

Super-jazz, represented by George Gershwin's famous "Rhapsody in Blue," was the feature of the Bunker Hill day program at the Symphony Hall Pops.

Although the Pops' audiences have long beer accustomed to hearing popular music of the operetta, ballad and waltz varieties, this was the first real jazz to crash into Symphony hall since Paul Whiteman's appearance there.

It was Whiteman who introduced the "Rhapsody in Blue" at his first jazz concert in Symphony hall two years ago. At that time the young composer played the piano part. This time the Pops orchestra, made up of Boston Symphony players and conducted by Agide Jacchia, used the version scored for symphony orchestra, and Jesus Sanroma, pianist of the Boston Symphony orchestra, was soloist.

The "Rhapsody" is a synthetitc sort of music, aimed to bridge the gap between jazz and classical music. Gershwin, known as the gifted composer of many popular hits, has combined jazz tunes and rhythms with classical form. This was his first ambitious undertaking—he has since written a jazz concerto for symphony orchestra—and it has made more of a hit with highbrows than with the most jazz, at first hearing, seems complex.

Last Two Weeks of Pops

The Pop concerts in Symphony Hall, now in their last week but one of their 41st season, offer several special programs of interest. Tonight there will be a program of favorites by the master composers, a new departure at the Pops. Wednesday there will be the annual Italian program, featuring operatic and other numbers. Saturday, Gershwin's "Rhapsody in Blue" will be repeated, and next Monday will bring the last Wagner program.

Last night the "Pops" orchestra played its first request program, made up in accordance with a popular vote by the audiences, and the patrons bore down on the box office in such numbers that hundreds were turned away.

So much did the demand for tickets exceed the supply that the management announced that it would repeat the request program on Thursday evening, July 1.

PROGRAMS FOR COMING WEEK

HERALD JUNE 13

Varied and Interesting Numbers for "Pop" Concerts

Several special programs will be given in the coming week of Pop concerts, Mr. Jacchia, director, in Symphony hall, which is the seventh of the season.

Tomorrow's concert has been taken over by Boston University, but all other nights are open to the public. Programs follow:

(Featuring Scandinavian Music.)

TUESDAY, JUNE 15

Entrance of the Guests into the Warburg, from "Tannhuser".....Wagner
Overture to "Poet and Peasant".....Suppe
Prelude in C sharp minor.....Rachmaninov
Fantasia, "Aida".....Verdi
Suit "Sigurd Jorsalfar" .....Grieg
a In the Hall of the King
b Festival March
Saeterjentens Sondag (Solitude on the Mountain) .....Bull-Svendsen
Swedish Wedding March.....Soderman
Second Norwegian Rhapsody.....Svendsen
Finlandia, Symphonic Poem.....Sibelius
Humoresque .....Tchaikovsky-Jacchia
Waltz, "On the Beautiful Blue Danube" Strauss

WEDNESDAY

Triumphal March from "Aida".....Verdi
Overture, "Jubilee".....Weber
Fantasia, "Eugen Onegin".....Tchaikovsky
Boston Saxophone Orchestra
(Abdon F. Laus, Conductor)
a March from "Tannhaeuser".....Wagner
b Fantasia, "Faust".....Gounod
c Carry Me Back to Old Virginny.Bland-Laus
Rumanian Rhapsody.....Enesco
Dance of the Priestesses of Dagon, from "Samson and Delilah".....Saint-Saens
Ride of the Valkyries.....Wagner
Boston Saxophone Orchestra
a The Lost Chord.....Sullivan-Laus
b Hawaiian Waltz, "Kilama Wailana" Lau-Kaili
c Indian Love Lyric, "Temple Bells".Finden
d Fast asleep in Poppyland (Chinese Story) .....Gay
Ballet of the Hours, from "La Gioconda" Ponchielli
Prelude No. 6.....Chopin-Jacchia
Indian War Dance.....Skilton

THURSDAY—BUNKER HILL DAY

Marche Militaire.....Saint-Saens
Overture to "Light Cavalry".....Suppe
Serenade, "Trastullo" .....Langendoen
Fantasia, "Madam Butterfly".....Puccini
Suite, "Peer Gynt".....Grieg
Morning mood—In the Troll King's Grotto.
Ave Maria from "Otello".....Verdi
Rhapsody in Blue.....Gershwin
(Piano solo, Mr. Sanroma.)
Ballet from "The Cid" .....Massenet
Castillane—Andalouse—Aragonaise.
Aubade Printaiere.....Lacombe
American Fantasy.....Herbert

FRIDAY

March, "Sambre et Meuse"..Planquette-Turlet
Overture to "The Merry Wives of Windsor" .....Nicolai
Serenade .....Drigo
Fantasia, L'Oracolo.....Leoni
Introduction to Act III, "Lohengrin".Wagner
La Campanella.....Handel-Jacchia
Freshiera.....Von Doenhoff-Press
Fourteenth Hungarian Rhapsody.....Liszt
Suite, "Nutcracker".....Tchaikovsky
Arabian dance, "Dance of the Penny Whistles" .....Trepak
Cordoba .....Albeniz-Jacchia
Waltz, "Pomona".....Waldteufel

SATURDAY

March, "El Capitan".....Sousa
Overture to "Orpheus".....Offenbach
Largo from "Xerxes".....Handel
Fantasia, "Il Trovatore".....Verdi
Marche Slave .....Tchaikovsky
Legend .....Holy
Prelude in D flat.....Glazounov-Jacchia
Overture to "Rienzi".....Wagner
Polovtsian Dances from "Prince Igor".Borodin
Berceuse from "Jocelyn".....Godard
(Solo 'cello, Mr. Laugendoen.)
Waltz, "Espana".....Waldteufel

RUSSIAN-TCHAIKOVSKY PROGRAM—LAST SUNDAY CONCERT- June 20

Overture to "Russian and Ludmilla".....Glinka
Serenade, Op. 3, No. 5.....Rachmaninov
(Mr. Kassman.)
Violin solo, Souvenir of Moscow....Wieniavsky
Scherzo.....Levenson

NEWS
PROVIDENCE, R. I.
JUN 12 192

GOOD SEATS FOR SYMPHONY SEASON

Orchestra to Use Albee Theatre for Five Appearances Next Winter

Announcement comes from the management of the Boston Symphony orchestra of an unusually large response fro mProvidence subscribers in renewals for next season. It is further stated that the seating capacity and convenience of the E. F. Albee theatre, in which these concerts are to be given, makes it possible to offer good seats at all prices to prospective new subscribers. Dealled information can be obtained from W. H. Brennan, manager, Symphony hall, Boston. Payment for season tickets is not due until next autumn.

Leader Koussevitzky is now in Europe conducting with much success his annual series of "Concerts Koussevitzky" in Paris. He will return to America in the autumn to open the Boston symphony season next October. The Providence concerts will be given on Tuesday evenings, Oct. 26, Nov. 23, Dec. 7, Jan. 18 and Feb. 15.

MEANING OF 'POPS' SIMPLE

Is Just Contraction of Popular Concerts

Thousands of enquiries have been received by the management of the Symphony Hall "Pops" as to just what is the derivation of the word "Pops." Many answers have been set forth, including the "popping" of corks that was so popular during the pre-prohibition days.

But the real reason and the real answer is none other than that the word "Pops" is a shortened term for the words "popular concerts." In the olden days, these concerts were known as popular concerts, but as this was a common term used of concerts in general, the idea of abbreviating it was hit upon and the word "Pops" came into use. This word met with immediate approval and has ever since been used to designate these entertaining musical programmes.

"RHAPSODY IN BLUE" HEARD AT THE POPS

Globe JUNE 18

George Gershwin's "Rhapsody in Blue," played last night for the first time at the Pops, is the first jazz piece to figure on a Pop concert program. If the rousing reception given it by a capacity audience is any test, jazz will henceforth find a regular place in the Pops repertory, as other American popular music such as Sousa's marches and old-style musical comedy pieces have long since done.

The "Rhapsody in Blue," first played here two years ago by Paul Whiteman's orchestra, with Gershwin himself taking the tremendously difficult piano part, has won much favorable comment from musicians and writers about music. It is perhaps "highbrow jazz," too complicated for the careless listener to follow with ease. But its originality and vitality are so great that it would not be out of place on a Symphony concert program.

Gershwin, as a result of the success of this "Rhapsody," has since written by request of the New York Symphony Orchestra a piano concerto, which was played at Symphony concerts last Winter in New York and elsewhere.

Jesus Sanroma acquitted himself very creditably last night in the piano solo, though one wished he had played with a more sustained yet varied rhythmic energy.

Mr Jacchia and the orchestra seemed a bit constrained, not yet thoroughly at home in what for most of them is a new musical field. The Rhapsody has been rescored for ordinary orchestral instruments, some of them muted, which alters its tone color a bit.

The programs last night announced a repetition of Gershwin's piece for June 26.

P. R.

THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.

Symphony to Use the Albee Theatre

The management of the Boston Symphony Orchestra is pleased to announce a record response from the Providence subscribers to these concerts in the renewals for next season. Since the E. F. Albee Theatre is larger than Infantry Hall, the former auditorium now being demolished, and the seating conveniences much superior, it will be possible for any who wish to become subscribers to obtain excellent seats at all prices. Those interested are invited to apply for specific information to Symphony Hall, Boston.

The use of the Albee Theatre comes as a gratifying solution to the predicament caused by the loss of Infantry Hall which has housed these concerts for years. The engagement of the theatre, made possible by the generous activities of a group of Providence citizens, is evidence of the kind of support which New England's great orchestra enjoys in this city.

An eventful and enjoyable season is anticipated. The concerts will be given on five Tuesday evenings, as usual, by the full Boston Symphony Orchestra of 104 musicians in what will be the third season of Serge Koussevitzky, the celebrated Russian conductor.

Koussevitzky is now in Paris conducting his annual series of "Concerts Koussevitzky" there. Reports come of the crowded audiences and demonstrations at each concert. The conductor will consult with European composers and the music publishers regarding new scores, and after spending the remainder of the summer in well earned rest in provincial France, will return in the early autumn to open the Boston Symphony season in Boston, in October. The Providence series will be given on Oct. 26, Nov. 23, Dec. 7, Jan. 18 and Feb. 15.

THIS CLIPPING FROM
SUN
BALTIMORE, MD.
JUN 6 1925

Are Offering Varied Program

HERALD JUNE 6

"Pop" Concerts for This Week Include Many Novelties

Mr. Jacchia has prepared the following programs for the sixth week of the Pop concerts at Symphony hall which begins tonight with the last Sunday concert but one, and a symphonic programme. For Tuesday, June 8, the entire house has been taken by the Daughters of Zion. All other nights are open to the public.

SUNDAY

Symphony No. 2 in D major (London), Haydn
Overture to "Egmont".....Beethoven
Scherzo from the Incidental Music to "A Midsummer Night's Dream," Mendelssohn
Bacchanale from "Tannhaeuser"..Wagner
Rhapsody in E flat, Op. 119.....Brahms
(Orchestrated by Agide Jacchia.)
Overture, "The Roman Carnival," Op. 9, Berlioz
Symphony No. 5 "From the New World," second movement (Largo), Dvorak
Symphony No. 4 in F minor, third movement: Scherzo; Pizzicato ostinato: Allegro .....Tchaikovsky
Polovtsian Dances from "Prince Igor." Borodin

MONDAY

Military Polonaise.....Chopin
Ave Maria .....Schubert-Wilhelmj
(Solo Violin, Harp, Organ and Strings.)
Excerpts from 'Stabat Mater".....Rossini
Boston College quartet.
Fantasia, "Lohengrin".....Wagner
In the Village (A Dance) from "Slovakian Sketches".....Ondricek
Finale, Fourth Symphony....Tchaikovsky
Boston College songs.
Selection, "The Vagabond King"....Friml
March of the Toys.....Herbert
Waltz, "Gold and Silver".....Lehar

TUESDAY

Entire house taken by the Daughters of Zion, all other nights open to the public.

WEDNESDAY

Preamble from "Carnaval," Schumann-Jacchia
Overture to "William Tell".....Rossini
Liebesfreud .....Kreisler
Fantasia, "Faust".....Gounod
Scarecrow Sketches .....Converse
a. Romance b. Witch Dance
Polonaise from "Christmas Eve," Rimsky-Korsakov
Indian Dirge .....Seydel
Ouverture Solennelle "1812"..Tchaikovsky
Entr'actes II, III and IV from "Carmen," Bizet
Waltzes from "Der Rosenkavalier," R. Strauss
Pomp and Circumstance.....Elgar

THURSDAY

Overture to "The Magic Flute".....Mozart
Waltz, "Dornroeschen" (Briar Rose), Tchaikovsky
Carry Me Back to Old Virginny, Bland-Jacchia
Fantasia, "L'Oracolo".....Leoni
Rhapsody, "Espana" .....Chabrier
Harp solo, Prelude.....Kovarovic
(Mr. Holy.)
Polish Dance .....Scharwenka
Hymn to the Sun from "Iris"....Mascagni
Prelude to "The Mastersingers of Nuremberg" .....Wagner
Sizilietta .....Blon
March, "Lorraine" .....Ganne

FRIDAY

Marche Militaire .....Schubert
Overture to "The Sicilian Vespers".....Verdi
Largo .....Handel
(Solo Violin, Harp, Organ and Strings)
Fantasia, "The Tales of Hoffmann," Offenbach
"Cephale et Procris".....Gretry-Mottl
Tambourin Gigue
Loin du Bal.....Gillet
Love Dream .....Liszt-Herbert
Overture to "Tannhaeuser".....Wagner
Hungarian March.....Berlioz
Waltz, "Tales from the Vienna Woods," Strauss
Procession of the Sardar..Ippolitov-Ivanov

SATURDAY

First Slavonic Dance.....Dvorak
Overture, "Fingal's Cave"...Mendelssohn
Waltz, "Artist's Life".....Strauss
Fantasia, "Carmen" .....Bizet
Suite from "The Seasons," Tchaikovsky-Jacchia
a. April: "Snowdrops"
b. June: "Barcarolle"
c. November: "The Troika"
Love-Death from "Tristan and Isolde," Wagner
Serenade .....Pierne
Twelfth Hungarian Rhapsody.....Liszt
Overture to "Mignon".....Thomas
Entr'acte Valse .....Hellmesberger
Charge of the Hussars.....Spindler

Suite, "Platee et Fetes d'Hebe"..Rameau-Mottl
Dreams .....Wagner
(Solo Violin: Mr. Gerardi)
Rhapsody in Blue .....Gershwin
(Solo Piano: Mr. Sanroma)
Largo from "The New World Symphony" Dvorak
Spanish Dance .....Rollins-Jacchia
Procession of the Sardar.....Ippolitov-Ivanov

PROGRESS OF THE POPS

TRANSCRIPT JUNE 12

A Scandinavian Evening—Chaikovsky for a Final Sunday Program—Saxophones and Patriotic Airs

A SINGLE evening's concert—Monday's, June 14—will not be open to the usual public of the Pops next week. On that night the entire house has been reserved in the name of Boston University. Tickets will be available at the box office for all other evenings, however, even such as bear "special" titles. Tuesday's program is predominantly Scandinavian. Grieg, Bull, Svendsen and Soederman are immediately representative. Wagner suggests the Norse background of his mythical music-dramas. Sibelius contributes "Finlandia," as if from over the border. On Wednesday the program, otherwise miscellaneous, includes a few numbers by the Boston Saxophone Orchestra. Thursday's concert suggests, as is fitting, Bunker Hill Day. A military march from Saint-Saens, Suppe's "Light Cavalry" overture, Herbert's "American Fantasy" give voice to martial brasses. Friday's selections, though beginning with the immemorial "Sambre et Meuse," quickly take on a quieter air with bits from Drigo, Leoni, Nicolai and Waldteufel, besides Wagner and Liszt. Saturday falls back on old favorites: the "Largo" from "Xerxes"; "Marche Slave"; the Berceuse from "Jocelyn." Sunday, June 20, brings the final Sunday concert, though not, of course, the final concert of the season. Rimsky, Balakirev, Glinka, Chaikovsky all, its length

"Concerts Koussevitzky" Success In Paris

One of the principal musical events of the Paris season is said to be the annual spring series of "Concerts Koussevitzky," which opened May 22 in the Paris Opera House. Serge Koussevitzky conducted his own orchestra which he assembles there each year and which he is now directing in the interval between his second season, recently ended, as conductor of the Boston Symphony Orchestra, and his third season, which is to begin next October.

A feature of the first Paris concert was the introduction there of Aaron Copland's "Music for the Theater," which was given its first American performances by Koussevitzky last season. The young Brooklyn composer was called to the stage and warmly applauded by the audience which filled to overflowing the auditorium.

PROGRAMS FOR COMING WEEK

Variety Still the Key Note of Selections of "Pop" Concerts

HERALD JUNE 20

The Pop concerts in Symphony Hall will begin their last week but one of the season tonight with the closing Sunday concert and a Russian-Tchaikovsky program. Tomorrow will be annual request night for which the program has been chosen entirely by ballots of the Pops public. For Tuesday Mr. Jacchia has made a program of the most popular numbers by eleven great composers—a new experiment in special programs. On Wednesday there will be an Italian program. It is to be noted that Gershwin's "Rhapsody in Blue," so successfully introduced last week, will be repeated on Saturday, June 26.

The programs of the week follow:

SUNDAY, JUNE 20

Overture to "Russian and Ludmilla"...Glinka
Serenade, Op. 3, No. 5.....Rachmaninov
Violin Solo: Souvenir of Moscow....Wieniavsky
(Mr. Kassman)
Russian Scherzo .....Levenson
Third Movement, "Scheherazade" Rimsky-Korsakov
The Prince and the Princess
Islamey, Oriental Fantasy.....Balakirev-Casella
Capriccio Italien
Andante Cantabile
Ballet Suite, "Nutcracker" Tchaikovsky
a. Miniature Overture
b. Dance of the Sugar Fairy
c. Chinese Dance
d. Waltz of the Flowers
Ouverture Solennelle. "1812"

MONDAY

Introduction to Act III, "Lohengrin"..Wagner
Waltz, "On the Beautiful Blue Danube".. Strauss
Largo .....Handel
(Solo, Violin, Harp, Organ and Strings)
Fantasia, "Fedora" .....Giordano
(Solo, piano, Mr. Sanroma)
Finale of "Scheherazade.....Rimsky-Korsakov
Deep River .....Arranged by Jacchia
Indian Dirge .....Seydel
Ouverture Solennelle, "1812".....Tchaikovsky
Second Hungarian Rhapsody.....Liszt
Ave Maria .....Schubert-Wilhelmj
Pomp and Circumstance.....Elgar
Encores
Song of the Volga Bargemen..Arr. by Jacchia
Kammenoi Ostrow .....Rubinstein
Flight of the Bumble Bee....Rimsky-Korsakov
March of the Toys.....Herbert
Barcarolle .....Offenbach

TUESDAY

Berlioz .....Hungarian March, "Rakoczy"
Weber .....Overture to "Oberon"
Handel .....Largo
(Solo Violin, Harp, Organ, and Strings)
Verdi .....Fantasia, "Aida"
Beethoven
Scherzo from the Third Symphony, "Eroica"
Shumann .....
Sibelius .....Valse Triste
Wagner .....Overture to "Tannhaeuser"
Tchaikovsky .....1812"
Schubert ..5.....Moment Musicale
Brahms .....Fifth Hungarian Dance

WEDNESDAY

Introduction to "Otello," "The Tempest".. Verdi
Overture to "William Tell".....Rossini
Capriccio .....Scarlatti-Jacchia
Fantasia, "La Boheme".....Puccini
Prelude and Siciliana,
"Cavalleria Rusticana".....Mascagni
(Solo horn, Mr. Valkenier)
Danze Piemontesi .....Sinigaglia
En Badinant .....d'Ambrosio
Rhapsody, "Italia" .....Casella
Selection, "Pagliacci".....Leoncavallo
Intermezzo, Act II,
"The Jewels of the Madonna"..Wolf-Ferrari
Furlana from "La Gioconda".....Ponchielli

THURSDAY

Entrance of the Guests into the Wartburg, "Tannhaeuser" .....Wagner
Overture to "Raymond...".....Thomas
Evening in Venice.....Dunham
Fantasia, "Samson and Delilah"..Saint-Saens
Suite from "Carnaval".....Schumann-Jacchia
Preamble Pierrot Chopin
Reconnaissance Sphinxes
Ave Maria .....Schubert-Wilhelmj
(Solo Violin, Harp, Organ, and Strings)
Guitarre .....Moszkovski-Jacchia
Irish Rhapsody .....Herbert
Dance of the Hours from "La Gioconda"... Ponchielli
Humoresque .....Dvorak
Waltz, "Girls of Baden".....Komyak

FRIDAY

Prelude to "Carmen".....Bizet
Overture to "Pique Dame".....Suppe
Nocturne, Op 37, No. 1.....Chopin-Jacchia
Fantasia, "Tosca".....Puccini
Ancient Dances and Airs.....Respighi
Gagliarda. Passo Mezzo e Mascherada
Prelude to "Lohengrin" .....Wagner
Love-Dream .....Liszt-Herbert
Rhapsody, "Espana" .....Chabrier
Suite, "Sylvia" .....Delibes
The Huntresses Procession of Bacchus
Salut d'Amour .....Elgar
March, "Father of Victory".....Ganne

SATURDAY

Overture to "Poet and Peasant.....Suppe
Waltz from "Eugen Onegin".....Tchaikovsky
The Lark .....Glinka-Jacchia
Fantasia, "Fedora" .....Giordano

The Pops

Monitor JUNE 14

The Symphony Hall Pops enter today on another busy seven-day period. For tonight the entire house has been taken over by Boston University, but all other nights will be open to the public. Tomorrow night music by Scandinavian composers will be featured. The Boston Saxophone Club, Abdon Laus, conductor, will supply a part of the program Wednesday evening. There will be a holiday program on Thursday night, with Gershwin's Rhapsody in Blue as feature, J. M. Sanroma playing the piano part. The last Sunday concert of the season falls next Sunday evening, with a program made up of works by Tchaikovsky and other Russian composers.

At the Pops Tonight

TRANSCRIPT JUNE 16

Evening of the Saxophones

Triumphal March from "Aida"...Verdi
Overture, "Jubilee".....Weber
Fantasia, "Eugen Onegin"..Chaikovsky
Boston Saxophone Orchestra
a—March from "Tannhäuser".Wagner
b—Fantasia, "Faust".....Gounod
c—Carry Me Back to Old Virginny Bland-Laus
Rumanian Rhapsody.....Enesco
Dance of the Priestesses of Dagon, from "Samson and Delilah" Saint-Saëns
Ride of the Valkyries.....Wagner
Boston Saxophone Orchestra
a—The Lost Chord.....Sullivan-Laus
b—Hawaiian Waltz, "Kilama Wailana" .....Lua-Kaili
c—Indian Love Lyric, "Temple Bells" .....Finden
d—Fast Asleep in Poppyland.....Gay
Ballet of the Hours, from "La Gioconda" .....Ponchielli
Prelude No. 6.....Chopin-Jacchia
Indian War Dance.....Skilton
Conductor: A. Jacchia

Conductor for the Saxophone Orchestra: A. F. Laus

POPS ORCHESTRA TO PLAY FOR DISABLED VETERANS

Globe JUNE 22

Agide Jacchia and the "Pops" orchestra is to visit the United States Army Hospital, 44 Spring st, West Roxbury, Monday afternoon, and give a concert for the disabled veterans of the World War.

Groups of these veterans have been guests at the Pops on several occasions during the season now ending, but about 200 of the nerve and shell-shock cases are unable to leave the hospital.

The concert was arranged through the Community Service Bureau, and the suggestion of Miss Elenora Snelling, its vice-chairman, was met with immediate acquiescence by Conductor Jacchia.

PROGRAMS FOR COMING WEEK

HERALD JUNE 13

Varied and Interesting Numbers for "Pop" Concerts

Several special programs will be given in the coming week of Pop concerts, Mr. Jacchia, director, in Symphony hall, which is the seventh of the season.

Tomorrow's concert has been taken over by Boston University, but all other nights are open to the public. Programs follow:

(Featuring Scandinavian Music.)

TUESDAY, JUNE 15

Entrance of the Guests into the Warburg, from "Tannhuser".....Wagner
Overture to "Poet and Peasant".....Suppe
Prelude in C sharp minor.....Rachmaninov
Fantasia, "Aida".....Verdi
Suit "Sigurd Jorsalfar" .....Grieg
a In the Hall of the King
b Festival March
Saeterjentens Sondag (Solitude on the Mountain) .....Bull-Svendsen
Swedish Wedding March.....Soderman
Second Norwegian Rhapsody.....Svendsen
Finlandia, Symphonic Poem.....Sibelius
Humoresque .....Tchaikovsky-Jacchia
Waltz, "On the Beautiful Blue Danube" Strauss

WEDNESDAY

Triumphal March from "Aida".....Verdi
Overture, "Jubilee".....Weber
Fantasia, "Eugen Onegin".....Tchaikovsky
Boston Saxophone Orchestra
(Abdon F. Laus, Conductor)
a March from "Tannhaeuser".....Wagner
b Fantasia, "Faust".....Gounod
c Carry Me Back to Old Virginny.Bland-Laus
Rumanian Rhapsody.....Enesco
Dance of the Priestesses of Dagon, from "Samson and Delilah".....Saint-Saens
Ride of the Valkyries.....Wagner
Boston Saxophone Orchestra
a The Lost Chord.....Sullivan-Laus
b Hawaiian Waltz, "Kilama Wailana" Lau-Kaili
c Indian Love Lyric, "Temple Bells".Finden
d Fast asleep in Poppyland (Chinese Story) .....Gay
Ballet of the Hours, from "La Gioconda" Ponchielli
Prelude No. 6.....Chopin-Jacchia
Indian War Dance.....Skilton

THURSDAY—BUNKER HILL DAY

Marche Militaire.....Saint-Saens
Overture to "Light Cavalry".....Suppe
Serenade, "Trastullo" .....Langendoen
Fantasia, "Madam Butterfly".....Puccini
Suite, "Peer Gynt".....Grieg
Morning mood—In the Troll King's Grotto.
Ave Maria from "Otbello".....Verdi
Rhapsody in Blue.....Gershwin
(Piano solo, Mr. Sanroma.)
Ballet from "The Cid".....Massenet
Castillane Andalouse—Aragonaise.
Aubade Printaiere.....Lacombe
American Fantasy.....Herbert

FRIDAY

March, "Sambre et Meuse"..Planquette-Turlet
Overture to "The Merry Wives of Windsor" .....Nicolai
Serenade .....Drigo
Fantasia, L'Oracolo.....Leoni
Introduction to Act III, "Lohengrin"..Wagner
La Campanella.....Handel-Jacchia
Preghiera.....Von Doenhoff-Press
Fourteenth Hungarian Rhapsody.....Liszt
Suite, "Nutcracker".....Tchaikovsky
Arabian dance, "Dance of the Penny Whistles" .....Trepak
Cordoba .....Albeniz-Jacchia
Waltz, "Pomone".....Waldteufel

SATURDAY

March, "El Capitan".....Sousa
Overture to "Orpheus".....Offenbach
Largo from "Xerxes".....Handel
Fantasia, "Il Trovatore".....Verdi
Marche Slave .....Tchaikovsky
Legend .....Holy
Prelude in D-flat.....Glazounov-Jacchia
Overture to "Rienzi".....Wagner
Polovtsian Dances from "Prince Igor".Borodin
Berceuse from "Jocelyn".....Godard
(Solo 'cello, Mr. Laugendoen.)
Waltz, "Espana".....Waldteufel

RUSSIAN-TCHAIKOVSKY PROGRAM—LAST SUNDAY CONCERT—June 20

Overture to "Russian and Ludmilla"....Glinka
Serenade, Op. 3, No. 5.....Rachmaninov
(Mr. Kassman.)
Violin solo, Souvenir of Moscow.....Wieniavsky
Russian Scherzo.....Levenson
Third Movement, "Scheherazade" Rimsky-Korsakov
(The Prince and the Princess.)
Islamey, Oriental Fantasy....Balakirev-Casella
Capriccio Italien.....Tchaikovsky
Andante Cantabile.....Tchaikovsky
Ballet Suite, "Nutcracker" (a) Miniature Overture; (b) The Sugar Fairy; (c) Chinese Dance; (d) Waltz of the Flowers .....Tchaikovsky
Ouverture Solennelle, "1812".....Tchaikovsky

PLAY JAZZ AT POP CONCERTS

JUNE 15 TRAVELER

Gershwin's "Rhapsody in Blue" Performed—To Be Repeated

Super-jazz, represented by George Gershwin's famous "Rhapsody in Blue," was the feature of the Bunker Hill day program at the Symphony Hall Pops.

Although the Pops' audiences have long been accustomed to hearing popular music of the operetta, ballad and waltz varieties, this was the first real jazz to crash into Symphony hall since Paul Whiteman's appearance there.

It was Whiteman who introduced the "Rhapsody in Blue" at his first jazz concert in Symphony hall two years ago. At that time the young composer played the piano part. This time the Pops orchestra, made up of Boston Symphony players and conducted by Agide Jacchia, used the version scored for symphony orchestra, and Jesus Sanroma, pianist of the Boston Symphony orchestra, was soloist.

The "Rhapsody" is a synthetitc sort of music, aimed to bridge the gap between jazz and classical music. Gershwin, known as the gifted composer of many popular hits, has combined jazz tunes and rhythms with classical form. This was his first ambitious undertaking—he has since written a jazz concerto for symphony orchestra—and it has made quite a hit with highbrows than with lowbrows, since unlike most jazz, at first hearing it seems complex.

Last Two Weeks of Pops

The Pop concerts in Symphony Hall, now in their last week but one of their 41st season, offer several special programs of interest. Tonight there will be a program of favorites by the master composers, a new departure at the Pops. Wednesday there will be the annual Italian program, featuring operatic and other numbers. Saturday, Gershwin's "Rhapsody in Blue" will be repeated, and next Monday will bring the last Wagner program.

Last night the "Pops" orchestra played its first request program, made up in accordance with a popular vote by the audiences, and the patrons bore down on the box office in such numbers that hundreds were turned away.

So much did the demand for tickets exceed the supply that the management announced that it would repeat the request program on Thursday evening, July 1. Globe JUNE 22

MEANING OF 'POPS' SIMPLE

Post JUNE 13

Is Just Contraction of Popular Concerts

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But the real reason and the real answer is none other than that the word "Pops" is a shortened term for the words "popular concerts." In the olden days, these concerts were known as popular concerts, but as this was a common term used of concerts in general, the idea of abbreviating it was hit upon and the word "Pops" came into use. This word met with immediate approval and has ever since been used to designate these entertaining musical programmes.

"RHAPSODY IN BLUE" HEARD AT THE POPS

Globe JUNE 18

George Gershwin's "Rhapsody in Blue," played last night for the first time at the Pops, is the first jazz piece to figure on a Pop concert program. If the rousing reception given it by a capacity audience is any test, jazz will henceforth find a regular place in the Pops repertory, as other American popular music such as Sousa's marches and old-style musical comedy pieces have long since done.

The "Rhapsody in Blue," first played here two years ago by Paul Whiteman's orchestra, with Gershwin himself taking the tremendously difficult piano part, has won much favorable comment from musicians and writers about music. It is perhaps "highbrow jazz," too complicated for the careless listener to follow with ease. But its originality and vitality are so great that it would not be out of place on a Symphony concert program.

Gershwin, as a result of the success of this "Rhapsody," has since written by request of the New York Symphony Orchestra a piano concerto, which was played at Symphony concerts last Winter in New York and elsewhere.

Jesus Sanroma acquitted himself very creditably last night in the piano solo, though one wished he had played with a more sustained yet varied rhythmic energy.

Mr Jacchia and the orchestra seemed a bit constrained, not yet thoroughly at home in what for most of them is a new musical field. The Rhapsody has been rescored for ordinary orchestral instruments, some of them muted, which alters its tone color a bit.

The programs last night announced a repetition of Gershwin's piece for June 26. P. R.

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PROVIDENCE, R. I.

JUN

Symphony to Use the Albee Theatre

The management of the Boston Symphony Orchestra is pleased to announce a record response from the Providence subscribers to these concerts in the renewals for next season. Since the E. F. Albee Theatre is larger than Infantry Hall, the former auditorium now being demolished, and the seating conveniences much superior, it will be possible for any who wish to become subscribers to obtain excellent seats at all prices. Those interested are invited to apply for specific information to Symphony Hall, Boston.

The use of the Albee Theatre comes as a gratifying solution to the predicament caused by the loss of Infantry Hall which has housed these concerts for years. The engagement of the theatre, made possible by the generous activities of a group of Providence citizens, is evidence of the kind of support which New England's great orchestra enjoys in this city.

An eventful and enjoyable season is anticipated. The concerts will be given on five Tuesday evenings, as usual, by the full Boston Symphony Orchestra of 104 musicians in what will be the third season of Serge Koussevitzky, the celebrated Russian conductor.

Koussevitzky is now in Paris conducting his annual series of "Concerts Koussevitzky" there. Reports come of the crowded audiences and demonstrations at each concert. The conductor will consult with European composers and the music publishers regarding new scores, and after spending the remainder of the summer in well earned rest in provincial France, will return in the early autumn to open the Boston Symphony season in Boston, in October. The Providence series will be given on Oct. 26, Nov. 23, Dec. 7, Jan. 18 and Feb. 15.

Next Winter

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Leader Koussevitzky is now in Europe conducting with much success his annual series of "Concerts Koussevitzky" in Paris. He will return to America in the autumn to open the Boston symphony season next October. The Providence concerts will be given on Tuesday evenings, Oct. 26, Nov. 23, Dec. 7, Jan. 18 and Feb. 15.

MUSIC AND MUSICIANS

Globe June 13

Boston Saxophone Orchestra

The Boston Saxophone Orchestra, Abdon Laus, conductor, will play two groups of numbers at the Pop concert Wednesday. Mr Laus, bassoon player in the Boston Symphony Orchestra, has assembled a group of about 50 men and women interested in the saxophone, divided them into the requisite groups playing the different forms of that versatile instrument so as to have the saxophone equivalents of the soprano, alto, tenor, and bass of a chorus, and achieved interesting results. This orchestra gave a concert last Winter at Symphony Hall which extraordinarily bad weather prevented many people from attending.

The saxophone nowadays is commonly thought of only as an instrument indispensable in jazz bands. But it has a long and not ignoble history independent of jazz. The inventor, Sax, hoped to see his instrument firmly established as a member of the usual symphony orchestra. Although several serious composers, whom posterity has decided to call great, have written orchestral and operatic works with parts scored for saxophones, the instrument has not become a member of the orchestral family, because its possibilities have not sufficiently interested composers and conductors.

Mr Laus believes strongly in the possibilities of the saxophone as applied to standard music. He is not especially interested in its use in jazz. So Wednesday night the Pops audience will hear the march from "Tannhauser," excerpts from "Faust," arrangements of "Carry Me Back to Ole Virginny," and of "The Lost Chord," performed by the saxophone orchestra. It would be interesting if Mr Jacchia and the Pops orchestra would play the original version of the "Tannhauser" march so that the saxophone version might be readily compared with it.

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Mr Laus may offer the audience a little jazz among the encores. He plans to give several pieces of the type of Amy Woodford Finden's "Temple Bells," sentimental salon pieces.

There ought, of course, to be a good deal of jazz at the Pops if they are to make any pretense of representing American popular music. It is far from certain that the orchestra could play much jazz effectively, because, for one thing, it does not contain the right instruments for jazz. But this fault could be remedied.

Certainly George Gershwin and Irving Berlin have written music which is far more representative of America and far better, more alive, more attractive, than the work of such composers as Nevin and Cadman, or Hadley and Horatio Parker. Of the older music that can be called American and in any sense popular, only the work of Stephen Foster and of Sousa seems as much alive today as Gershwin and Berlin. Hence it is good news that Gershwin's "Rhapsody in Blue" will be played Thursday night.

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Meanwhile persons interested in new and experimental phases of music ought not to overlook the interesting performance and the often highly attractive musical effects secured by Mr Laus and his Boston Saxophone Orchestra.

Seventh Week of the Pops

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Wednesday, June 16—Triumphal March from "Aida," Verdi; Overture, "Jubilee," Weber; Fantasia, "Eugen Onegin," Tchaikovsky; Boston Saxophone Orchestra, Abdon F. Laus, conductor; "Rumanian Rhapsody," Enesco; Dance of the Priestesses of Dagon, from "Samson and Delilah," Saint-Saens; "Ride of the Valkyries," Wagner; Boston Saxophone Orchestra; Ballet of the Hours, from "La Gioconda," Ponchielli; Prelude No. 6, Chopin-Jacchia; "Indian War Dance," Skilton.

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Last Sunday Concert, June 20—Overture to "Russian and Ludmilla," Glinka; Serenade, Op 3, No. 5, Rachmaninov; violin solo, "Souvenir of Moscow," Wieniavsky; Russian Scherzo, Levenson; Third Movement "Scheherazade," Rimsky-Korsakov; Islamey, Oriental fantasy, Balakirev-Casella; Capriccio Italien, Andante Cantabile, ballet suite "Nutcracker," and Overture Solennelle, "1812," Tchaikovsky.

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BILLBOARD
JUN 19 1926

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PROVIDENCE, R. I.
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The orchestra management is greatly elated over the engagement of the Albee Theatre for the concert series, following the loss of Infantry Hall, which had been the orchestra's home here for many years, according to Mr. Brennan. The use of the Albee was made possible through the generosity of a number of persons here, and that generosity, combined with the flood of applications for tickets already experienced, attests the popularity of the orchestra in Providence.

Serge Koussevitzky, who has had Providence at his feet, is now conducting his annual series of "Concerts Koussevitzky" in Paris. Following this series, he will rest during the remainder of the summer and will return to America in the fall, to open the season at Symphony Hall. The Providence concerts will be given on the following five Tuesday evenings: Oct. 26, Nov. 23, Dec. 7, Jan. 18 and Feb. 15. Seats will not be on sale in Providence until the week before the first concert.

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TIMES
PAWTUCKET, R. I.
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THIS CLIPPING FROM
PHILADELPHIA
PUBLIC LEDGER
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GOOSSENS SAYS ORCHESTRA HERE IS WORLD'S BEST

Famous Conductor Praises Philadelphia Symphony on Return to England

SAYS STOKOWSKI HAS RARE GIFT IN "ATTACK"

Britain Has Much to Learn About Music From America, He Asserts

Public Ledger Foreign Service

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London, June 12.—"I have no hesitation in saying that the Philadelphia Orchestra is the finest orchestra in the world today," said Eugene Goossens, the English conductor, just returned here from his fourth visit to America, to your correspondent in an interview. "The Boston Symphony, which I conducted as a guest during the last season, has a string tone that is probably unsurpassed, but there are just a few more inches of finish on the Philadelphia all round.

"Its precision is nothing short of wonderful, and for this Leopold Stokowski is resonsible. He has the rare gift of 'attack,' which is rare even in great conductors—that gift of a definite beat which makes every man in the orchestra breathe more freely because he feels secure. With such a conductor there can be no roughness, and no uncertainty.

LAST SUNDAY 'POPS' BILL TOMORROW

American June 19

A popular program will be given by Agide Jacchia and his "Pops" orchestra at Symphony Hall tonight. Tomorrow there will be given the last Sunday concert of the season with a Russian-Tchaikovsky program.

The two programs are.

SATURDAY

March, "El Capitan".....Sousa
Overture to "Orpheus".....Offenbach
Largo from "Xerxes".....Handel
(Solo Violin, Harp, Organ and Strings)
Fantasia, "Il Trovatore".....Verdi
Marche Slave.....Tchaikovsky
Legend.....Holy
Prelude in D-flat.....Glazounov-Jacchia
Overture to "Rienzi".....Wagner
Polovtsian Dances from "Prince Igor".....Borodin
Berceuse from "Jocelyn".....Godard
(Solo 'Cello—Jacobus Langendoen)
Waltz, "Espana".....Waldteufel

SUNDAY

Overture to "Russian and Ludmilla," Glinka
Serenade, Op. 3, No. 5.....Raohmaninov
Violin Solo: Souvenir of Moscow, Wieniavsky
(Nicholai Kassman)
Russian Scherzo.....Levenson
Third Movement, "Scheherazade," Rimsky-Korsakov
The Prince and the Princess
Islamey, Oriental Fantasy.....Balakirev
(Orchestrated by A. Casella)
Capriccio Italien; Andante Cantabile; Ballet Suite, "Nutcracker"; a, Miniature Overture; b, Dance of the Sugar Fairy; c, Chinese Dance; d, Waltz of the Flowers; Ouverture Solennelle, "1812," Tchaikovsky.

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MUSIC AND MUSICIANS

Globe JUNE 13

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"Its precision is nothing short of wonderful, and for this Leopold Stokowski is resonsible. He has the rare gift of 'attack,' which is rare even in great conductors—that gift of a definite beat which makes every man in the orchestra breathe more freely because he feels secure. With such a conductor there can be no roughness, and no uncertainty.

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AMERICAN JUNE 19

A popular program will be given by Agide Jacchia and his "Pops" orchestra at Symphony Hall tonight. Tomorrow there will be given the last Sunday concert of the season with a Russian-Tchaikovsky program.

The two programs are.

SATURDAY

March, "El Capitan".....Sousa
Overture to "Orpheus".....Offenbach
Largo from "Xerxes".....Handel
(Solo Violin, Harp, Organ and Strings)
Fantasia, "Il Trovatore".....Verdi
Marche Slave.....Tchaikovsky
Legend.....Holy
Prelude in D-flat.....Glazounov-Jacchia
Overture to "Rienzi".....Wagner
Polovtsian Dances from "Prince Igor"
Borodin
Berceuse from "Jocelyn".....Godard
(Solo 'Cello—Jacobus Langendoen)
Waltz, "Espana".....Waldteufel

SUNDAY

Overture to "Russian and Ludmilla," Glinka
Serenade, Op. 3, No. 5.....Rachmaninov
Violin Solo: Souvenir of Moscow, Wieniavsky
(Nicholai Kassman)
Russian Scherzo.....Levenson
Third Movement, "Scheherazade,"
Rimsky-Korsakov
The Prince and the Princess
Islamey, Oriental Fantasy.....Balakirev
(Orchestrated by A. Casella)
Capriccio Italien; Andante Cantabile; Ballet Suite, "Nutcracker": a, Miniature Overture; b, Dance of the Sugar Fairy; c, Chinese Dance; d, Waltz of the Flowers; Ouverture Solennelle, "1812," Tchaikovsky.

Mr. Dupree.

15,000 ATTEND POPS EVERY WEEK

Announcement is made by the "Pops" management at Symphony Hall that the present season, the 41st annual, is proving the greatest ever, with an average weekly attendance of 15,000 men, women and children. Provided the present stream of music lovers of hear the nightly pro-

TRANSCRIPT JUNE 16

At the Pops Tomorrow

Evening of Bunker Hill

Military March.....Saint-Saëns
Overture, "Light Cavalry".....Suppé
Serenade, "Trastullo".....Langendoen
Fantasia, "Madama Butterfly"..Puccini
Suite, "Peer Gynt".....Grieg
Morning Mood—In the Troll King's Grotto
Ave Maria from "Othello".....Verdi
Rhapsody in Blue.....Gershwin
Ballet from "The Cid".....Massenet
Castillane—Andalouse—Aragonaise
Aubade Printanière.....Lacombe
American Fantasy.....Herbert

Conductor: A. Jacchia
Pianist: J. Sanromá

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE

JUN 23 1926

Louis Svecenski, Noted Violist, Dies in Hospital

Was a Member of Kneisel Quartet for Thirty-two Years

Louis Svecenski, Jugo-Slavian violist, for thirty-two years a member of the Kneisel Quartet, died in Lenox Hill Hospital yesterday after a long illness.

He was sixty-two years old. He was a life long friend of Franz Kneisel, who died two months ago.

Svecenski was born in Esseg November 6, 1864. He was educated at the University of Agram and was a classmate of Fritz Kreisler. He came to America in 1885 and became a member of the Boston Symphony Orchestra.

He had been a teacher at the Institute of Musical Art since its foundation in 1904. He also was the founder of the class of chamber music at the Curtis Institute in Philadelphia.

He was one of the founders and a member of the board of governors of The Bohemians, Inc. He also was vice-president of the Beethoven Society. His wife and two daughters survive.

Funeral services will be held at the Campbell Funeral Chapel, Broadway and Sixty-sixth Street, on Monday at 10 o'clock.

Post June 23

926

JAZZ FOR POPS

Jesus Sanroma, piano soloist, to feature at the Pops Symphony renditions of Gershwin's famous "Rhapsody in Blue."

THIS CLIPPING FROM
NEW YORK
AMERICAN

Musicians to Honor Louis Szecenski

Many persons prominent in the musical world will attend funeral services tomorrow morning for Louis Szecenski, noted violinist and former member of the Kneisel Quartet, who died Friday in the Lenox Hill Hospital.

Louis Svecenski.

The services will be conducted at 10 o'clock in the Funeral Church and will be characterized by an elaborate musical programme under the direction of Rubin Goldmark, the well known musician and composer. Among those who will render selections are a number of Mr. Ezecenski's pupils.

Members of the Beethoven Association, of which Mr. Szecenski was vice-president, and the Bohemians, of which he was a founder and member of the board of governors, will attend in a body.

Mr. Szecenski came to this country in 1885 as a member of the Boston Symphony Orchestra. Later he became associated with the Kneisel Quartette. He had been a member of the faculty of the Institute of Musical Art since its foundation in 1904. He resided at No. 327 West Eighty-fifth street.

MUSIC AND MUSICIANS

Globe June 13

Boston Saxophone Orchestra

The Boston Saxophone Orchestra, Abdon Laus, conductor, will play two groups of numbers at the Pop concert Wednesday. Mr Laus, bassoon player in the Boston Symphony Orchestra, has assembled a group of about 50 men and women interested in the saxophone, divided them into the requisite groups playing the different forms of that versatile instrument so as to have the saxophone equivalents of the soprano, alto, tenor, and bass of a chorus, and achieved interesting results. This orchestra gave a concert last Winter at Symphony Hall which extraordinarily bad weather prevented many people from attending.

The saxophone nowadays is commonly thought of only as an instrument indispensable in jazz bands. But it has a long and not ignoble history independent of jazz. The inventor, Sax, hoped to see his instrument firmly established as a member of the usual symphony orchestra. Although several serious composers, whom posterity has decided to call great, have written orchestral and operatic works with parts scored for saxophones, the instrument has not become a member of the orchestral family, because its possibilities have not sufficiently interested composers and conductors.

Mr Laus believes strongly in the possibilities of the saxophone as applied to standard music. He is not especially interested in its use in jazz. So Wednesday night the Pops audience will hear the march from "Tannhauser," excerpts from "Faust," arrangements of "Carry Me Back to Ole Virginny," and of "The Lost Chord," performed by the saxophone orchestra. It would be interesting if Mr Jacchia and the Pops orchestra would play the original version of the "Tannhauser" march so that the saxophone version might be readily compared with it.

Jazz at the Pops

The Boston Saxophone Orchestra at its concert last Winter was assisted by a few strings, chiefly double basses, and by kettle drums, not to mention the organ for "The Lost Chord." There is a contra bass saxophone of huge proportions, but giving forth a tone not capable of serving as a firm foundation for the harmony. The bass part in any concerted piece of music is, of course, quite as important as the soprano, because upon it the harmony depends.

Mr Laus may offer the audience a little jazz among the encores. He plans to give several pieces of the type of Amy Woodford Finden's "Temple Bells," sentimental salon pieces.

There ought, of course, to be a good deal of jazz at the Pops if they are to make any pretense of representing American popular music. It is far from certain that the orchestra could play much jazz effectively, because, for one thing, it does not contain the right instruments for jazz. But this fault could be remedied.

Certainly George Gershwin and Irving Berlin have written music which is far more representative of America and far better, more alive, more attractive, than the work of such composers as Nevin and Cadman, or Hadley and Horatio Parker. Of the older music that can be called American and in any sense popular, only the work of Stephen Foster and of Sousa seems as much alive today as Gershwin and Berlin. Hence it is good news that Gershwin's "Rhapsody in Blue" will be played Thursday night.

It is a pity to have a saxophone orchestra that does not play jazz. It is probably an even greater pity to have the saxophone restricted to the sort of thing that it does in amateur jazz bands. But the saxophones in Whiteman's orchestra certainly justify their artistic existence.

Mr Laus, an excellent musician, ought to be able to get his saxophone orchestra to play some of the best jazz effectively, as well as to continue his interesting experiments in rescoring standard music for saxophone. What he would doubtless like would be a composer who would write for saxophone orchestra. But that is Utopian.

Meanwhile persons interested in new and experimental phases of music ought not to overlook the interesting performance and the often highly attractive musical effects secured by Mr Laus and his Boston Saxophone Orchestra.

Seventh Week of the Pops

There is no Pop concert tonight at Symphony Hall, and the concert Monday night is not open to the general public. Programs for the rest of the week are announced as follows: Tuesday, June 15—Entrance of the Guests into the Wartburg, from "Tannhauser," Wagner; Overture to "Poet and Peasant," Suppe; Prelude in C-sharp minor, Rachmaninov; Fantasia, "Aida," Verdi; Suite, "Sigurd Jorsalfar," Grieg; "Solitude on the Mountain," Bull-Svendsen; "Swedish Wedding March," Soderman; Second Norwegian Rhapsody, Svendsen; "Finlandia," Symphonic Poem, Sibelius; Humoresque, Tchaikovsky-Jacchia; Waltz, "On the Beautiful Blue Danube," Strauss.

Wednesday, June 16—Triumphal March from "Aida," Verdi; Overture, "Jubilee," Weber; Fantasia, "Eugen Onegin," Tchaikovsky; Boston Saxophone Orchestra, Abdon F. Laus, conductor; "Rumanian Rhapsody," Enesco; Dance of the Priestesses of Dagon, from "Samson and Delilah," Saint-Saens; "Ride of the Valkyries," Wagner; Boston Saxophone Orchestra; Ballet of the Hours, from "La Gioconda," Ponchielli; Prelude No. 6, Chopin-Jacchia; "Indian War Dance," Skilton.

Thursday, June 17—"Marche Militaire," Saint-Saens; Overture to "Light Cavalry," Suppe; serenade, "Trastullo," Langendoen; fantasia, "Madam Butterfly," Puccini; suite, "Peer Gynt," Grieg; Polonaise from "Eugen Onegin," Tchaikovsky; "Ave Maria" from "Othello," Verdi; "Rhapsody in Blue," piano solo, Jesus Sanroma, Gershwin; ballet from "The Cid," Massenet; "Aubade Printaniere," Lacombe; "American Fantasy," Herbert.

Friday, June 18—March, "Sambre et Meuse," Planquette-Turlet; overture to "The Merry Wives of Windsor," Nicolai; serenade, Drigo; fantasia, L. Oracolo, Leoni; introduction to Act III. "Lohengrin," Wagner; "La Campanella," Handel-Jacchia; "Preghiera," Von Doenhoff-Press; "Fourteenth Hungarian Rhapsody," Liszt; suite, "Nutcracker," Tchaikovsky; "Cordoba," Albeniz-Jacchia; waltz, "Pomone," Waldteufel.

Saturday, June 19—March, "El Capitan," Sousa; overture to "Orpheus," Offenbach; Largo from "Xerxes," Handel; fantasia, "Il Trovatore," Verdi; "Marche Slave," Tchaikovsky; "Legend," Holy; prelude in D flat, Glazounor-Jacchia; overture to "Rienzi," Wagner; Polovtsian Dances from "Prince Igor," Borodin; Berceuse from "Jocelyn," Godard; waltz, "Espana," Waldteufel.

Last Sunday Concert, June 20—Overture to "Russian and Ludmilla," Glinka; Serenade, Op 3, No. 5, Rachmaninov; violin solo, "Souvenir of Moscow," Wieniavsky; Russian Scherzo, Levenson; Third Movement "Scheherazade," Rimsky-Korsakov; Islamey, Oriental fantasy, Balakirev-Casella; Capriccio Italien, Andante Cantabile, ballet suite "Nutcracker," and Overture Solennelle, "1812," Tchaikovsky.

Music Notes and Comment

There is no Pop concert tonight, as the players will take their fortnightly evening off. Tomorrow night the entire hall has been taken by Boston University. There will be a Russian-Tchaikovsky program at the last of the Sunday concerts next Sunday night. Mr Jacchia's programs for the rest of the week are as usual attractive minglings of salon, operatic and standard music. Gershwin's "Rhapsody in Blue" to be given Thursday night with Jesus Sanroma taking the very difficult piano part, is a notable musical event of the week. Comment on Mr Laus' Boston Saxophone Orchestra, to be heard Wednesday night, will be found elsewhere in this department today.

Albert Spalding has sailed for Europe for a season in Belgium, Holland and Paris, returning Oct 2 to resume his American tour in [illegible]. Marie Kurenko, Russian soprano, has sailed for a Summer season in the Scandinavian countries, returning to begin her second American season Oct 11 in Detroit. Josef Hofmann has sailed for London to open his season there June 18. He begins his American tour Nov 8 in Detroit.

Leopold Godowsky, pianist-composer, has returned to New York from a tour of 14 countries of the Near East and Europe, during which he played at more than 60 concerts. He will return to Europe in August for another season of concerts. Mr Godowsky found music in Southern Europe and in Poland at a standstill. He noted intensive musical activity in Palestine. He will return to America in 1927, bringing a sonata in E minor that he considers decidedly advanced and modern in form.

Next season the New York Symphony Orchestra will play a symphony by George Antheil, who was born in Trenton, N J, and who now lives in Paris. This was one of the manuscripts Mr Damrosch brought home

FREE PRESS
DETROIT, MICH.
JUN 18 192[illegible]

[illegible] feature of a recent Paris con- [illegible] t was the introduction there of [illegible]ron Copland's "Music for the [illegible]eater," which Koussevitzky, con- [illegible]ctor of the Boston symphony [illegible]ve its first American performance last season. The young [illegible]ooklyn composer was called to [illegible]e stage of the Paris opera house, [illegible]d warmly applauded by the audi- [illegible]ce which filled to overflowing the [illegible]istoric auditorium. The program [illegible]ikewise included a concerto of Vivaldi in E minor, Strauss' "Till Eulenspiegel," Roussel's "Padmavati" and Respighi's "Pines of Rome." The remaining concerts will take place on May 27, June 3 and June 12.

THIS CLIPPING FROM
BILLBOARD
JUN 19 1926

Pierre Monteux, French conductor, formerly of the Boston Symphony Orchestra, has been engaged to conduct concerts in Moscow, Leningrad, Stockholm and Berlin.

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.
JUN 12 1926

SALE OF SEATS FOR BOSTON SYMPHONY CONCERTS TO BEGIN

The sale of seats for the five concerts of the Boston Symphony Orchestra, to be given in the Albee Theatre during the coming season, starts in Boston at Symphony Hall on Monday. Tickets will not be sold here until one week before the concert series opens. Information regarding the seats is available through W. H. Brennan, manager, Symphony Hall, Boston, who announces that payment for season tickets is not due until next autumn

The orchestra management is greatly elated over the engagement of the Albee Theatre for the concert series, following the loss of Infantry Hall, which had been the orchestra's home here for many years, according to Mr. Brennan. The use of the Albee was made possible through the generosity of a number of persons here, and that generosity, combined with the flood of applications for tickets already experienced, attests the popularity of the orchestra in Providence.

Serge Koussevitzky, who has had Providence at his feet, is now conducting his annual series of "Concerts Koussevitzky" in Paris. Following this series, he will rest during the remainder of the summer and will return to America in the fall, to open the season at Symphony Hall. The Providence concerts will be given on the following five Tuesday evenings: Oct. 26, Nov. 23, Dec. 7, Jan. 18 and Feb. 15. Seats will not be on sale in Providence until the week before the first concert.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
JUN 13 1926

There has been a record response from Providence subscribers for the Boston Symphony Orchestra concert series here next season, according to the management. In view of the fact that the Albee Theatre, where the orchestra will play next year, is larger than Infantry Hall, it is still possible for subscribers to obtain seats in any part of the theatre. The concerts will be given on five Tuesday evenings, Oct. 26, Nov. 23, Dec. 7, Jan 18 and Feb. 15, and it will be Serge Koussevitzky's third season as conductor of the orchestra.

The celebrated Russian musician is now in Paris conducting his annual series of "Concerts Koussevitzky." He will consult European composers and music publishers about new scores, and, after spending the remainder of the summer resting in France, will return to open the Boston Symphony season next October.

* * *

TIMES
PAWTUCKET, R. I.
JUN 12 1926

Boston Symphony Season.

Announcement comes from the management of the Boston Symphony orchestra of an unusually large response from the Providence subscribers in their renewals for next season. It is further stated that the superiority to Infantry Hall in seating capacity and convenience of the E. F. Albee Theatre, in which these concerts are to be given, makes it possible to offer good seats at all prices to prospective new subscribers. Any who are interested are invited to apply for detailed information to W. H. Brennan, manager, Symphony Hall, Boston. Payment for season tickets is not due until next autumn.

The engagement of the Albee Theatre comes as a gratifying solution to the problem raised by the demolishing of Infantry Hall, which has housed the Boston Symphony in Providence for many years. This use of the Albee Theatre was made possible through the generous activities of a numbre of Providence citizens, which gives eloquent evidence of the public support of Providence to New England's great orchestra.

Koussevitzky is now in Europe conducting with much success his annual series of "Concerts Koussevitzky" in Paris. After resting for the remainder of the summer, he will return to America in the autumn to open the Boston Symphony season in Boston next October. The Providence concerts will be given on the following five Tuesday evenings: Oct. 26, Nov. [illegible] Dec. 7, Jan. 18 and Feb. 15.

THIS CLIPPING FROM
PHILADELPHIA
PUBLIC LEDGER
JUN 13 1926

GOOSSENS SAYS ORCHESTRA HERE IS WORLD'S BEST

Famous Conductor Praises Philadelphia Symphony on Return to England

SAYS STOKOWSKI HAS RARE GIFT IN "ATTACK"

Britain Has Much to Learn About Music From America, He Asserts

Public Ledger Foreign Service

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London, June 12.—"I have no hesitation in saying that the Philadelphia Orchestra is the finest orchestra in the world today," said Eugene Goossens, the English conductor, just returned here from his fourth visit to America, to your correspondent in an interview. "The Boston Symphony, which I conducted as a guest during the last season, has a string tone that is probably unsurpassed, but there are just a few more inches of finish on the Philadelphia all round.

"Its precision is nothing short of wonderful, and for this Leopold Stokowski is resonsible. He has the rare gift of 'attack,' which is rare even in great conductors—that gift of a definite beat which makes every man in the orchestra breathe more freely because he feels secure. With such a conductor there can be no roughness, and no uncertainty.

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[illegible] Duprey.

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The management also makes known for the first time that fully 5,000,000 persons have attended the "Pops" concerts since they were inaugurated in 1885.

[illegible] Is in Session

[illegible] Meeting of New England [illegible]

[illegible] dustry in the East, but is not offering [illegible] co-operation to its mill interests, [illegible] cording to Edmund Schwarz, Massachusetts mill owner, who asserts that heavy taxation has been a serious burden to the plants. This is confirmed by other manufacturers. One points out that a tax of $4600 on a 100 narrow-loom plant averages more than 80c per day, which coupled with other costs burdens the mills to the extent of forcing small plants out of business.

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He had been a teacher at the Institute of Musical Art since its foundation in 1904. He also was the founder of the class of chamber music at the Curtis Institute in Philadelphia.

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Post June 23

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THIS CLIPPING FROM
NEW YORK EVENING POST

LOUIS SVECENSKI

Goldmark Will Conduct Services for Member of Boston Symphony

Funeral services for Louis Svecenski, for thirty years a viola player of the Kneisel Quartette and the Boston Symphony Orchestra, are to be held on Monday forenoon at the Campbell Funeral Church. Mr. Svecenski died at the Lenox Hospital after an illness of more than a year.

The musician was born in Crotia, November 6, 1862 and won distinction abroad as a violin player. With the late Franz Kneisel, he founded the quartette in which he played the viola. Rubin Goldmark, musician and composer, will conduct the musical services at the funeral. Mr. Svecenski is survived by his wife and two daughters.

At the Pops Tonight

Request Night

Introduction to Act III., "Lohengrin" ..... Wagner
On the Beautiful Blue Danube.. Strauss
Largo ..... Handel
Fantasia, "Fedora" ..... Giordano
Finale, "Scheherazade" ..... Rimsky-Korsakov
Deep River ..... Arr. by Jacchia
Indian Dirge ..... Seydel
Overture, "1812" ..... Chaikovsky
Second Hungarian Rhapsody ..... Liszt
Ave Maria ..... Schubert-Wilhelmj
Pomp and Circumstance ..... Elgar

Encores

Song of the Volga Bargemen ..... Arr. by Jacchia
Kammenoi Ostrow ..... Rubinstein
Flight of the Bumble Bee ..... Rimsky-Korsakov
March of the Toys ..... Herbert
Barcarolle ..... Offenbach

Conductor: A. Jacchia
Pianist: J. Sanroma

TRANSCRIPT JUNE 21

AUDIENCES BETTER

HERALD JUNE 20

Agide Jacchia, "Pops" Conductor, Finds People Quieter and More Appreciative

This is an age of jazz bands, hilarious merry-making, disregard and contempt for the more subtle and sensitive beauties of life—or is it? Agide Jacchia, conductor of the Symphony "Pops," for the last 10 years, points out a little fact which tends to throw some doubt on the justifiability of the current pessimism concerning the moderns.

It is this: Year by year audiences at the Pops concerts have become quieter and quieter. Musicians know what that means. It means that year by year the audiences have been appreciating the music more and more. And the Pops orchestra is certainly far removed from a jazz band.

It was not so many years ago, Mr. Jacchia told an interviewer, when a concert had to be abandoned because the audience—a college audience—became so noisy that the musicians were unable to compete with them. Nothing like that happens now. College nights are sprinkled liberally through the season's programme each year, and they are counted as among the feature nights, for the orchestra as well as for the audience.

Nor can the reason for this increasing quiet be found in the diminishing of the size of the audience, for the audiences have been increasing in size as well as in good behaviour. There is only one answer, and that is that good music is being appreciated.

All this is, of course, very pleasing to Mr. Jacchia. Not that he is easily ruffled, for he is singularly even-tempered as compared with the temperamental person usually pictured in the popular imagination as a typical musician. Yet he is a serious and sincere musician, and therefore it pleases him to find his audiences appreciating music.

Of course one does not expect a Pops audience to maintain the utter stillness that prevails at regular Symphony concerts. The Pops are lighter matter. Yet, after all, these musicians who play at the Pops are the same who play at the regular Symphony concerts—or part of the same—and the person who pays attention is due to hear some fine music.

Handel's Largo Most Popular Pop Number

Patrons of the Pop Concerts, in a voting contest conducted for the annual "request concert," which is to be held next Monday, have decided that Handel's Largo is the most popular number with Pops' audiences.

The Largo was, however, closely pressed for first honors, receiving 4723 votes as against Schubert's "Ave Maria," which received 4709 votes. Tchaikovsky's Overture, "1812," won third place. An American number, Victor Herbert's "March of the Toys," won a place on the request programme. The ballots were dropped into the hopper at the entrance to the hall. A total of 15,000 ballots was cast.

TRANSCRIPT JUNE 20

In These Mellow'd Middle Years

Agide Jacchia

Fresh Likeness, by Bachrach, of the Still Diligent and Alert Conductor of the Pops

At the Pops Tonight

March, "El Capitan" ..... Sousa
Overture to "Orpheus" ..... Offenbach
Largo from "Xerxes" ..... Handel
Fantasia, "Il Trovatore" ..... Verdi
Marche Slave ..... Chaikovsky
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Polovtsian Dances from "Prince Igor," ..... Borodin
Berceuse from "Jocelyn" ..... Godard
Waltz, "Espafia" ..... Waldteufel

Conductor: A. Jacchia
Solo 'Cello: J. Langendoen

PROGRESS OF THE POPS

The Final Fortnight of These Concerts—From the Russians to the Rhapsody in Blue—Italians, Too

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He came to the United States in 1885 as a member of the Boston Symphony Orchestra. He became an instructor in the Institute of Musical Art, founded in 1904, and soon was chief teacher. Then he founded a class in chamber music on the technique of the violin.

A wife and two daughters survive. They reside at No. 327 West 85th Street.

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Symphony Players Give Pops Concert for Disabled Veterans

GUESTS AND SPONSOR AT VETERANS' HOSPITAL CONCERT

More than 250 convalescent World war veterans were made happy yesterday when, upon the invitation of Miss Elenora Snelling, they heard the Symphony players give a pop concert. In the group are, left to right: Miss O'Brien, Dante Bacci, a veteran; Mrs. Roland Lyman and Miss Snelling.

The hearts of more than 250 convalescent World war veterans were lightened and their spirits buoyed high at the United States Veterans' Hospital, West Roxbury, yesterday afternoon when upon invitation of Miss Elenora Snelling 65 Symphony players, with Agide Jacchia conducting, gave a regular Symphony Pops concert.

Members of the orchestra were grouped beneath the shade of the trees in the quadrangle where the concert was held and seated at tables in front, with a typical Pops atmosphere, were the recuperating veterans. As is conventional in Symphony Hall, ginger ale was served to the boys yesterday afternoon at the tables. By virtue of holding the entertainment in the quadrangle, it was made possible for those in the medical ward who were unable to appear to enjoy the musical renditions from their cots.

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Waltz, "Gold and Silver".....Lehar

LOUIS SVECENSKI TO BE BURIED MONDAY

Famous Violinist was Member of Kneisel Quartet For Thirty Years

The funeral of Louis Svecenski, the violinist who for thirty years has played with the Kneisel Quartet, will be held on Monday from Campbell's Funeral Church.

The violinist was born in Esseg. Educated at the University of Agram, he won the Government scholarship for music and attended the Vienna Conservatory. He was a classmate of Fritz Kreisler and Franz Kneisel. The latters' death two months ago is said to have hastened his own. He and Kneisel had played Brahms compositions under the composer's direction.

He first came to America in 1885 as a member of the Boston Symphony Orchestra. He was the principal teacher at the Institute of Musical Art since its founding in 1904. A class in chamber music was founded by him at the Curtis Institute in Philadelphia. He was the author of many books on violin technique.

A widow and two daughters survive him. The Svecenski home is at 327 West Eighty-fifth street.

THIS CLIPPING FROM
JOURNAL
CHICAGO, ILL.

BOSTON SYMPHONY HEAD QUITS

Conductor Offended Because Number of Musicians Is Reduced

BOSTON, July 1.—(AP)—Agide Jacchia, conductor of the "Pop concerts" of the Boston Symphony orchestra for ten years, resigned today. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from eighty to sixty-seven musicians.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.

JUN27 1926

Koussevitzky Antics.

What more natural, since it was in Paris that he first gained his vogue as a conductor, than to find the Boston Symphony Orchestra leader stepping before a fair sized audience at the Paris Opera, leading in a special performance the Lamoureux Orchestra.

But it was not an inspiring effort. Mr. Koussevitzky has personality and he is an excellent musician. Better than either, he is a specialist on the double-bass fiddle. His reading of the Brahms Fourth Symphony was a sad affair. Not only did he shatter traditions in the matter of tempi-dragging when he should not, and hurrying when there was no need—but he resorted to all manner of dynamic exaggerations, seemingly in an effort to put color into his reading. Koussevitzky lacks understanding of the classic line and he will, I regret to say, refrain from learning.

His conducting of two small bits of Mlle. Taliaferre were better, though he could not have been expected to do much with such insipid music. As for the piano concerto of M. Tansmans, who appeared in the role of soloist, nothing at all was possible. It was butter-and-eggs music, weird and non-appealing. Nor can M. Tansmans play the piano. The applause was, however, considerable.

Paris is at a disadvantage in the matter of its orchestras. None is in the first rank, and for excellent reasons. The material is uneven, some admirable players being handicapped by having less capable men in their midst. But rehearsals are not so easily had—not enough of them.

The strings were too frequently strident during the Koussevitzky concert, and the brasses lacking in that golden quality of one which marks our best organizations. In the wood-winds there was a degree of spottiness not at all to the fancy of the sensitive ear. All of which makes for a deficiency in tonal balance which is a foremost requisite in any distinguished symphony body.

Nor could I enthuse—nor do I—over the technical clarity of the Lamoureux players. I wondered just how Vladimar Shavitch managed when he conducted that aggregation a few weeks ago. For, you see, there is a constant raggedness in the attacks, and a corresponding shiftlessness in the release of the phrase.

Even less effective was the Paris Philharmonic orchestra (or a consid-

ALICE GENTLE.

Contralto, will sing with the Ravina Opera Company during the annual ten week season which opened June 26.

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BROOKLYN EAGLE

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TIMES
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NEW YORK EVENING POST

JUN 12 1926

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CONDUCTS IN HOLLYWOOD SOON

Evening Post Foreign Service

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[Mr. Goossens, conductor of the Rochester Philharmonic, was enthusiastically received in New York during the last season when he conducted the New York Symphony Orchestra for one month.]

"The Boston Symphony, which I conducted as a guest during the last season, has a string tone that is probably unsurpassed, but there are just a few more inches of finish on the Philadelphia all round.

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"When I say this, mind you, I am not speaking as a casual observer, but as a musician who for years has played under the greatest conductors of Europe, Nikisch and Richter included, and who has conducted famous orchestras both in Europe and America. Old Dr. Richter, revered in England as no one else was, used to say that the hardest thing to do with an orchestra is to start it and the next hardest thing to stop it. That's one test of a conductor; and the other is accompanying. In both these tests Stokowski stands supreme. I never heard a more perfect orchestral accompaniment in my life.

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But has that right ever been denied? The question is rather how far censure and discipline may go without going too far. The retort attributed to Signor Toscanini setting a famous soprano in her place when both were members of the Metropolitan Opera Company has often been quoted. "But, maestro," said the irritated lady, "don't you realize that I am a star?" "Stars, madame," replied the conductor, "are in the sky. You are on the stage." This, in view of all the circumstances, may be set down as the retort courteous.

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SUN
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AMERICAN July 1

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This action is the culmination of considerable friction and internal difficulties in the Symphony Orchestra, first and exclusively made known in the Boston Evening American.

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Advertiser Photo.

POST DISPATCH
ST. LOUIS, MO.

JUL - 1926

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JACCHIA RESIGNS AS CONDUCTOR OF POPS CONCERTS

TRANSCRIPT July 1

Break Comes as Result of Disagreement with Policy of Symphony Management

WILL NOT CONDUCT SATURDAY

President of Board of Trustees Denies Orchestra Is Unbalanced or Inadequate

Agide Jacchia, conductor of the Pops concerts for ten seasons, has resigned his position because of a disagreement with the policy of the Symphony management.

In a statement made this morning by Mr. Jacchia's secretary, it was explained that Mr. Jacchia will not conduct the closing concert of the season, Saturday evening, because the management has excused so many of the musicians that the orchestra will be unbalanced and inadequate. His engagement will terminate with the program of Friday evening. Mr. Jacchia's contract was offered him for next year but has been cancelled because of the disagreement.

The Trustees' Side

At noon the following statement was issued by Frederick P. Cabot, president of the board of trustees of the Boston Symphony Orchestra:

"I have seen a statement made to the press this morning by Mr. Jacchia's secretary relative to Mr. Jacchia's refusal to conduct the closing concert of the present season of Pop concerts.

"Last Saturday morning the orchestra's management received a letter from Mr. Jacchia expressing dissatisfaction with the size of the orchestra for the closing concert, July 3. It was at once pointed out to Mr. Jacchia that the orchestra for the closing night this season would be as large and as well balanced as the orchestra had been during the closing concerts for the last nine seasons which Mr. Jacchia has conducted. In fact, the orchestra is quite a little larger this week than has been the case in many concerts under Mr. Jacchia. The quality of the membership of the orchestra is well known and needs no defense.

"This week Mr. Jacchia sent a second letter to the management specifically stating that he would not conduct the concert on July 3. The management replied that they had no authority to modify Mr. Jacchia's contract and hope was sincerely expressed that Mr. Jacchia would not act upon his suggestion. On Tuesday night of this week Mr. Jacchia wrote another letter repeating his intention not to conduct on July 3 and also stating that he did not wish to accept the contract which had been offered him for next season. On Wednesday morning this correspondence was referred to me as president of the trustees of the Boston Symphony Orchestra and with sincere regret I accepted Mr. Jacchia's resignation.

"Mr. Jacchia has had the respect and admiration of the Boston public for many years, and no one can regret more than the trustees and the management his decision to shorten his engagement even by one night."

Have Summer Engagements

Patrons of the concerts are familiar with the fact that the Pops season generally begins with about ninety of the 107 men in the winter orchestra and ends the ten-week period with nearer seventy, giving a general average of eighty available players. It has been the custom of the management to extend the opportunity to depart on summer engagements or hotel contracts to a limited number of players when the Pops season continues to or through July 4.

To America in 1902

Agide Jacchia first came to America in 1902 as chief assastant to Mascagni, whose pupil he had been at the Conservatory of Music in Pesaro, Italy. In the following five years Mr. Jacchia was conductor at a number of minor opera houses in Italy. The year 1907 brought him back to America, first to be leader of an operatic company in San Francisco, later to conduct in Montreal and New York. He first assumed leadership of the Pop Concerts in Boston in 1917, and has been commonly accepted as the most popular of the musicians who have held that summer post. Mr. Jacchia is director also of the Boston Conservatory of Music. He became an American citizen in 1922.

JACCHIA RESIGNS AS CONDUCTOR OF POPS CONCERTS

Continued from Page One

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EVENING POST

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"Last Saturday morning the orchestra's management received a letter from Mr. Jacchia expressing dissatisfaction with the size of the orchestra for the closing concert, July 3. It was at once pointed out to Mr. Jacchia that the orchestra for the closing night this season would be as large and as well balanced as the orchestra had been during the closing concerts for the last nine seasons which Mr. Jacchia has conducted. In fact, the orchestra is quite a little larger this week than has been the case in many concerts under Mr. Jacchia. The quality of the membership of the orchestra is well known and needs no defense.

"This week Mr. Jacchia sent a second letter to the management specifically stating that he would not conduct the concert on July 3. The management replied that they had no authority to modify Mr. Jacchia's contract and hope was sincerely expressed that Mr. Jacchia would not act upon his suggestion. On Tuesday night of this week Mr. Jacchia wrote another letter repeating his intention not to conduct on July 3 and also stating that he did not wish to accept the contract which had been offered him for next season. On Wednesday morning this correspondence was referred to me as president of the trustees of the Boston Symphony Orchestra and with sincere regret I accepted Mr. Jacchia's resignation.

"Mr. Jacchia has had the respect and admiration of the Boston public for many years, and no one can regret more than the trustees and the management his decision to shorten his engagement even by one night."

Have Summer Engagements

Patrons of the concerts are familiar with the fact that the Pops season generally begins with about ninety of the 107 men in the winter orchestra and ends the ten-week period with nearer seventy, giving a general average of eighty available players. It has been the custom of the management to extend the opportunity to depart on summer engagements or hotel contracts to a limited number of players when the Pops season continues to or through July 4.

To America in 1902

Agide Jacchia first came to America in 1902 as chief assastant to Mascagni, whose pupil he had been at the Conservatory of Music in Pesaro, Italy. In the following five years Mr. Jacchia was conductor at a number of minor opera houses in Italy. The year 1907 brought him back to America, first to be leader of an operatic company in San Francisco, later to conduct in Montreal and New York. He first assumed leadership of the Pop Concerts in Boston in 1917, and has been commonly acepted as the most popular of the musicians who have held that summer post. Mr. Jacchia is director also of the Boston Conservatory of Music. He became an American citizen in 1922.

JACCHIA RESIGNS AS CONDUCTOR OF POPS CONCERTS

Continued from Page One

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GAZETTE
WORCESTER, MASS.
JUL 1 - 1926

18

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His resignation, Jacchia said, was due to a disagreement with the policy of the management which, he asserted, "had excused so many of the musicians that the orchestra would be unbalanced and inadequate for the remaining programs."

The orchestra is advertised to consist of 80 members. The conductor said that his programs were planned for that number of musicians. He expressed the belief that the management had allowed the reduction in the interests of economy.

In spite of the fact that his programs called for the full orchestra, he said that the management, which he presumed, was acting under the direction of the trustees of the orchestra, had "promiscuously excused" so many players that actually only 67 players were available for the remaining programs.

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TIMES
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JUL - 1926

NEWS
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THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
1926

NEW LONDON
CONN.
ISSUE OF
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STANDARD
NEW BEDFORD, MASS.
JUL 1 1926

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Conductor Ten Years Refuses to Lead in Final Two Programs

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AMERICAN
BALTIMORE, MD.
JUL 2 1926

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Mr. Fiedler to Lead Final Pop Concert

Monitor ——— July 2, '26

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(Continued

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Continued from First Page

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TRIBUNE
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PLAINDEALER
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ISSUE OF
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EVENING POST

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STANDARD
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TIMES

1926

Conductor of Boston's "Pop Concerts" Resigns

Boston, July 1 (AP)—Agide Jacchia, conductor of the "Pop Concerts" of the Boston Symphony orchestra for ten years, resigned today. Jacchia, who is director of the Boston Conservatory of Music made his resgnation effective after tomorrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from 80 to 67 musicians. He said also that he had refused to renew his contract for next season.

NEWS
INDIANAPOLIS, IND

Boston Symphony Leader Quits, Orchestra Reduced

BOSTON, Thursday (A. P.).— Agide Jacchia, conductor of the "Pop Concerts" of the Boston Symphony Orchestra for ten years, resigned today. Jacchia, who is director of the Boston Conservatory of Music, made his resignation effective after tomorrow nights concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from eighty to sixty-seven musicians. He said also that he had refused to renew his contract for next season.

"Pop Concert" Conductor Quits.

BOSTON, July 1 (A.P.)—Agide Jacchia, conductor of the "pop concerts" of the Boston Symphony Orchestra for ten years, resigned today. Jacchia, director of the Boston Conservatory of Music, made his resignation effective after Friday night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from eighty to sixty-seven musicians. He said also he had refused to renew his contract for next season. Jacchia said the management "had excused so many musicians that the orchestra would be unbalanced and inadequate for the remaining program." The orchestra is advertised to consist of eighty members.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

JUL 1 - 1926

'POPS' CONDUCTOR QUITS IN BOSTON

Jacchia Angry at Cut in Number of Musicians.

Boston, July 1.—(AP)—Agide Jacchia, conductor of the "Pop concerts" of the Boston Symphony orchestra for ten years, resigned to-day. Jacchia, who is director of the Boston Conservatory of Music, made his resignation effective after to-morrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from eighty to sixty-seven musicians. He said also that he had refused to renew his contract for next season.

His resignation, Jacchia said, was due to a disagreement with the policy of the management which, he asserted, "had excused so many of the musicians that the orchestra would be unbalanced and inadequate for the remaining programs."

The orchestra is advertised to consist of eighty members. The conductor said that his programs were planned for that number of musicians. He expressed the belief that the management had allowed the reduction in the interests

Pop Concerts' Conductor Resigns.

BOSTON, July 1 (AP)—Agide Jacchia, conductor of the pop concerts of the Boston Symphony orchestra for ten years, resigned today. Jacchia, who is director of the Boston Conservatory of Music, made his resignation effective after tomorrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from 80 to 70 musicians. He said also that he had refused to renew his contract for next season.

THIS CLIPPING FROM
NEW YORK EVENING POST

JACCHIA QUITS ORCHESTRA

Conductor of Boston "Pop Concerts" Resigns—Staff Cut

Boston, July 1 (AP).—Agide Jacchia, conductor of the "Pop Concerts" of the Boston Symphony Orchestra for ten years, resigned today. Jacchia, who is director of the Boston Conservatory of Music, made his resignation effective after tomorrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from eighty to sixty-seven musicians.

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STANDARD
NEW BEDFORD, MASS

JUL 1 1926

'POP CONCERTS' LEADER RESIGNS

Conductor Ten Years Refuses to Lead in Final Two Programs

Declares Orchestra Has Been Reduced from 80 to 67 Musicians

Boston, July 1.—Agide Jacchia, conductor of the "pop concerts" of the Boston Symphony Orchestra for ten years, resigned today. Jacchia, who is director of the Boston Conservatory of Music, made his resignation effective after tomorrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from 80 to 67 musicians. He said also that he had refused to renew his contract for next season.

His resignation, Jacchia said, was due to a disagreement with the policy of the management which, he asserted, "had excused so many of the musicians that the orchestra would be unbalanced and inadequate for the remaining programs." The orchestra is advertised to consist of 80 members. The conductor said that his programs were planned for that number of musicians. He expressed the belief that the management had allowed the reduction in the interests of economy.

In spite of the fact that his programs called for the full orchestra, he said that the management, which he presumed was acting under the direction of the trustees of the orchestra, had "promiscuously excused" so many players that actually only 67 players were available for the remaining programs.

80 Players Announced.

Reiterating that he could not properly plan his program with that number, Jacchia voiced the opinion that the reduction was inconsistent with the management's announcement that the orchestra consisted of 80 players.

THIS CLIPPING FROM
AMERICAN
BALTIMORE, MD.

JUL 2 1926

Gives Up Baton

AGIDE JACCHIA
CONDUCTOR of the "pop concerts" of the Boston Symphony Orchestra for ten years, Agide Jacchia has resigned, effective after tonight's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from eighty to sixty-seven musicians.

Mr. Fiedler to Lead Final Pop Concert

Monitor *July 2, '26*

In the absence of Agide Jacchia, who has resigned as conductor of the Symphony Hall Pop concerts, the final concert of the season, tomorrow evening, will be conducted by Arthur Fiedler of the viola section.

JACCHIA OUT AS LEADER OF HUB SYMPHONY

Pops Conductor Raps Interference by the Management

Discord in the Boston Symphony orchestra came to the surface today in the resignation of Agide Jacchia, for 10 years conductor of the "Pops" concerts.

ART AND ECONOMY

Art and economy do not go hand in hand ,but they have been made to with the result of sacrificing musical standards, Jacchia hinted in his resignation.

The meastro said he would conduct only two more concerts, tonight's and tomorrow night, and someone else will have to finish out the season by directing the band at the Saturday and Sunday night concerts. Jacchia also said he had refused to sign a contract for next season.

A disagreement with the policy of the management had caused him to leave his post, Jacchia said. He identified the management as William H.

(Continued

Says Economy Hampered Him

AGIDE JACCHIA

JACCHIA QUITS POPS CONCERTS

Symphony Director Raps Interference by the Management

Continued from First Page

Brennan, manager of the orchestra, and George Judd, assistant manager, and said in what they did he supposed they were acting under the direction of the trustees.

HAD EXCUSED MEMBERS

Mr. Jacchia said both men had been promiscuously excusing members of the orchestra from further appearances this season in order that they might accept positions for the summer or go abroad.

"As the programs were planning for an orchestra of 80 members this left an unbalanced and inadequate orchestra," Jacchia declared. "The reason given for excusing these men was economy, or that they might accept positions for the summer or go to Europe.

"So many were excused as to leave only 67 members in the orchestra, and this was not consistent with their advertisements stating that the orchestra consisted of 80 members."

HAMPERED CONDUCTOR

It is reported that several of the musicians engaged for the Saturday and Sunday night concerts had never played with the orchestra before, and that this hampered the conductor in the rehearsals of his programs. But Jacchia refused to comment on this report.

Jacchia is probably the most popular conductor the "Pops" has ever had, and has served the longest as its leader. He is director of the Boston Conservatory of Music, and has also won a reputation as choral conductor. For some years before coming here he was conductor of opera. His wife, Esther F. Jacchia, is a noted singer.

COURANT
HARTFORD, CONN.

JUL 2 - 192

Conductor Jacchia Resigns Post With Boston Symphony

Boston, July 1.—(Associated Press.)—Agide Jacchia, conductor of the "pop concerts" of the Boston Symphony Orchestra for ten years, resigned today, effective after tomorrow's concert. Jacchia is director of the Boston Conservatory of Music. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from eighty to sixty-seven musicians. He said also that he had refused to renew his contract for next season.

His resignation, Jacchia said, was due to a disagreement with the policy of the management, he asserted, "had excused many of the musicians that the orchestra would be unbalanced and inadequate for the remaining programs."

THIS CLIPPING FROM
MERCURY
NEW BEDFORD, MASS

JUL 2 1926

LEADER RESIGNS.

Conductor of Symphony "Pop Concerts" Objects to Reduction of Orchestra.

Boston, July 1.—Agide Jacchia, conductor of the "pop concerts" of the Boston Symphony Orchestra for ten years, resigned today. Jacchia who is director of the Boston Conservatory of Music, made his resignation effective after tomorrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from 80 to 67 musicians. He said also that he had refused to renew his contract for next season.

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80 Players Announced.

Reiterating that he could not properly plan his program with that number, Jacchia voiced the opinion that the reduction was inconsistent with the management's announcement that the orchestra consisted of 80 players.

TRIBUNE
PROVIDENCE, R. I.

JUL 2 - 192

QUITS BOSTON SYMPHONY

Agide Jacchia Declines to Conduct Remaining Concerts

Boston, July 2.—(AP)—Agide Jacchia conductor of the "pop" concerts of the Boston Symphony Orchestra for years, resigned yesterday. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from 80 to 67 musicians.

His resignation, Mr. Jacchia said, was due to a disagreement with the policy of the management, which, he asserted, "had excused so many of the musicians that the orchestra would be unbalanced and inadequate for the remaining programs." He voiced the opinion that the reduction was inconsistent with the management's announcement that the orchestra consisted of 80 players.

PLAINDEALER
CLEVELAND, OHIO

JUL 2 1926

Orchestra Conductor Resigns.

BOSTON.—(AP)—Agide Jacchia, conductor of the "Pop Concerts" of the Boston Symphony orchestra for ten years, has resigned. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from eighty to sixty-seven musicians.

INFORMATION OBSCURED

THIS CLIPPING FROM
Philadelphia Sun
JUL 3 - 1926

ORCHESTRA 'TOO SMALL'

Boston Conductor Quits When He Loses Thirteen Members

Boston, July 1.—(AP)—Agide Jacchia, conductor of the "pop concerts" of the Boston Symphony Orchestra for ten years, resigned today. Jacchia, who is director of the Boston Conservatory of Music, made his resignation effective after tomorrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from eighty to sixty-seven musicians.

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THIS CLIPPING FROM
EVE. TRIBUNE
MINNEAPOLIS, MINN.

Boston Symphony Leader Resigns on Reduction

Boston, July 2.—(By Associated Press.)—Agide Jacchia, conductor of the "pop concerts" of the Boston Symphony orchestra for 10 years resigned yesterday. Jacchia, who is director of the Boston Conservatory of Music, made his resignation effective after tomorrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from 80 to 67 musicians. He also refused to renew his contract for next season.

TRIBUNE
MINNEAPOLIS, MINN.

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NEW YORK AMERICAN
JUL 2 1926

JACCHIA QUITS POST.

By Associated Press.

BOSTON, July 1.

AGIDE JACCHIA, conductor of the "P. O P. concerts" of the Boston Symphony orchestra for ten years, resigned today, effective after tomorrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from 80 to 67 had refused to renew his con musicians.

SUN
BALTIMORE, MD.
JUL 2 - 1926

JACCHIA QUITS SYMPHONY

Conductor Resents Cuts In Boston Orchestra Personnel.

Boston, July 1 (AP).—Agide Jacchia, conductor of the "pop concerts" of the Boston Symphony Orchestra for ten years, resigned today. Jacchia, who is director of the Boston Conservatory of Music, made his resignation effective after tomorrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from eighty to sixty-seven musicians. He said also that he had refused to renew his contract for next season.

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JACCHIA SAYS IT'S JEALOUSY

1 Post 11 July 2, 1926

Retiring 'Pops' Leader Blames Koussevitzky, Symphony Conductor, for 'Wrecking' of His Orchestra

Agide Jacchia, who caused a furore in music circles yesterday by resigning his post as conductor of the Symphony Pop concerts, charges that a niggardly policy of economy on the part of the management, and influence exerted over the management by Conductor Serge Koussevitzky of the Symphony Orchestra because of professional jealousy, have so weakened the Pops orchestra that he was forced to take such action to save his reputation.

Continued on Page 10

Jacchia Says Jealousy Weakened Orchestra

(Continued From First Page

Mr. Jacchia declared that a boy who peddled programmes at Symphony Hall a few weeks ago has been run in on the Pops orchestra to play the bassoon, and that a student has been playing the organ. Since the orchestra has been advertised as a Symphony orchestra, he said he considered the employment of a programme boy and a mere pupil was deceiving the public, and he did not intend to be any party to it.

According to present plans Mr. Jacchia will sail for Europe Tuesday, to join his family, who sailed a few weeks ago. But he is coming back to Boston, he says, and he emphatically declared that he will insitute a new series of Pops concerts under his own management next spring in opposition to the Symphony Pops.

Claims Orchestra Inadequate

Mr. Jacchia will conduct the Pops for the last time tonight. He announced yesterday that he will not wield the baton at the closing concert of the season tomorrow night, because he says the management has cut the orchestra too much for the closing concert, to the extent of it being inadequate and unbalanced, he says.

In answer to this charge, Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, issued a statement yesterday in which he said it had been pointed out to Mr. Jacchia that the orchestra for the closing night would be as large and as well balanced as the orchestra had been during the closing concerts for the last nine seasons which Mr. Jacchia has conducted.

Fiedler to Conduct Tomorrow

"In fact, the orchestra ...ite a little larger this week than ...n been the case in many concerts und... Mr. Jacchia. The quality of the ...mbership of the orchestra is well ... own and needs no defence," the statement further reads.

Manager Brennan announced yesterday afternoon that Arthur Fiedler, a member of the Pops Orchestra, would conduct the closing concert tomorrow night in the absence of Conducter Jacchia.

Says Koussevitzky Jealous

Mr. Jacchia said that his resignation was not a sudden step, but one carefully considered, and taken only when he could not get any definite guarantee from the Symphony management that the Pops orchestra would not be tampered with in the future. For this reason, he said, he refused to sign a contract to conduct the Pops next year.

The chief reason why friction has arisen is because of the jealousy of Serge Koussevitzky over the success of the Pops, Mr. Jacchia declared. Outside Boston, the Symphony orchestra has lost much of its prestige, he said, and therefore Conductor Koussevitzky has been envious of the big success which the Pops have enjoyed.

14 New Players Engaged

Mr. Jacchia explained that during the nine weeks of Pops about 400 orchestrations are played, and it requires players of experience successfully to carry out the programme. At the beginning of the current season he said 14 new players were engaged by Conductor Koussevitzky for the Pops orchestra, none of whom Jacchia knew. This enraged him, he said, because there isn't any time for rehearsals for the Pops, and he did not think it good musical judgment.

Two weeks after the season opened the first trumpet of the orchestra was taken away, he says. He considers the first trumpet the prima donna of the orchestra, and although the player was given his pay for nine weeks he was withdrawn at the end of two weeks, Jacchia charges, because of Koussevitzky's fear that too much success was being attained by the Pops.

Charges His List Ignored

Mr. Jacchia further charged yesterday that he was not considered in the selection of the orchestra members, or in the matter of excusing any of the players to accept other engagements. This practice is not new this season, he said, but has been going on for the past two ...three seasons.

At the beginning of the current season Mr. Jacchia says he furnished the management a typewritten list of the pieces he desired held through the entire series. He offered a suggestion that if any of the players were to be excused, his list be adhered to so that the orchestra would not suffer. This list has been ignored, he said, and it was only indirectly he learned that the orchestra was to be inadequate and unbalanced for the closing concert.

Only 67 Players Available

The public is informed, through advertisements, that the orchestra has 80 players, Jacchia said, but he learned that only 67 players were to be available for Saturday night. It wasn't a question of the number of players, so much, however, as the quality of the players and the instruments, he said. No judgment had been shown in reducing the orchestra, he further charged, and added that this was not so much of a shock to him as he considered the management was thinking more of the financial returns than of the quality of the orchestra.

"And it is because I have made the Pops, that I will not stand for the Pops being buried," said Mr. Jacchia.

Drinking Parties Before War

"It is only since the war that the Pops have become so popular from a musical standpoint. Before the war the Pops were hardly more than drinking parties, but since I became conductor I have established a reputation for the Pops which I do not intend to see destroyed while I am conductor," he added.

THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.

After 10 Years, Jacchia to Resign

"Pops" Conductor Charges Management Reduced Orchestra.

BOSTON, July 1—(AP) Agide Jacchia, conductor of the pop concerts of the Boston Symphony Orchestra for 10 years, resigned today. Jacchia, who is director of the Boston Conservatory of Music, made his resignation effective after tomorrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from 80 to 67 musicians. He said also that he had refused to renew his contract for next season.

His resignation, Jacchia said, was due to a disagreement with the policy of the management which, he asserted, "had excused so many of the musicians that the orchestra would be unbalanced and inadequate for the remaining programs."

The orchestra is advertised to consist of 80 members. The conductor said that his programs were planned for that number of musicians. He expressed the belief that the management had allowed the reduction in the interests of economy.

AGIDE JACCHIA
Conductor of the Pop Concerts for 10 years, who has resigned.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.

BOSTON SYMPHONY TO LOSE CONDUCTOR

Agide Jacchia Says Reduction in Musicians Makes Orchestra Inadequate

Boston, June 1 — (AP) — Agide Jacchia, conductor of the pop concerts of the Boston Symphony orchestra for 10 years, resigned today. Jacchia, who is director of the Boston Conservatory of Music, made his resignation effective after tomorrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from 80 to 67 musicians. He said also that he had refused to renew his contract for next season.

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THIS CLIPPING FROM
TIMES STAR
CINCINNATI, OHIO

BOSTON LOSES SYMPHONY CHIEF

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The orchestra is advertised to consist of eighty members, and in spite of the fact that his programs called for a full orchestra, he said, the management had promiscuously excused so many players that actually only sixty-seven players are available.

THIS CLIPPING FROM
NEW YORK HERALD TRIBUNE

Boston Concert Leader Quits

Jacchia Quits As Conductor of Symphony 'POP' Bills

BOSTON, July 1 (AP).—Agide Jacchia, conductor of the "P O P concerts" of the Boston Symphony Orchestra for ten years, resigned today. Jacchia, who is director of the Boston Conservatory of Music, made his resignation effective after to-morrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from eighty to sixty-seven musicians. He said also that he had refused to renew his contract for next season.

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THIS CLIPPING FROM
NEW YORK TIMES
JUL 2 - 1926

AGIDE JACCHIA QUITS THE BOSTON SYMPHONY

Refuses to Conduct Final 'Pop' Concert—Complains at Cutting Down of Orchestra.

Special to The New York Times.

BOSTON, Mass., July 2.—Agide Jacchia, conductor of the "pop" concerts for the last eighteen years has resigned over a disagreement with the policy of the Boston Symphony Orchestra's management. Mr. Jacchia's secretary stated today that he would not conduct the closing concert of the season on Saturday evening, because the management had excused so many musicians that the orchestra would be unbalanced and inadequate. A contract had been given to him to sign for next season, but now the offer has been canceled.

Soon after Mr. Jacchia's action was made known, the trustees issued a statement through Frederick P. Cabot, President of the board. He said in part:

"Last Saturday morning the orchestra's management received a letter from Mr. Jacchia expressing dissatisfaction with the size of the orchestra for the closing concert, July 3. It was at once pointed out to Mr. Jacchia that the orchestra for the closing night this season would be as large and well balanced as it had been durin the closing concerts for the last nine seasons which Mr. Jacchia had conducted.

"This week Mr. Jacchia sent a second letter to the management, specifically stating that he would not conduct the concert on July 3. The management replied that they had no authority to modify Mr. Jacchia's contract and hope was sincerely expressed that he would not act upon his suggestion. On Tuesday night of this week Mr. Jacchia wrote another letter, repeating his intention not to conduct on July 3 and also stating that he did not wish to accept the contract offered him for next season.

"On Wednesday morning this correspondence was referred to me as President of the Trustees of the Boston Symphony Orchestra and with sincere regret I accepted Mr. Jacchia's resignation.

"Mr. Jacchia has had the respect and admiration of the Boston public for many years and no one can regret more than the trustees and the management his decision to shorten his engagement even by one night."

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.

JACCHIA RESIGNS ORCHESTRA POST

Conductor Refuses to Direct Two Remaining Symphony Pop Concerts in Boston.

13 MUSICIANS DROPPED

Leader Declares Policy of Management Leaves Him with Inadequate Number.—Says 80 Have Been Advertised

Boston, July 1.—(AP)—Agide Jacchia, conductor of the Pop concerts of the Boston Symphony Orchestra for 10 years, resigned to-day. Jacchia, who is director of the Boston Conservatory of Music, made his resignation effective after to-morrow night's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from 80 to 67 musicians. He said also that he had refused to renew his contract for next season.

His resignation, Jacchia said, was due to a disagreement with the policy of the management, which, he asserted, "had excused so many of the musicians that the orchestra would be unbalanced and inadequate for the remaining programmes." The orchestra is advertised to consist of 80 members. The conductor said that his programmes were planned for that number of musicians. He expressed the belief that the management had allowed the reduction in the interests of economy.

In spite of the fact that his programmes called for the full orchestra, he said that the management which, he presumed, was acting under the direction of the trustees of the orchestra, had "promiscuously excused" so many players that actually only 67 players were available for the remaining programmes.

Reiterating that he could not properly plan his programmes with that number, Jacchia voiced the opinion that the reduction was inconsistent with the management's announcement that the orchestra consisted of 80 players.

ST. LOUIS, MO.
Globe-Democrat
JUL 3 - 1926

BOSTON SYMPHONY ORCHESTRA LEADER QUITS

By Associated Press.

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HARRISBURG, PA.
PATRIOT

THIS CLIPPING FROM
STAR
WASHINGTON, D. C.
JUL 3 1926

JACCHIA RESIGNS POST WITH BOSTON SYMPHONY

Conductor of "Pop Concerts" Says Number of Musicians Has Been Cut So as to Impair Orchestra.

By the Associated Press.

BOSTON, July 2.—Agide Jacchia, conductor of the "pop concerts" of Boston Symphony Orchestra for 10 years, resigned today. Jacchia, who is director of the Boston Conservatory of Music, made his resignation effective after tonight's concert. He declined to conduct the two remaining concerts of the season because the orchestra had been reduced from 80 to 67 musicians. He said also that he had refused to renew his contract for next season.

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CONDUCTOR RESIGNS AFTER ORCHESTRA CUT

Agide Jacchia, conductor of the "P O P concerts" of the Boston Symphony Orchestra for ten years, has resigned. Jacchia declined to conduct the two remaining concerts of the season because the orchestra had been reduced from eighty to sixty-seven musicians. He said also that he had refused to renew his contract for next season.

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POPS TO BE HELD WITHOUT JACCHIA

Globe — July 2

Performance Tomorrow Under Arthur Fiedler

Conductor for 10 Years Claims Interference in Resigning

Orchestra Is Large as Ever at This Stage, Says Cabot

After leading the Boston Symphony orchestra in the Pop concerts for 10 years, Agide Jacchia announced his resignation yesterday, declaring that the management has excused so many musicians without consulting him that his orchestra has become "unbalanced and inadequate."

Under the arrangement in effect until his resignation, he was not only scheduled to finish the present season, but to conduct the Pops next year. According to his announcement, the resignation cancels his leadership of next year's Pops. He will conduct in a Russian program tonight, but will not conduct tomorrow, which was to have been the closing performance of the year.

Last night it was announced that there will be a performance tomorrow night, regardless of Mr Jacchia's resignation. Arthur Fiedler, who has played first violin and viola in the orchestra for several years, will conduct.

Statement by Cabot

Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, issued a statement with regard to the resignation which follows, in part:

"Last Sunday morning the orchestra's management received a letter from Mr Jacchia expressing dissatisfaction with the size of the orchestra for the closing concert, July 3. It was at once pointed out to Mr Jacchia that the orchestra for the closing night this season would be as large and as well balanced as the orchestra had been during the closing concerts for the last nine seasons, which Mr Jacchia conducted.

"This week Mr Jacchia sent a second letter to the management specifically stating that he would not conduct the concert July 3. The management replied that they had no authority to modify Mr Jacchia's contract and the hope was sincerely expressed that Mr Jacchia would not act upon his suggestion. On Tuesday night of this week Mr Jacchia wrote another letter repeating his intention not to conduct on July 3 and also stating that he did not wish to accept the contract which had been offered for next season.

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Average of 80 Players

Patrons of the concerts are familiar with the fact that the Pops season generally begins with about 90 of the 107 men in the Winter orchestra and ends the 10-week period with nearer 70, giving a general average of 80 available players. It has been the custom of the management to extend the opportunity to depart on Summer engagements or hotel contracts to a limited number of players when the Pops season continues to or through July 4.

Agide Jacchia first came to America in 1902 as chief assistant to Mascagni, whose pupil he had been at the Conservatory of Music in Pesaro, Italy. In the following five years Mr Jacchia was conductor at a number of minor opera houses in Italy. The year 1907 brought him back to America, first to be leader of an operatic company in San Francisco, later to conduct in Montreal and New York.

He first assumed leadership of the Pop concerts in Boston in 1917, and has been commonly accepted as the most popular of the musicians who have held that Summer post. Mr Jacchia is director also of the Boston Conservatory of Music. He became an American citizen in 1922.

Saturday Theatre Review
JUL 8 1926

AGIDE JACCHIA OUT AS CONDUCTOR OF BOSTON SYMPHONY

Directors Excused So Many Musicians Orchestra Could Not Function

(Special to The New York Review.)

Boston, July 2.—As a result of a difference with the directors, Agide Jacchia, for fifteen years conductor of the summer season of the Boston Symphony Orchestra, has quit. A contract had been given to him to sign for next season, but now the offer has been canceled.

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Herald July 2, 1926

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THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.

JUL 25 1926

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Continued from Page Three

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Music lovers have not been the only ones drawn to Infantry Hall, however. In 1882 the newspapers carried announcements of the opening of a roller skating rink in the building. There was skating afternoons and evenings, with an orchestra in attendance. And as roller skating became increasingly popular, someone conceived the idea of playing polo on skates. A league was formed in which Providence had a team, and the first game was played at the auditorium in 1885. Although some seasons found Providence without a team, the game was played intermittently until 1923.

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The greatest crowd which ever gathered at the hall, according to George A. Manchester, superintendent of the building for many years, assembled to hear Roosevelt. Hundreds of people crowded the stairs, corridors and the sidewalk in front of the building. It was decided to hold an overflow meeting at the Opera House, and so, upon finishing his speech, Roosevelt was whisked away to the Dorrance street building where he repeated his talk for the benefit of those who could not gain admission to Infantry Hall.

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For their performances each year, The Players set up a theatre in the auditorium. The hall was divided by movable walls and curtains resembling scenery such as is used on the stage. The rear wall was panelled and decorated to represent the old Talma Theatre. Curtains hung from the ceiling gave the effect of a balcony, and the whole resembled a small playhouse.

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THIS CLIPPING FROM
NEW YORK HERALD TRIBUNE

JUL 4 1926

38

"A riot in the house," writes a correspondent, marked the first performance of "La Preface du Livre de Vie" by Nicholas Obouhoff, a Russian composer, born in Moscow in 1892 and living in Paris since 1919, at Koussevitzky's third Paris concert at the Opera on June 3. The Boston Symphony's conductor, however, paid no attention to the racket and the work was played to the end. Obouhoff has used an "absolute" harmony based on the twelve notes of the chromatic tempered scale (whereby the work, presumably, is "atonal"), and, while preserving the staff, has introduced new signs for the notes represented by black keys on the piano, abolishing sharps and flats. He has also new names, "lo" for C sharp, "te" for D sharp, "ra" (we are not sure of the consonant) for F sharp, "lu" for C sharp, "bi" for A sharp (or B flat). The vocal parts (there are four singers, as well as two pianists) glide into each other with the aim of producing the effect of a single, superhuman voice.

REPUBLICAN
SPRINGFIELD, MASS.

JUL 18 1926

The Bennington concert course in the studio of Haroid Henry, "The Yellow Barn," Monument avenue, Bennington, Vt., began Tuesday night with a violin recital by Sascna Jacobson, Arthur Kraft, tenor, and Max Poliokoff, violinist, will appear in the second concert July 29, Mr Henry himself in the third August 17, and Horace Britt, 'cellist, on September 2. Mr Henry will also take part in ensemble numbers in the first, second and fourth concerts. Mildred Couper is accompanist for the series.

The resignation of Agide Jacchia, as conductor of the Boston Symphony hall "Pops" has caused wide regret. For 10 years Mr Jacchia has conducted these nightly concerts during the spring and early summer with unusual success. The end of his work with them came because he was unwilling to have the numbers of the orchestra cut down on the closing night of July 3 below the advertised number, and below the number which he believed necessary to have the music properly played. He refused to conduct on the closing night, and his place was taken by Arthur Fiedler. Mr Jacchia received many glowing encomiums by the Boston press in both editorials and in news stories, and it appears evident that he has the sympathy of the public in the matter, rather than the management of the orchestra, which appears at various times not to have kept faith with its public. The "Pop" concerts, in danger of extinction after prohibition cut out the literal "pops," have been made more successful than they ever were by Mr Jacchia. Nightly the great hall has been crowded during the last five years, and it has become one of the institutions of Boston. The programs have combined serious music with lighter stuff of real musical value. We hope that Mr Jacchia and the officials will come to an understanding so that they may be able to get together again next summer.

HERALD
LOUISVILLE, KY.

JUL 11 1926

JACCHIA QUITS AS SYMPHONY HEAD IN BOSTON

Director Charges Officers Disrupted Orchestra By Excusing Players.

BOSTON, July 10.—As a result of a difference with the directors, Agide Jacchia, for fifteen years conductor of the summer season of the Boston Symphony Orchestra, has quit. A contract had been given to him to sign for next season, but now the offer has been canceled. Soon after Jacchia's action was made known, the trustees issued a statement through Frederick P. Cabot, president of the board. He said in part:

"Last Saturday morning the orchestra's management received a letter from Mr. Jacchia expressing dissatisfaction with the size of the orchestra for the closing concert, July 3. It was at once pointed out to Mr. Jacchia that the orchestra for the closing night this season would be as large and well balanced as it had been during the closing concerts for the last nine seasons which Mr. Jacchia had conducted.

"This week Mr. Jacchia sent a second letter to the management, specifically stating that he would not conduct the concert on July 3. The management replied that they had no authority to modify Mr. Jacchia's contract and hope was sincerely expressed that he would not act upon his suggestion. On Tuesday night of last week Mr. Jacchia wrote another letter, repeating his intention not to conduct on July 3 and also stating that he did not wish to accept the contract offered him for next season.

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"Mr. Jacchia has had the respect and admiration of the Boston public for many years and no ons can regret more than the trustees and the management his decision to shorten his engagement even by one night."

Agide Jacchia Will Return to Found New Boston "Pops"

Herald July 2, 1926

Issues Statement Claiming Slashing of Orchestra Caused Resignation

FIEDLER CONDUCTS CONCERT ON JULY 3

Agide Jacchia, conductor of the "Pops" concerts for the past ten years, whose resignation was accepted by the directors of the popular concerts yesterday, declared when interviewed at his home on the Fenway last night that he intended returning to Boston next season to open a "Pops" series under his own direction and management.

His resignation he stated came as the result of the refusal on the part of the management to keep a full quota of players, with the result that he felt the concert would be unbalanced and not up to his high standard.

LAST APPEARANCE TONIGHT

He conducted the concert last night and will make his last appearance tonight. Saturday night will find Arthur Fiedler, a member of the Boston Symphony, conducting the last "Pops" concert. Mr. Jacchia said that on Saturday night there will be 67 players present instead of the average of 80.

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"Just imagine, if you can," he continued, "having the organ played by a pupil of music, instead of an accomplished and finished artist. Such is the case, and I even overlooked this action on the part of the management. And to place a young man who has been employed in passing out programs, in the orchestra playing the bassoon, is such a thing imaginable? Such is the case at present.

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About a dozen years ago the question of fire hazard was raised, in connection with the assembling of large numbers of people whose only exits were down long stairways to South Main street or out a winding passage to the steep walk that leads to the hall from Benefit street, the latter used by those approaching from the East Side. As a result important changes were made on the eastern side, or rear, of the building, with new exits and fire escapes.

In 1920 the Church House Corporation acquired the property, and for five years used a large part of the building for its charitable work. New dining rooms, sleeping quarters and offices were arranged, and one room was fitted up as a chapel. Rev. Louis J. Bernhardt is superintendent of the institution and Rt. Rev. James DeWolf Perry, Jr., is President of the corporation. Last year the building was sold to the Keefe-Gardner Corporation, and Church House is now having plans drawn for a new building.

A $750,000 garage will be erected on the Infantry Hall site by the new owners, according to Ezekiel E. Gardner, who, with Dr. F. H. Keefe, formed the Keefe-Gardner Corporation. There will be eight floors, with accommodations for 120 cars on each floor, according to tentative plans. The upper floors will be served by a circular ramp in the middle of the structure and by electric elevators.

The property has changed hands several times since Henry J. Steere acquired the stock in the Infantry Building Corporation in 1883. The owners since that time, and the years in which they acquired the property, are as follows: Thomas W. Steere, 1894; State Real Estate Company, 1901; Realty Company of America, 1901; Infantry Hall Auditorium Company, 1909; Century Realty Company, 1910; The Church House, 1920; Keefe-Gardner Corpora-

THIS CLIPPING FROM
NEW YORK HERALD TRIBUNE

1926

"A riot in the house," writes a correspondent, marked the first performance of "La Preface du Livre de Vie" by Nicholas Obouhoff, a Russian composer, born in Moscow in 1892 and living in Paris since 1919, at Koussevitzky's third Paris concert at the Opera on June 3. The Boston Symphony's conductor, however, paid no attention to the racket and the work was played to the end. Obouhoff has used an "absolute" harmony based on the twelve notes of the chromatic tempered scale (whereby the work, presumably, is "atonal"), and, while preserving the staff, has introduced new signs for the notes represented by black keys on the piano, abolishing sharps and flats. He has also new names, "lo" for C sharp, "te" for D sharp, "ra" (we are not sure of the consonant) for F sharp, "lu" for C sharp, "bi" for A sharp (or B flat). The vocal parts (there are four singers, as well as two pianists) glide into each other with the aim of producing the effect of a single, superhuman voice.

REPUBLICAN
SPRINGFIELD, MASS.

JUL 18 1926

The Bennington concert course in the studio of Harold Henry, "The Yellow Barn," Monument avenue, Bennington, Vt., began Tuesday night with a violin recital by Sascha Jacobson, Arthur Kraft, tenor, and Max Pollikoff, violinist, will appear in the second concert July 29, Mr Henry himself in the third August 17, and Horace Britt, 'cellist, on September 2. Mr Henry will also take part in ensemble numbers in the first, second and fourth concerts. Mildred Couper is accompanist for the series.

The resignation of Agide Jacchia, as conductor of the Boston Symphony hall "Pops" has caused wide regret. For 10 years Mr Jacchia has conducted these nightly concerts during the spring and early summer with unusual success. The end of his work with them came because he was unwilling to have the numbers of the orchestra cut down on the closing night of July 3 below the advertised number, and below the number which he believed necessary to have the music properly played. He refused to conduct on the closing night, and his place was taken by Arthur Fiedler. Mr Jacchia received many glowing encomiums by the Boston press in both editorials and in news stories, and it appears evident that he has the sympathy of the public in the matter, rather than the management of the orchestra, which appears at various times not to have kept faith with its public. The "Pop" concerts, in danger of extinction after prohibition cut out the literal "pops," have been made more successful than they ever were by Mr Jacchia. Nightly the great hall has been crowded during the last five years, and it has become one of the institutions of Boston. The programs have combined serious music with lighter stuff of real musical value. We hope that Mr Jacchia and the officials will come to an understanding so that they may be able to get together again next summer.

THE
HERALD
LOUISVILLE, KY.

JUL 11 1926

JACCHIA QUITS AS SYMPHONY HEAD IN BOSTON

Director Charges Officers Disrupted Orchestra By Excusing Players.

BOSTON, July 10.—As a result of a difference with the directors, Agide Jacchia, for fifteen years conductor of the summer season of the Boston Symphony Orchestra, has quit. A contract had been given to him to sign for next season, but now the offer has been canceled. Soon after Jacchia's action was made known, the trustees issued a statement through Frederick P. Cabot, president of the board. He said in part:

"Last Saturday morning the orchestra's management received a letter from Mr. Jacchia expressing dissatisfaction with the size of the orchestra for the closing concert, July 3. It was at once pointed out to Mr. Jacchia that the orchestra for the closing night this season would be as large and well balanced as it had been during the closing concerts for the last nine seasons which Mr. Jacchia had conducted.

"This week Mr. Jacchia sent a second letter to the management, specifically stating that he would not conduct the concert on July 3. The management replied that they had no authority to modify Mr. Jacchia's contract and hope was sincerely expressed that he would not act upon his suggestion. On Tuesday night of last week Mr. Jacchia wrote another letter, repeating his intention not to conduct on July 3 and also stating that he did not wish to accept the contract offered him for next season.

"On Wednesday morning this correspondence was referred to me as president of the trustees of the Boston Symphony Orchestra and with sincere regret I accepted Mr. Jacchia's resignation.

"Mr. Jacchia has had the respect and admiration of the Boston public for many years and no one can regret more than the trustees and the management his decision to shorten his engagement even by one night."

PRESS
PITTSBURG, PA.
AUG 1 1926

FOURTEEN CONCERTS IN ORCHESTRA SERIES

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Monteux's freedom from narrowness was shown again and again in the decided leaning which he manifested toward German music at a time when prejudices still were strong in this country and when the feeling against everything German yet asserted itself. Monteux did his best to place musical art above nationalism, and he will always be held in grateful remembrance for his catholicity of taste not less than for his ability.

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"Polite" applause as we have it in America is unkown in Europe. Concert goers either do or do not like interpretations. Their opinions are expressed in different ways.

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SEP 2 - 1926

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NEW YORK TIMES
AUG 1 - 1926

Pierre Monteux, two seasons ago conductor of the Boston Symphony Orchestra, will direct a performance of Debussy's "Pelléas et Mélisande" in Berlin, with an all-French cast, next May. Mr. Monteux, after sharing a season with Willem Mengelberg as conductor of the Concertgebouw Orchestra in Amsterdam, during which he rehearsed eighty-three symphonies and shorter pieces, conducted in Moscow, Leningrad, Norway and Sweden, where he was warmly received. Next year Mr. Monteux will conduct in London and Liverpool, besides filling Continental engagements.

THIS CLIPPING FROM
NEWS
HARRISBURG, PA.
AUG 3 - 1926

DIRECTORS IMPERTURBED

Nikolai Obukhoff's "La Preface du Livre de Vie" created a riot when it was first performed at the Concerts Koussevitzky in Paris. Mr. Koussevitzky, who is conductor of the Boston Symphony, paid no heed to the racket, but went right on as though all were peaceful. M. Obukhoff's work is based on the twelve notes of the chromatic tempered scale. The four voices used blend with each other in a attemp to produce a single, superhuman voice. Two pianos are also included in the instrumentation.

Music Couple an Visit

...ORS NOTE:—This is one of a series of articles written for the Dayton Daily News from the various art centers of Europe by John Finley Williamson, conductor of Westminster choir.

BY JOHN FINLEY WILLIAMSON

PARIS, France, June 29.—The French take their music seriously.

That fact was demonstrated at a recent concert we attended when Koussevitsky of the Boston Symphony was hissed.

Koussevitsky appeared in the French capitol as the guest conductor of the Paris Symphony orchestra.

He included an extremely modern composition on the program. The soprano whistled through her fingers instead of singing. The alto merely groaned.

For about three minutes the audience endured in silence. Then followed hisses and laughter.

Finally the auditors clapped their hands and stamped their feet so hard the conductor had to stop the performance and leave the stage.

This treatment was accorded Koussevitsky in the presence of distinguished musicians and composers.

Rachmaninoff, Charpenter, Ganz and many more sat "out front" during this demonstration.

"Polite" applause as we have it in America is unkown in Europe. Concert goers either do or do not like interpretations. Their opinions are expressed in different ways.

THIS CLIPPING FROM
NATION
NEW YORK, N. Y.

AUG 25 1926

Music

The Emotional Trend in Performance

A COMBINATION of optimistic and democratic philosophy is responsible for the belief that artistic excellence, and excellence alone, is rewarded by widespread appreciation. As proof of this contention there is cited the *Sturm und Drang* to hear the Boston Symphony under Dr. Muck, the present Philadelphia Orchestra, or Arturo Toscanini.

But if the enthusiasm at Mr. Toscanini's final concert last season, an enthusiasm described as unprecedented, was a direct response solely to his competence, why was his first visit, in January, 1921, a comparative failure? As a matter of fact, there was just as great a demonstration at the final concert of Mr. Furtwaengler's first visit a year ago; and if this was, as contended at the time, a direct response to his competence, why did presumably the same competence arouse so much less enthusiasm and interest at his second visit? But the greatest tumult of all time occurred in March, 1921, at the final concert of Mr. Mengelberg's first season with the National Symphony; and if this was a response to competence, why has Mr. Mengelberg's work since then, though of equal quality, been treated with indifference?

It depends usually on the reviewers: let them lose their heads, and the public will lose theirs. The report of phenomenal excellence (the old Boston, the Philadelphia, Mr. Mengelberg in 1921, Mr. Furtwaengler in 1925, Mr. Toscanini in 1926) or of anything else that is phenomenal (Mr. Koussevitzky in 1924; also Mr. Klemperer, whose mannerisms triumphed over unfavorable reviews) sends the public scampering after tickets. When these are all gone there is a new reason for trying to get in: the fact that one can't. Reports of inaccessibility attract the persons who will struggle for anything that is inaccessible; reports of struggles attract the persons who assume that what is fought for is worth fighting for. Inside the hall there is lightning and thunder. And to all this the reviewers point as confirmation of their own judgments: the public is responsive to artistic excellence. The second season, if the concerts are still few and talked about (Mr. Stokowski and Mr. Koussevitzky), the atmosphere continues to be electric; but when the guest returns as permanent conductor of a resident orchestra with several series of concerts (Mr. Mengelberg and Mr. Furtwaengler) he is an old story and accessible, and interest, first of the reviewers and then consequently of the public, dies out.

The decisive fact, then, is that in 1921 Mr. Aldrich of the *Times* was lukewarm to Mr. Toscanini and all but excited over Mr. Mengelberg, and in 1926 Mr. Downes of the *Times* is cool to Mr. Mengelberg and hot about Mr. Toscanini. For me this difference in critical opinion represents a shift in taste, and this, in turn, a change in the executive art to which the taste refers.

Musical performance seems to be recapitulating the development of music itself: from architectural it has become emotional. Formerly changes in tempo and color revealed pattern and structure, now they convey emotions; and as against Mr. Mengelberg's architectonics of form we now have Mr. Toscanini's architectonics of emotions. This tendency is all to the good in a work like "Götterdämmerung": Mr. Toscanini's performance is the more shattering, and therefore to be preferred to Dr. Muck's. It is less good for Beethoven: here, though there is emotional content, the style remains architectural and demands the solidity of Mr. Mengelberg rather than Toscanini. And it is no good at [illegible] it did music with emo[illegible]med by Mr. Mengelberg, architectural; the moods when architectural music [illegible]nal, it acquires emotional [illegible]ssential character. When, [illegible]r. Samuel like Chopin or

THIS CLIPPING FROM
DISPATCH
ST. PAUL, MINN.

SEP 3 - 1926

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TIMES STAR
CINCINNATI, OHIO

SEP 2 - 1926

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TIMES
HARTFORD, CONN.

SEP 3 - 1926

BIG ORCHESTRAS COME TO 'MIKE'

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Special Correspondent of The Times.
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UNION
SPRINGFIELD, MASS.

AUG 30 1926

Broadcast from WBZ to Include Feature of WJZ

Capitol Theater Orchestra and Organ Will Be Heard in Regular Monday Concert.

The Maxwell House Coffee Orchestra will be heard from WBZ at 8 o'clock tonight. At 9 o'clock the Capitol Theater Orchestra under the direction of J. Fred Turgeon and Rene Dagenais, theater organist, will broadcast. For this evening Mr. Turgeon has arranged a special program, in which will be included several numbers recently requested by the radio audience.

The Priscilla Beach Ensemble will present the last of a series of 10 broadcasts from the Hotel Brunswick Studio at 10 o'clock. This organization has presented a most interesting series of programs, which have been arranged by the Plymouth Chamber of Commerce, and are presented through the courtesy of Neil McIntosh, developer of Priscilla Beach at Plymouth. As on the occasion of previous broadcasts, the ensemble will be assisted by Aidan Redmond, baritone. During the course of each concert there has been interpolated a brief sketch of the history of the early settlers at Plymouth.

From the Hotel Brunswick studio, Mme. Mary Desmond and Dr. D. M. Staley will be heard in a program of contralto solos and dramatic readings, respectively. Mme. Desmond is connected with the department of music of the College of the Spoken Word as a vocal instructor. She was educated in Europe and has sung in the Royal Opera House at Covent Garden, London. She has been heard as soloist with the Boston Symphony Orchestra and has sung before King George and Queen Mary by command. The audience of WBZ will remember Dr. Staley for his interesting readings broadcast recently. Dr. Staley is the president of the college and conducts classes in interpretation of literature and associated subjects.

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Arrangement" with Any Which Statement Does revious One.

[illegible]les C. Pyle, sports promoter, who [illegible]r, under contract to play a series [illegible] no "business arrangement" with [illegible]up team.

Pyle Makes Statement.

Pyle's admission that he had not [illegible]proached any member of the team [illegible]as made here today after William Tilden, 2d, Vincent Richards, Wil-

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A COMBINATION of optimistic and democratic philosophy is responsible for the belief that artistic excellence, and excellence alone, is rewarded by widespread appreciation. As proof of this contention there is cited the *Sturm und Drang* to hear the Boston Symphony under Dr. Muck, the present Philadelphia Orchestra, or Arturo Toscanini.

But if the enthusiasm at Mr. Toscanini's final concert last season, an enthusiasm described as unprecedented, was a direct response solely to his competence, why was his first visit, in January, 1921, a comparative failure? As a matter of fact, there was just as great a demonstration at the final concert of Mr. Furtwaengler's first visit a year ago; and if this was, as contended at the time, a direct response to his competence, why did presumably the same competence arouse so much less enthusiasm and interest at his second visit? But the greatest tumult of all time occurred in March, 192., at the final concert of Mr. Mengelberg's first season with the National Symphony; and if this was a response to competence, why has Mr. Mengelberg's work since then, though of equal quality, been treated with indifference?

It depends usually on the reviewers: let them lose their heads, and the public will lose theirs. The report of phenomenal excellence (the old Boston, the Philadelphia, Mr. Mengelberg in 1921, Mr. Furtwaengler in 1925, Mr. Toscanini in 1926) or of anything else that is phenomenal (Mr. Koussevitzky in 1924; also Mr. Klemperer, whose mannerisms triumphed over unfavorable reviews) sends the public scampering after tickets. When these are all gone there is a new reason for trying to get in: the fact that one can't. Reports of inaccessibility attract the persons who will struggle for anything that is inaccessible; reports of struggles attract the persons who assume that what is fought for is worth fighting for. Inside the hall there is lightning and thunder. And to all this the reviewers point as confirmation of their own judgments: the public is responsive to artistic excellence. The second season, if the concerts are still few and talked about (Mr. Stokowski and Mr. Koussevitzky), the atmosphere continues to be electric; but when the guest returns as permanent conductor of a resident orchestra with several series of concerts (Mr. Mengelberg and Mr. Furtwaengler) he is an old story and accessible, and interest, first of the reviewers and then consequently of the public, dies out.

The decisive fact, then, is that in 1921 Mr. Aldrich of the *Times* was lukewarm to Mr. Toscanini and all but excited over Mr. Mengelberg, and in 1926 Mr. Downes of the *Times* is cool to Mr. Mengelberg and hot about Mr. Toscanini. For me this difference in critical opinion represents a shift in taste, and this, in turn, a change in the executive art to which the taste refers.

Musical performance seems to be recapitulating the development of music itself: from architectural it has become emotional. Formerly changes in tempo and color revealed pattern and structure, now they convey emotions; and as against Mr. Mengelberg's architectonics of form we now have Mr. Toscanini's architectonics of emotions. This tendency is all to the good in a work like "Götterdämmerung": Mr. Toscanini's performance is the more shattering, and therefore to be preferred to Dr. Muck's. It is less good for Beethoven: here, though there is emotional content, the style remains architectural and demands the solidity of Mr. Mengelberg rather than the sinuous curves of Mr. Toscanini. And it is no good at all for purely architectural music. For it did music with emotional content little harm to be performed by Mr. Mengelberg, for example, as though it were purely architectural; the moods were reali[illegible] anyhow, indirectly; but when architectural music [illegible]h it were emotional, it acquires emotional [illegible]ssential character. When, [illegible]r. Samuel like Chopin or

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TIMES STAR
CINCINNATI, OHIO

SEP 2 - 1926

Two to Play Under Banner of Good Will Advertisers.

CHICAGO MAY JOIN

In Broadcasting Free Winter Performances.

By ROBERT MACK
(By the Consolidated Press. Copyright, 1926, by the Cincinnati Times-Star.)

WASHINGTON, September 2—The leading symphony orchestras of the country, at one time rather unfriendly to the microphone, have discovered interesting and profitable fields in the ether, according to advance announcements of programs for the coming winter.

Already engaged for series of radio concerts are the New York Philharmonic Orchestra, the New York Symphony Orchestra and the Boston Symphony. The last two organizations, in addition to finding a wider audience than they could hope for in the concert hall or auditorium, will receive financial remuneration by playing under the banner of "good-will advertisers."

The New York Symphony Orchestra, directed by Walter Damrosch, will offer a series of educational performances, the bill for which will be paid by a Chicago manufacturing concern. The series will be broadcast through a chain of stations headed by WEAF, New York.

The Boston Symphony will be heard from Station WBZ, and other Eastern broadcasters, it is understood, will play under the auspices of a New England manufacturer. Other stations are expected to join WBZ for these concerts.

The New York Philharmonic Society, whose summer concerts were heard through the Radio Corporation-General Electric network during the summer, has consented to the instalation of microphones for the winter concerts, which will begin in a short time. These concerts also will be broadcast by WJZ and allied stations.

It is also understood that the Chicago Symphony Orchestra and other symphonic organizations are considering plans for the broadcasting of winter performances, either free of charge or, when possible, for additional financial remuneration.

POST
DENVER, COLO.

SEP 2 - 1926

NOTED SYMPHONY ORCHESTRAS WILL PLAY OVER RADIO

Profitable Field Is Found By Leading Musical Organizations.

(By ROBERT MACK.)
(Denver Post Leased Wire.)
(Copyright, 1926, Consolidated Press Assn.)

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The thirty-fourth and thirty-fifth links to the mammoth broadcasting chain that will distribute the entertainment program at the third annual radio industries banquet, were added today by the inclusion of stations WHO, Des Moines, and 6XBR, the Warner Brothers portable broadcaster, to the network. The number of stations that will participate in the broadcast now exceeds by six the record tieup of the past. Plans are also being considered for the rebroadcasting of the program, if possible, by the use of short waves on the Pacific coast. So far the Des Moines station is the farthest western link added to the chain. The program will be offered the night of Sept. 15.

NEWS
CLEVELAND, OHIO

SEP 3 - 1926

23

ORCHESTRAS TO PLAY FOR RADIO

Organizations, Hitherto Shy of Ether, Find Profit and Larger Audiences.

By Robert Mack.
Copyright, 1926.

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Philharmonic to Broadcast.

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"SPEEDER" GETS 5 DAYS

TO WIRELESS LURE

Leading Orchestras of U. S. Engaged for Series of Concerts for Coming Season.

(Special to the Dispatch.)
(Copyright, 1926, by Consolidated Press Association.)

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Directed by Damrosch.

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Arrangement" with Any
Which Statement Does
revious One.

les C. Pyle, sports promoter, who
r, under contract to play a series
no "business arrangement" with
up team.

Pyle Makes Statement.

Pyle's admission that he had not
proached any member of the team
as made here today after William
Tilden, 2d, Vincent Richards, Wil-

es in interpretation of literature and associated subjects

THIS CLIPPING FROM
JOURNAL
MILWAUKEE, WIS.

SEP 4 – 1926

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NEW YORK SUN

SEP 4 1926

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THIS CLIPPING FROM
NEWS
DETROIT, MICH.

SEP 5 1926

New York Orchestra to Be Heard on W W J

Other Eastern Organizations Arranging Radio Programs Include the Philharmonic and the Boston Groups.

By ROBERT MACK.

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'Love's Old Sweet Song' On Tonight's Program

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Opening Air.
"Love's Old Sweet Song"..Molloy
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Overture, "Stradella".....Flotow
"Bonnie Mary Argyle.....Nelson
"Meeting of the Waters".....
..... Weatherly
"Nirvana" ..... Adams
"Now the Day Is Over"...Barnby

THIS CLIPPING FROM
NEWS
BIRMINGHAM, ALA.

SEP 5 1926

ORCHESTRAS FIND PROFIT ON RADIO

Three Big Organizations Are Already Lined Up For Coming Season

WASHINGTON, Sept. 2. — Copyright, 1926.—The leading symphony orchestras of the country, at one time rather unfriendly to the microphone, have discovered interesting and profitable fields in the ether, according to advance announcements of programs for the coming Winter.

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It is also understood that the Chicago Symphony Orchestra and other symphonic organizations are considering plans for the broadcasting of Winter performance.

THIS CLIPPING FROM
NORWICH
CONN.

ISSUE OF
SEP 6 [illegible]

BOSTON SYMPHONY ORCHESTRA TO HAVE BIG RADIO AUDIENCE

BOSTON, Sept. 6.—(AP)—The Boston Symphony orchestra will play to the greatest audience in its history, a radio audience, aggregating millions, when its 46th season opens on October 9. The entire 24 concerts of the 107 musicians, directed by Serge Koussevitzky, will be broadcast by Westinghouse station WBZ.

Stations WJZ, New York; WGY Schenectady, and WRC, Washington, will be made available to radio listeners along the Atlantic seaboard as far west as the Mississippi river, while many listeners still farther west will also be in a position to hear the broadcast. During this season, as was the case with a series of broadcasts last year, the concerts will be given to the radio audience by the gift of W. S. Quimby, Boston business man.

Boston Symphony to Be Heard Over RCA Chain

Concerts Broadcast Last Season Through WEEI Are Transferred to WBZ and Associated Stations

The world-famous Boston Symphony Orchestra will play to the greatest gathering in its history, a radio audience aggregating millions, when its forty-sixth season opens on Oct. 9. The entire twenty-four concerts of the 107 musicians, directed by Serge Koussevitzky, will be broadcast by Westinghouse station WBZ.

The powerful station of WJZ, New York, WGY, Schenectady, and WRC, Washington, will tie in with WBZ on the opening night, it was also disclosed today in the announcement by G. H. Jaspert, director of the Boston station. Thus this concert will be made available to radio listeners along the Atlantic seaboard as far west as the Mississippi River, while many listeners still farther west will also be in a position to hear the broadcast.

During this season, as was the case with a series of broadcasts last year, the concerts will be given to the radio audience by the gift of W. S. Quimby, Boston business man. The dates of the broadcasts through WBZ are: Oct. 9, 16, 23 and Nov. 13 and 20· Dec. 4, 11, 18 and 25; Jan. 1, 15, 22 and 29; Feb. 12, 19 and 26; March 5, 19 and 26; April 2, 16, 23 and 30.

Koussevitzky, Russian conductor of the Boston Symphony Orchestra, will sail for America on the steamer France on Sept 21, to prepare for the opening of the season. He restricted his European activities this summer to his annual series o

Transcript Sept 7

THIS CLIPPING FROM
HERALD
SYRACUSE, N. Y.

SEP 5 1926

SYMPHONIES IN LINE FOR RADIO

Once Unfriendly Orchestras Find Field Profitable for Concerts.

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The Boston Symphony will be heard from station WBZ and other Eastern broadcasters and it is understood will play under the auspices of a New England manufacturer. Other stations are expected to join WBZ for these concerts.

The New York Philharmonic Society, whose summer concerts were heard through the Radio Corporation—General Electric network during the summer, has consented to the installation of microphone for the winter concerts which will begin in a short time. These concerts also will be broadcast by WJZ and allied stations.

It is also understood that the Chicago Symphony Orchestra and other symphonic organizations are considering plans for the broadcasting of winter performances.

(Copyright, 1926)

Station WBZ to Radiocast All Symphony

Monitor — Sept 7

Each Saturday Night Concert to Benefit Wide Group of Listeners

When the forty-sixth Boston Symphony Orchestra season opens Saturday evening, October 9, the largest audience that has ever listened to this world-famous orchestra of 107 musicians will be in readiness for Serge Koussevitzky's baton signal which will send the opening strains out from Symphony Hall and through the air into thousands of homes.

Westinghouse Station WBZ will radiocast the entire 24 concerts of the Symphony season, it was announced today by G. H. Jaspert, director. He also stated that the powerful stations, WJZ of New York, WGY of Schenectady and WRC of Washington will tie-in with WBZ on the opening night, thus making the concert available to radio listeners along the Atlantic seaboard and as far west as the Mississippi River, while many further west will also be in a position to hear the concert.

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W. S. Quniby, Boston business man, who last season sponsored the radiocasting of Symphony, is likewise responsible for putting the concerts on the air this season. The dates of the radiocasts of the Boston Symphony Orchestra programs through WBZ are Oct. 9, 16, 23 and 30, Nov. 13 and 20, Dec. 4, 11, 18 and 25, Jan. 1, 15, 22 and 29, Feb. 12, 19 and 26, March 5, 19 and 26, April 2, 16, 23 and 30.

WBZ TO BROADCAST BOSTON SYMPHONY

Herald — Sept 7

Entire Series "to Go on Air," Starting Oct. 9

Continuing the plan inaugurated last season in January, when the Boston Symphony Orchestra opens its season here on the evening of Oct. 9, the concerts will again go "on the air" through Westinghouse station WBZ, according to announcement made yesterday through officials of the station by W. S. Quinby, head of the Boston, New York and Chicago houses bearing his name, who last season sponsored the broadcasting of the concerts.

In his talk to the radio audience listening in on the final "Pop" broadcast last July, Mr. Quinby expressed hope that both Symphony and Pop broadcasts would be continued another season, and in the statement issued yesterday said this wish had been gratified and that he and his associates were very glad to be able to provide the radio audience with another season of symphony.

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MILLIONS WILL HEAR SYMPHONY

Post — Sept 7

Concerts Broadcast From WBZ, WJZ, WGY and WRC

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BIRMINGHAM, ALA.

SEP 5 1926

ORCHESTRAS FIND PROFIT ON RADIO

Three Big Organizations Are Already Lined Up For Coming Season

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Already engaged for series of radio concerts are the New York Philharmonic Orchestra, the New York Symphony Orchestra and the Boston Symphony. The last two organizations, in addition to finding a wider audience than they could hope for in the concert hall or auditorium, will receive financial remuneration by playing under the banner of good-will advertisers.

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The Boston Symphony will be heard from station WBZ, and other Eastern broadcasters, and, it is understood, will play under the auspices of a New England manufacturer. Other stations are expected to join WBZ for the concerts.

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THIS CLIPPING FROM
HERALD
SYRACUSE, N. Y.

SEP 5 1926

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Once Unfriendly Orchestras Find Field Profitable for Concerts.

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(Copyright, 1926)

Station W B Z to Radiocast All Symphony

Monitor — Sept 7

Each Saturday Night Concert to Benefit Wide Group of Listeners

When the forty-sixth Boston Symphony Orchestra season opens Saturday evening, October 9, the largest audience that has ever listened to this world-famous orchestra of 107 musicians will be in readiness for Serge Koussevitzky's baton signal which will send the opening strains out from Symphony Hall and through the air into thousands of homes.

Westinghouse Station WBZ will radiocast the entire 24 concerts of the Symphony season, it was announced today by G. H. Jaspert, director. He also stated that the powerful stations, WJZ of New York, WGY of Schenectady and WRC of Washington will tie-in with WBZ on the opening night, thus making the concert available to radio listeners along the Atlantic seaboard and as far west as the Mississippi River, while many further west will also be in a position to hear the concert.

Mr. Koussevitzky, Russian conductor of the orchestra, will sail for America on the France on Sept. 21 to prepare for opening the Symphony season. He restricted his European activities this summer to his annual series of "Concerts Koussevitzky" at the Grand Opera in Paris. During the last two months, excepting the time required for conference with composers and publishers in regard to new scores, he has been resting at Aix-Les-Baine in northern France.

W. S. Quniby, Boston business man, who last season sponsored the radiocasting of Symphony, is likewise responsible for putting the concerts on the air this season. The dates of the radiocasts of the Boston Symphony Orchestra programs through WBZ are Oct. 9, 16, 23 and 30, Nov. 13 and 20, Dec. 4, 11, 18 and 25, Jan. 1, 15, 22 and 29, Feb. 12, 19 and 26, March 5, 19 and 26, April 2, 16, 23 and 30.

WBZ TO BROADCAST BOSTON SYMPHONY

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Entire Series "to Go on Air," Starting Oct. 9

Continuing the plan inaugurated last season in January, when the Boston Symphony Orchestra opens its season here on the evening of Oct. 9, the concerts will again go "on the air" through Westinghouse station WBZ, according to announcement made yesterday through officials of the station by W. S. Quinby, head of the Boston, New York and Chicago houses bearing his name, who last season sponsored the broadcasting of the concerts.

In his talk to the radio audience listening in on the final "Pop" broadcast last July, Mr. Quinby expressed hope that both Symphony and Pop broadcasts would be continued another season, and in the statement issued yesterday said this wish had been gratified and that he and his associates were very glad to be able to provide the radio audience with another season of symphony.

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Post — Sept 7

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THIS CLIPPING FROM THE
NORWICH
CONN.

ISSUE OF
SEP 6

BOSTON SYMPHONY ORCHESTRA TO HAVE BIG RADIO AUDIENCE

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Stations WJZ, New York; WGY Schenectady, and WRC, Washington, will be made available to radio listeners along the Atlantic seaboard as far west as the Mississippi river, while many listeners still farther west will also be in a position to hear the broadcast. During this season, as was the case with a series of broadcasts last year, the concerts will be given to the radio audience by the gift of W. S. Quimby, Boston business man.

Boston Symphony to Be Heard Over RCA Chain

Concerts Broadcast Last Season Through WEEI Are Transferred to WBZ and Associated Stations

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Transcript — Sept 7

INFORMATION OBSCURED

THIS CLIPPING FROM
JOURNAL
MILWAUKEE, WIS.

SEP 4 – 1926

Plan Concerts by Symphonies

Three Big Orchestras Will Broadcast for Advertisers

Washington — The leading symphony orchestras of the country, at one time rather unfriendly to the microphone, have discovered interesting and profitable fields in the ether, according to advance announcements of programs for the coming winter.

Already engaged for series of radio concerts are the New York Philharmonic orchestra, the New York Symphony orchestra and the Boston Symphony. The last two organizations, in addition to finding a wider audience than they could hope for in the concert hall or auditorium, will receive financial remuneration by playing under the banner of goodwill advertisers.

The New York Symphony orchestra, directed by Walter Damrosch, will offer a series of educational performances, the bill for which will be paid by a manufacturing concern. The series will be broadcast through a chain of stations headed by WEAF, New York.

The Boston Symphony will be heard from station WBZ and other eastern broadcasters and, it is understood, will play under the auspices of a New England manufacturer. Other stations are expected to join WBZ for these concerts.

The New York Philharmonic society, whose summer concerts were heard through the Radio Corporation-General Electric net work during the summer, has consented to the installation of microphones for the winter concerts, which will begin in a short time. These concerts also will be broadcast by WJZ and allied stations. It is also understood that the Chicago Symphony orchestra and other symphonic organizations are [illegible] plans for the broadcast- performances, either [illegible] possible, for

SEP 4 1926

[illegible]

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It is also understood that the Chicago Symphony Orchestra and other symphonic organizations through the country are considering plans for the broadcasting of several of their winter performances, either free of charge, or when possible, for additional financial remuneration.

THIS CLIPPING FROM
NEWS
DETROIT, MICH.

SEP 5 1926

New York Orchestra to Be Heard on W W J

Other Eastern Organizations Arranging Radio Programs Include the Philharmonic and the Boston Groups.

By ROBERT MACK.

(Copyright 1926, Consolidated Press Assn.)

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'Love's Old Sweet Song' On Tonight's Program

FOR his program through Station WWJ tonight Allen McQuhae has chosen the following compositions in which he will be assisted by an orchestra conducted by Nicolai Berezowsky.

Opening Air.
"Love's Old Sweet Song"..Molloy
"Ah My Beloved".....Stickles
Overture, "Stradella".....Flotow
"Bonnie Mary Argyle.....Nelson
"Meeting of the Waters".....
..... Weatherly
"Nirvana" ..... Adams
"Now the Day Is Over"...Barnby

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FIRST RADIO [illegible]

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Post Sept 7

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THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
SEP 7 1926

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AUGUSTA, ME.
JOURNAL
SEP 7 1926

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THIS CLIPPING FROM
FREE PRESS
BURLINGTON, VT.
SEP 7 - 1926

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TELEGRAM
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The dates of the broadcasts

THIS CLIPPING FROM
NEWS
BUFFALO, N. Y.
SEP 7 - 1926

BOSTON SYMPHONY TO GIVE RADIO CONCERTS

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SARATOGA, N. Y.
SARATOGIAN

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THIS CLIPPING FROM
TIMES
PAWTUCKET, R. I.
SEP 7

SYMPHONY CONCERTS WILL BE BROADCAST

Programmes Will Be Heard as Far West as Mississippi River.

(By the Associated Press.)

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THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
SEP 7 1926

SYMPHONY BROADCASTING

So enthusiastic was the welcome accorded the broadcasting of concerts by the Boston Symphony Orchestra last winter that we are promised, for the coming season, the whole series of twenty-four concerts from Station WBZ and associated stations. This means that, almost every Saturday evening from October to April, inclusive, millions of listeners in the eastern part of the United States will be enabled to tune in on the performances of the country's finest musical organization.

We cannot think of any greater contribution to the culture of America than this magnificent gift of Mr. W. S. Quinby. It is significant, too, that the culture of America should be ready to receive such a gift. Before the advent of the radio, symphony music was the possession of the few, and only the few professed to understand or enjoy it. Now, in the shrewd judgment of some of our largest broadcasters, the country will not only accept but appreciate this most intellectual form of musical art.

We believe that they are not mistaken in their judgment. The taste of radio listeners has steadily improved. Wearied by the repetition of the quickly hackneyed favorites of so-called "popular music," it turns gladly to the inexhaustible riches of the masters interpreted by the magic of Serge Koussevitsky and his admirable organization. Perhaps the radio public will not, in general, grasp the whole beauty and meaning of symphony music, but with the weekly hearing of such music there cannot but follow a fuller understanding and appreciation.

THIS CLIPPING FROM
PRESS-HERALD
PORTLAND, ME.
SEP 7 - 1926

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Remote Control From WBZ Will Bring Music To Millions

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25

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

SEP 7 1926

MILLIONS WILL HEAR BOSTON SYMPHONY

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THIS CLIPPING FROM
AUGUSTA, ME.
JOURNAL

SEP 7 1926

Boston Symphony Orchestra to Play Over Radio Oct. 9th

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THIS CLIPPING FROM
FREE PRESS
BURLINGTON, VT.

SEP 7 - 1926

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THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM
SEP 7 - 1926

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SARATOGA, N. Y.
SARATOGIAN

SEP

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THIS CLIPPING FROM
TIMES
PAWTUCKET, R. I.

SEP 7 [illegible]

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NEWS
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SEP 7 1926

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PORTLAND, ME.

SEP 7 - 1926

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THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
SEP 7 1926

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Entire 24 Concerts, Starting on October 9, to Be Broadcast by WBZ, Westinghouse.

KOUSSEVITZKY TO DIRECT

Three Other Stations to Tie in for Opening of Orchestra Season, Extending Field Far to South and West

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SYMPHONY CONCERTS TO BE BROADCAST

Globe — Sept 7

Available as Far West as Mississippi River

W. S. Quinby Makes It Possible to Enjoy Splendid Music

(By the Associated Press)

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THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

Boston Symphony Orchestra to Play to Millions Opening Night

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THIS CLIPPING FROM
OBSERVER DISPATCH
UTICA, N. Y.

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THIS CLIPPING FROM
GAZETTE
SCHENECTADY, N. Y.

SEP 7

Boston Symphony To Broadcast Program

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THIS CLIPPING FROM
HERALD
FALL RIVER, MASS.

SEP 8

proud of its representative.

The Boston Symphony orchestra will this season play to the largest audience in its history. The entire 24 concerts beginning Oct. 9, will be broadcast through WBZ. WJZ, WGY and WRC will also tie in with WBZ. The concerts will be directed by Koussevitzky.

THIS CLIPPING FROM
NEWS
BANGOR, ME.

SEP 7 - 1926

BOSTON SYMPHONY TO PLAY TO GREAT AUDIENCE OCT. 9

Millions to Hear Famous Orchestra Over Radio on Opening of its Season.

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THIS CLIPPING FROM
STAR
HUDSON, N. Y.

BOSTON SYMPHONY ORCHESTRA TO GIVE SERIES OF CONCERTS

A series of seven concerts by the Boston Symphony Orchestra will be broadcast by WGY on Saturday evening, during October, November and December, in co-operation with WBZ of Springfield and WJZ of New York. The first concert by this nationally known organization will be heard Saturday evening, October 9. Dates of other concerts scheduled for the air by WGY are October 16 and 23, November 20 and December 4, 11 and 25. Serge Koussevitsky will be the conductor.

THIS CLIPPING FROM
HOLYOKE
MASS.
Transcript
ISSUE OF
SEP 8 - 1926

WBZ TO BROADCAST BOSTON SYMPHONY

Entire Series "to Go on Air," Starting Oct. 9.

Continuing the plan inaugurated last season in January, when the Boston Symphony Orchestra opens its season here on the evening of Oct. 9, the concerts will again go "on the air" through Westinghouse station WBZ, according to announcement made yesterday through officials of the station by W. S. Quimby, head of the Boston, New York and Chicago houses bearing his name, who last season sponsored the broadcasting of the concerts.

In his talk to the radio audience listening in on the final "Pop" broadcast last July, Mr. Quimby expressed hope that both Symphony and Pop broadcasts would be continued another season, and in the statement issued yesterday said this wish had been gratified and that he and his associates were very glad to be able to provide the radio audience with another season of symphony.

Westinghouse station WBZ will broadcast the entire 24 concerts of the symphony season, WJZ of New York, WGY of Schenectady and WRC of Washington will tie-in with WBZ on the opening night ,thus making the concert available to radio listeners along the Atlantic seaboard and as far west as the Mississippi River, while many farther west will also be in a position to hear the concert.

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for storage purposes. The animals were lodged in the top floor, while the third floor was converted into a storehouse for scenery and props.

Only five persons are known to have been in the upper floors of the building when the fire started, and of these all but one escaped. He was Tom Collins, animal trainer and owner of two pet kangaroos, known on the Keith and other vaudeville circuits as the "Box-

THIS CLIPPING FROM
CAMDEN, N. J.

SEP 9 1926

Boston Symphony Plans to Broadcast All Its Concerts

24 Programs Will Be Heard by Radio Public During Coming Winter

The entire season of 24 concerts by the Boston Symphony Orchestra will be broadcast this year. The series opens October 9 and will be conducted by Serge Koussevitsky. There are 107 men in the orchestra.

Stations WJZ, New York; WGY, Schenectady, and WRC, Washington, will tie-in with WBZ on the opening night, it was also disclosed today in the announcement by G. H. Jaspert, director of the Boston station. Thus, this concert will be made available to radio listeners along the Atlantic seaboard as far west as the Mississippi river, while many listeners still farther west will also be in a position to hear the broadcast. During this season, as was the case with a series of broadcasts last year, the concerts will be given to the radio audience by the gift of W. S. Quinby, Boston business man.

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THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.

SEP 9 - 1926

Orchestra and Radio

A vastly larger radio audience than has yet had the privilege of listening to the Boston concerts of the Boston Symphony orchestra is made certain in the announcement that the programs of the entire Boston series will be broadcast the coming season through WBZ station of this city. For the opening concert on October 9 powerful stations at Schenectady, New York and Washington will be tied in with WBZ, with the result that the performances under Mr Koussevitzky's direction will be heard by a substantial portion of radio listeners in the East.

Multiplication of the orchestra's invisible audience will not diminish the audience physically present in Symphony hall. That can seldom, if ever, be a consequence of radio broadcasting, even though there are occasions when a radio listener may have a real advantage over many listeners actually present. Even at best the radio does not afford a self-complete instrumentality, save, perhaps, for purposes of conveying information.

In regard to the broadcasting of arguments it has been contended that the radio compels a speaker to rely in greater degree upon logic than would be necessary if he could count on the influence of his own personality and the possible aid of mass enthusiasm. But since personality properly enters into the impression a speaker makes, it might be argued that he should not be deprived of the benefit when his personality is strong and that the public should not lack the means of rating him accurately if his personality is weak. But as some persons of strong personality are ineffectual as orators, the circumstances of radio communication may at times be an all-round advantage. Entertainers who have built up a radio reputation are at least as well known by their public as favorites of the film.

To judge from a current discussion the radio audience of the Boston Symphony orchestra will be free from some handicaps which interfere with the appreciation of music in the larger cities. In a recent issue of the Nation, B. H. Haggin asserts that the effect an individual conductor makes on the New York public depends on the reviewers. "Let them lose their heads and the 'public will lose theirs. The report 'of phenomenal excellence sends the 'public scampering for tickets. When 'these are all gone, there is a new 'reason for trying to get in: the fact 'that one can't. Reports of inaccessibility attract the persons who assume that what is fought for is 'worth fighting for."

Mr Haggin has not gone unchallenged. It is clear that he fails to give an exhaustive review of the New York situation, which is complicated by the fact that in a single season the Philharmonic orchestra is led successively by three conductors, each with his own following and to some extent possessing a special appeal on account of race or nationality. The orchestra tends to be regarded less as a great musical institution than as an instrument on which different conductors can play according to their ideas, genius and degrees of artistic sincerity. Since each conductor must choose his own programs there can be no organic program-making covering a whole season. It is natural under these circumstances that interest in each conductor as a star performer should be accentuated. The veteran critic, W. J. Henderson, complained last season that the methods of big business were being applied in the orchestral world and that the extraneous excitement attending orchestral concerts in New York approximated that which has always attended the opera.

How free from all these distractions the Boston Symphony's radio listener will be! He will not see the conductor or be concerned about the way that functionary wears his clothes. Gestures, no matter how theatrical, will be assayed only in the music that they aid in eliciting from the musicians' instruments. The excitement of the concert hall will not be communicated to the quiet of the home. The radio listener may wonder if he is missing some of the real "fun." But that "fun" impoverishes, not enhances, appreciation of music.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
SEP 7 1926

MILLIONS TO HEAR BOSTON SYMPHONY

Entire 24 Concerts, Starting on October 9, to Be Broadcast by WBZ, Westinghouse.

KOUSSEVITZKY TO DIRECT

Three Other Stations to Tie in for Opening of Orchestra Season, Extending Field Far to South and West

Boston, Sept. 6.—(AP)—The Boston Symphony Orchestra will play to the greatest audience in its history, a radio audience aggregating millions, when its 46th season opens Oct. 9. The entire 24 concerts of the 107 musicians, directed by Serge Koussevitzky, will be broadcast by Westinghouse station WBZ.

Stations WJZ, New York; WGY, Schenectady, and WRC, Washington, will tie-in with WBZ on the opening night, it also was disclosed to-day in the announcement by G. H. Jaspert, director of the Boston station. Thus, this concert will be made available to radio listeners along the Atlantic seaboard and as far west as the Mississippi river. During this season, as was the case with a series of broadcasts last year, the concerts will be given to the radio audience by the gift of W. S. Quinby, Boston business man.

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SYMPHONY CONCERTS TO BE BROADCAST

Globe Sept 7

Available as Far West as Mississippi River

W. S. Quinby Makes It Possible to Enjoy Splendid Music

(By the Associated Press)

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THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

Boston Symphony Orchestra to Play to Millions Opening Night

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THIS CLIPPING FROM
OBSERVER DISPATCH
UTICA, N. Y.

SEP by H [illegible]

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THIS CLIPPING FROM
GAZETTE
SCHENECTADY, N. Y.

SEP 7 1926

Boston Symphony To Broadcast Program

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THIS CLIPPING FROM
HERALD
FALL RIVER, MASS.

SEP 8 - 1926

proud of its representatives.

The Boston Symphony orchestra will this season play to the largest audience in its history. The entire 24 concerts beginning Oct. 9, will be broadcast through WBZ. WJZ, WGY and WRC will also tie in with WBZ. The concerts will be directed by Koussevitzky.

THIS CLIPPING FROM
NEWS
BANGOR, ME.

SEP 7 - 1926

BOSTON SYMPHONY TO PLAY TO GREAT AUDIENCE OCT. 9

Millions to Hear Famous Orchestra Over Radio on Opening of its Season.

BOSTON, Sept. 6—(AP)—The world famous Boston Symphony Orchestra will play to the greatest audience in its history, a radio audience aggregating millions, when its forty-sixth season opens on October 9th. The entire 24 concerts of the 107 musicians, directed by Serge Koussevitzky, will be broadcast by Westinghouse station WBZ.

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HOLYOKE
MASS.
Transcript
ISSUE OF
SEP 8 - 1926

WBZ TO BROADCAST BOSTON SYMPHONY

Entire Series "to Go on Air," Starting Oct. 9.

Continuing the plan inaugurated last season in January, when the Boston Symphony Orchestra opens its season here on the evening of Oct. 9, the concerts will again go "on the air" through Westinghouse station WBZ, according to announcement made yesterday through officials of the station by W. S. Quimby, head of the Boston, New York and Chicago houses bearing his name, who last season sponsored the broadcasting of the concerts.

In his talk to the radio audience listening in on the final "Pop" broadcast last July, Mr. Quimby expressed hope that both Symphony and Pop broadcasts would be continued another season, and in the statement issued yesterday said this wish had been gratified and that he and his associates were very glad to be able to provide the radio audience with another season of symphony.

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Only five persons are known to have been in the upper floors of the building when the fire started, and of these all but one escaped. He was Tom Collins, animal trainer and owner of two pet kangaroos, known on the Keith and other vaudeville circuits as the "Boxing Kangaroos."

Firemen found Collins' body in the wreckage, one charred arm still clasped about the body of a dead kangaroo. Apparently he had lost his own life trying to save his pets.

Mme. Adelaide Herman, widow of the magician, came to the fire in a taxicab. When she arrived the blaze was at its height.

24 ... Be Heard ...lio Public During Coming Winter

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THE REPUBLICAN
SPRINGFIELD, MASS.
SEP 9 - 1926

Orchestra and Radio

A vastly larger radio audience than has yet had the privilege of listening to the Boston concerts of the Boston Symphony orchestra is made certain in the announcement that the programs of the entire Boston series will be broadcast the coming season through WBZ station of this city. For the opening concert on October 9 powerful stations at Schenectady, New York and Washington will be tied in with WBZ, with the result that the performances under Mr Koussevitzky's direction will be heard by a substantial portion of radio listeners in the East.

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In regard to the broadcasting of arguments it has been contended that the radio compels a speaker to rely in greater degree upon logic than would be necessary if he could count on the influence of his own personality and the possible aid of mass enthusiasm. But since personality properly enters into the impression a speaker makes, it might be argued that he should not be deprived of the benefit when his personality is strong and that the public should not lack the means of rating him accurately if his personality is weak. But as some persons of strong personality are ineffectual as orators, the circumstances of radio communication may at times be an all-round advantage. Entertainers who have built up a radio reputation are at least as well known by their public as favorites of the film.

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How free from all these distractions the Boston Symphony's radio listener will be! He will not see the conductor or be concerned about the way that functionary wears his clothes. Gestures, no matter how theatrical, will be assayed only in the music that they aid in eliciting from the musicians' instruments. The excitement of the concert hall will not be communicated to the quiet of the home. The radio listener may wonder if he is missing some of the real "fun." But that "fun" impoverishes, not enhances, appreciation of music.

THIS CLIPPING FROM
POST
DENVER, COLO.

SEP 8 - 1926

NEW RUSSIAN MUSIC REQUIRES TRAINED EAR FOR APPRECIATION

Solon Alberti, Celebrated Virtuoso, Declares Critics Called Compositions of Wagner and Mozart 'Noise' at First.

The latest Russian grand opera in Paris last July was noise, nothing but a combination of all noises, to the ear of such an expert as Solon Alberti, for years coach of Metropolitan Grand opera stars, and one of the greatest living pianists, who is in Denver en route to the Pacific coast.

"This does not mean that the latest Russion composition is not real music," said Alberti at the Brown Palace hotel, Wednesday. "It means that my ear and the ears of the skilled musicians who listened to the rendition and bissed, are not attuned to the combinations of notes synchronized by the Russian composer. When Hamslick, the great German critic first heard Wagner he wrote, 'Who is this upstart apostle of noise?' When I first heard Richard Strauss, his music was all Greek to my ear. Now he is one of my favorites. Early in his career Mozart was branded a Bolshevik in music. The human ear has to be attuned to combinations in musical notes.

FAILURE SPLITS UP ORCHESTRA.

"On this occasion in Paris the Russian opera was directed by Kussewitzky, conductor of the Boston Symphony orchestra, a master of his art. With me, in the audience, sat Rudolf Ganz, conductor of the St. Louis Symphony orchestra. The theme of the Russian composer was based on a poem of life from birth to death. The audience was composed of musicians and musical critics. They hissed the noise. Ganz contributed a distinct cuckoo note and his wife was shocked. He explained that the cuckoo was the only noise not represented in the alleged music. Finally Kussewitzky quit the stage and the orchestra broke up.

"Yet, I venture to predict that when we become accustomed to this modern Russian music we will like it and the composition will be accepted as a classic. The human ear, no matter how highly trained, has to be educated all over again when it encounters new combinations of notes."

THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.

SEP 11 1926

Symphony Concerts to Cover Country in Enlarged Chain

Scope of Plans Gives Wider Range for Broadcasting Programs of Boston Organization.

Marking the first time that a chain of radio stations covering the Nation will tie in with a New England station for transmitting a series of broadcasts, it was announced today that 15 concerts of the Boston Symphony Orchestra, which opens its 46th season, Oct. 9, will be sent out through a network including some of the most powerful broadcasters in the world.

The entire series of 24 Saturday evening concerts by this world-famous organization of 107 musicians directed by the Russian conductor, Serge Koussevitzky, will be broadcast by Westinghouse station WBZ, which will feed a chain including WJZ of New York, WGY of Schenectady, and WRC at Washington. This tie-in will thus make the concerts available to all listeners as far west as the Mississippi River, while owners of powerful receiving sets located still farther west will be in a position to hear the broadcasts.

The concerts which will be heard through WBZ and the chain network will be given to the radio audience by W. S. Quinby, head of the Boston, New York and Chicago houses bearing his name, and who last season sponsored the broadcasting of both the Boston Symphony and Pops concerts.

The dates of the broadcasts by the WBZ chain are Oct. 9, 16 and 23; Nov. 20; Dec. 4, 11 and 25; Jan. 22 and 29; Feb. 19 and 26; March 5; April 16, 23 and 30.

The other nine of the 24 Saturday night concerts will be broadcast through Westinghouse station WBZ only. The dates of these programs are Oct. 30, Nov. 13, Dec. 18, Jan. 1 and 15, Feb. 12, March 19 and 26 and April 2.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

SEP 1 ? 1926

RADIO TASTES.

The news that all the 24 concerts to be given this season by the Boston Symphony orchestra will be broadcasted--virtually to all properly attuned ears east of the Mississippi—raises the hope that with the lapse of time a more general attention will be paid to the improvement of the programs offered "on the air." It is notorious that at present there is more dreary twaddle than anything else made available by the score or so of prominent broadcasting stations; and to a degree this is inevitable because of that ancient demand that one "give the people what they think they want." The question is mainly whether or not they can be made to think they want something better worth their while.

An experiment last year, when a dozen or so of the Boston concerts were sent out by radio on Saturday nights, was encouraging. It is, however, quite true that music such as an organization like this plays is often much beyond the natural tastes of an unmusical person; and if the radio stations of the country attempted to purvey nothing of a lower grade it is entirely probable that we should find a bloodless revolution promoted by the millions who want programs they can follow with unfeigned delight. Yet the truth is that those same millions, although they don't know it, would appreciate good music if they ever permitted themselves to hear it and didn't assume off-hand that of course they'd be bored. This generous patron who enables the broadcasting of Boston's Saturday night concerts may well lead many thousands of people to wonder why they ever thought so disparagingly of their own musical appreciations. Not all Symphony programs are "dull stuff" from the limited viewpoint of the ordinary listener—although sometimes one must admit that only musicians can be expected to listen with a maximum of pleasure.

Don't write off all such music as "high-brow" and therefore beyond

NEW YORK AMERICAN

SEP 11 1926

Symphony Plans Air Programme

BOSTON, Sept. 10.—It was announced today that fifteen concerts of the Boston Symphony Orchestra, which opens its forty-sixth season October 9, will be broadcast through a network of the most powerful radio stations in the country.

The entire series of twenty-four evening concerts by this world famous organization of 107 musicians, directed by the Russian conductor, Serge Koussevitzky, will be broadcast by Westinghouse station WBZ, which will feed fifteen of the symphony concerts to a chain including WJZ, New York; WGY, Schenectady, and WRC, Washington.

THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.

SEP 8 - 1926

The Symphony Broadcasts

Listeners-in who heard the programs of the Boston Symphony Orchestra broadcast last spring through the generosity of Mr. W. S. Quimby of Boston pleasurably anticipate the broadcasting of the Saturday evening concerts of this organization which is announced by WBZ as a weekly feature next winter. Mr. Quimby is again the donor of the concerts to the radio public, and his generosity may rightfully be classed as a public benefaction. The radio has given him the opportunity to inaugurate a new form of philanthropy which should prove decidedly worth while.

The Boston Symphony broadcasts should establish new standards in a rapidly expanding field. Symphony orchestras are not unfamiliar to listeners-in, and the Stadium concerts broadcast from New York during the summer are deservedly popular. But this is, we believe, the first time that the broadcasting of an entire symphony season by a first-class orchestra under its regular leader has been contemplated. If it is successful—and no pains should be spared to make it so—other orchestras may not be long in following suit. The broadcasting of programs of such orchestras as that in Philadelphia directed by Stokowski and the Chicago Symphony under Stock would be welcome additions to the radio symphony field.

Those who listen in to the Boston Symphony broadcasts may not always have an easy time of it. The high artistic standards of the organization are axiomatic. M. Koussevitzky, furthermore, is a conductor of exacting taste and of catholic predilections. His programs, particularly when he ranges the modern composers, as he frequently does, may not be the easiest. Certainly he will make no concessions to his radio audience, and those who switch from the dinner jazz recital to the symphony programs will need radically and swiftly to adjust their attitudes.

The broadcasts should not fail to be educating, and if receptivity is good they should prove artistically satisfactory. It is to be hoped that they justify the expectations of those who have offered them and those who have consented to them.

TRAVELER Sept. 11.

Boston Symphony Orchestra Season

The 46th season of the Boston Symphony Orchestra is to open in Symphony hall on Oct. 8. It will include the usual double series of 24 Friday afternoon and 24 Saturday evening concerts in Symphony hall, the series of five Monday evening concerts, and the series of five Tuesday afternoon concerts which are to be repeated. All available places for the larger series have been resubscribed. A few desirable season tickets are still to be had for the Monday and Tuesday series on application at Symphony hall.

Serge Koussevitsky is to sail for America on the France on Sept. 21 to prepare for the season's opening. This will be the Russian conductor's third season in America. An extensive schedule of concerts will include a Beethoven festival in the spring.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.

SEP 12 1926

Koussevitzky Returning

Serge Koussevitzky is to sail for America a week from Tuesday to prepare for the opening of the 46th season of the Boston Symphony Orchestra in Boston on Oct. 8. This will be the Russian conductor's third season in America, and it will include the usual series of five concerts in this city, to be given at the Albee Theatre on Oct. 26, Nov. 23, Dec. 7, Jan. 18 and Feb. 15. Twenty-four of the Boston concerts will be made available to a vast radio audience this season.

Koussevitzky restricted his European activities this summer to his annual series of "Concerts Koussevitzky" at the Grand Opera in Paris. During the last two months, excepting the time required for conference with composers and publishers in regard to new scores, he has been resting at Aix-les-Bains, and in northern France.

The prospects are of the finest for the coming Boston Symphony season, according to reports from Symphony Hall. There will be over 100 concerts, with a Beethoven festival in the spring. For the five series of 67 concerts in Greater Boston, and the double series in New York, there will probably be no season tickets available, all having been renewed or alloted to the waiting lists.

The Boston Symphony Orchestra will visit the following cities: Providence, Montreal, Toronto, Buffalo, Rochester, Pittsburgh, New York, Brooklyn, Montclair, Philadelphia, Washington, Baltimore, Wilmington, Springfield, Plymouth, Hartford, New Haven, and under the auspices of Harvard, Smith and Wellesley at Cambridge, Northampton

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.

SEP 14 1926

SYMPHONIES IN THE AIR

The announcement that the trustees of the Boston Symphony Orchestra have decided to broadcast all the regular concerts of that famous organization during the coming season will be welcomed in thousands of homes. The best interpretation of the best music will thus be brought to the hearing of a vast number of persons who have few opportunities to attend concerts of the highest quality.

The broadcasting of other symphony concerts in the past two years, notably those of the New York Symphony Orchestra and the Philharmonic Society, has proved that there is a widespread appreciation of the higher spots in radio entertainment. It was tested by the Boston orchestra last season with conspicuous success. The evident conclusion of the trustees is that it is altogether desirable to establish the microphone as a regular auxiliary instrument of the orchestra.

So a splendid feature is added to the radio programme of the season, one which will be awaited with eager anticipation. The Symphony trustees have taken an attitude in the matter that is wise as well as generous. Early fears felt by managers of amusement enterprises and by artists that the broadcasting of programmes would have a detrimental effect upon their business seem to have been allayed. Instead of diverting patronage it has been demonstrated that the radio stimulates interest and encourages a larger attendance. This is especially the case with the greater artists and the concerts of high grade. The idea that people will not go to a Boston Symphony concert if they can remain comfortably at home and hear it over the radio is a false assumption. On the contrary, a few radio receptions of this sort are likely to attract personal attendance by many who never before had heard a symphony concert. The broadcast programme is valuable as a stimulus to a wider appreciation of good music and to a more devoted patronage of the concerts.

THIS CLIPPING FROM
LYNN, MASS.
TELEGRAM NEWS

27

SEP 1 1 1926

RADIO SEASON AT HAND

The thousands of radio fans of Greater Lynn are assured of plenty of high class music during the coming fall and winter. Recent announcement that the entire season's program of the Boston Symphony orchestra would be put on the air by the Springfield station was received with many expressions of gratification by music lovers all over the city.

And in addition to the presentation of the music of this magnificent musical organization there will be a series of concerts by New York's famous Philharmonic orchestra which will be broadcast through one of the Boston stations. One would not have to go much farther than a year to find those connected with musical organizations of the higher order ridiculing the prospects of ever presenting symphony music over the air.

Lynn is extremely fortunate in being located at just about the right distance from three big radio stations. If it were nearer much of the selectivity would be destroyed for a great many receivers. On the other hand if it were far removed, only the most costly and efficient of receivers would be able to adequately present the fine musical programs.

Lynn ought to be making preparations to put two or three good programs on the air through one of the Boston stations this winter. It has enough talent to make as good or better showing than many other cities which evidently have found it advantageous to occasionally get on the ether.

This city has had the pleasure of listening to an all-Lynn symphony orchestra on several occasions in the past few years and it has been generally accredited with doing a mighty fine piece of work. Why couldn't this organization be got together for a few rehearsals preparatory to sending out a program from one of the Boston stations. We believe it would "do itself proud."

What Lynn is doing and going to do could be interestingly and briefly told between the numbers.

GLOBE—SEPT 12, 19

The Boston Symphony Orchestra will give its usual annual series again with Serge Koussevitzky as conductor. The 24 Saturday evening concerts will be broadcast through the powerful radio station WBZ and others, so that they may be heard throughout the Eastern United States.

All seats for the 24 Friday afternoons and 24 Saturday evenings have been subscribed for the season. The only exception is the 505 unreserved seats in the second balcony, to which admission is sold at the doors on Friday afternoons. The waiting line for these seats is likely to be long and patient.

For the five Monday evenings and the five Tuesday afternoons a few seats may still be had for the season. Those who wish a ticket are advised to apply at once, as the supply will pretty certainly be exhausted before the concerts begin.

There is a chance that a few tickets for the 10 Cambridge concerts, for which persons now connected with Harvard University have preference, may remain untaken. They were sold out last season before the concerts began.

Brilliant Symphony Season

Mr Koussevitzky is sailing for America on the France, Sept 21, to prepare for the opening of the Symphony season, Oct 8 and 9. It is largely due to his striking and vivid personality that the popular demand for Symphony tickets has become so overwhelming. The Friday afternoon series has been sold out in advance for many seasons past. But there have usually been a few tickets unsubscribed for other series.

The Boston Symphony Orchestra, assisted by the Harvard Glee Club and by the Radcliffe Choral Society, is to give a performance of Beethoven's Missa Solemnis next March in commemoration of the centenary of the composer's death. The Symphony Or-

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New York Philharmonic Orchestra and the Boston Symphony Orchestra will be heard on alternate Saturday nights. Other classical music broadcasts will be booked from time to time to fill in weekday performances, and the Sunday evening broadcasts will adhere closely to the higher type of selections by symphonic groups."—C. B. Popenoe.

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POST
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SEP 8 - 1926

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Solon Alberti, Celebrated Virtuoso, Declares Critics Called Compositions of Wagner and Mozart 'Noise' at First.

The latest Russian grand opera in Paris last July was noise, nothing but a combination of all noises, to the ear of such an expert as Solon Alberti, for years coach of Metropolitan Grand opera stars, and one of the greatest living pianists, who is in Denver en route to the Pacific coast.

"This does not mean that the latest Russion composition is not real music," said Alberti at the Brown Palace hotel, Wednesday. "It means that my ear and the ears of the skilled musicians who listened to the rendition and hissed, are not attuned to the combinations of notes synchronized by the Russian composer. When Hamslick, the great German critic first heard Wagner he wrote, 'Who is this upstart apostle of noise?' When I first heard Richard Strauss, his music was all Greek to my ear. Now he is one of my favorites. Early in his career Mozart was branded a Bolshevik in music. The human ear has to be attuned to combinations in musical notes.

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"On this occasion in Paris the Russian opera was directed by Kussewitzky, conductor of the Boston Symphony orchestra, a master of his art. With me, in the audience, sat Rudolf Ganz, conductor of the St. Louis Symphony orchestra. The theme of the Russian composer was based on a poem of life from birth to death. The audience was composed of musicians and musical critics. They hissed the noise. Ganz contributed a distinct cuckoo note and his wife was shocked. He explained that the cuckoo was the only noise not represented in the alleged music. Finally Kussewitzky quit the stage and the orchestra broke up.

"Yet, I venture to predict that when we become accustomed to this modern Russian music we will like it and the composition will be accepted as a classic. The human ear, no matter how highly trained, has to be educated all over again when it encounters new combinations of notes."

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SPRINGFIELD, MASS.

SEP 11 1926

Symphony Concerts to Cover Country in Enlarged Chain

Scope of Plans Gives Wider Range for Broadcasting Programs of Boston Organization.

Marking the first time that a chain of radio stations covering the Nation will tie in with a New England station for transmitting a series of broadcasts, it was announced today that 15 concerts of the Boston Symphony Orchestra, which opens its 48th season, Oct. 9, will be sent out through a network including some of the most powerful broadcasters in the world.

The entire series of 24 Saturday evening concerts by this world-famous organization of 107 musicians directed by the Russian conductor, Serge Koussevitzky, will be broadcast by Westinghouse station WBZ, which will feed a chain including WJZ of New York, WGY of Schenectady, and WRC at Washington. This tie-in will thus make the concerts available to all listeners as far west as the Mississippi River, while owners of powerful receiving sets located still farther west will be in a position to hear the broadcasts.

The concerts which will be heard through WBZ and the chain network will be given to the radio audience by W. S. Quinby, head of the Boston, New York and Chicago houses bearing his name, and who last season sponsored the broadcasting of both the Boston Symphony and Pops concerts.

The dates of the broadcasts by the WBZ chain are Oct. 9, 16 and 23; Nov. 20; Dec. 4, 11 and 25; Jan. 22 and 29; Feb. 19 and 26; March 5; April 16, 23 and 30.

The other nine of the 24 Saturday night concerts will be broadcast through Westinghouse station WBZ only. The dates of these programs are Oct. 30, Nov. 13, Dec. 18, Jan. 1 and 15, Feb. 12, March 19 and 26 and April 2.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

SEP 1 1926

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The news that all the 24 concerts to be given this season by the Boston Symphony orchestra will be broadcasted--virtually to all properly attuned ears east of the Mississippi—raises the hope that with the lapse of time a more general attention will be paid to the improvement of the programs offered "on the air." It is notorious that at present there is more dreary twaddle than anything else made available by the score or so of prominent broadcasting stations; and to a degree this is inevitable because of that ancient demand that one "give the people what they think they want." The question is mainly whether or not they can be made to think they want something better worth their while.

An experiment last year, when a dozen or so of the Boston concerts were sent out by radio on Saturday nights, was encouraging. It is, however, quite true that music such as an organization like this plays is often much beyond the natural tastes of an unmusical person; and if the radio stations of the country attempted to purvey nothing of a lower grade it is entirely probable that we should find a bloodless revolution promoted by the millions who want programs they can follow with unfeigned delight. Yet the truth is that those same millions, although they don't know it, would appreciate good music if they ever permitted themselves to hear it and didn't assume off-hand that of course they'd be bored. This generous patron who enables the broadcasting of Boston's Saturday night concerts may well lead many thousands of people to wonder why they ever thought so disparagingly of their own musical appreciations. Not all Symphony programs are "dull stuff" from the limited viewpoint of the ordinary listener—although sometimes one must admit that only musicians can be expected to listen with a maximum of pleasure.

Don't write off all such music as "high-brow" and therefore beyond

NEW YORK AMERICAN

SEP 11 1926

Symphony Plans Air Programme

BOSTON, Sept. 10.—It was announced today that fifteen concerts of the Boston Symphony Orchestra, which opens its forty-sixth season October 9, will be broadcast through a network of the most powerful radio stations in the country.

The entire series of twenty-four evening concerts by this world famous organization of 107 musicians, directed by the Russian conductor, Serge Koussevitzky, will be broadcast by Westinghouse station WBZ, which will feed fifteen of the symphony concerts to a chain including WJZ, New York; WGY, Schenectady, and WRC, Washington.

THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.

SEP 8 - 1926

The Symphony Broadcasts

Listeners-in who heard the programs of the Boston Symphony Orchestra broadcast last spring through the generosity of Mr. W. S. Quimby of Boston pleasurably anticipate the broadcasting of the Saturday evening concerts of this organization which is announced by WBZ as a weekly feature next winter. Mr. Quimby is again the donor of the concerts to the radio public, and his generosity may rightfully be classed as a public benefaction. The radio has given him the opportunity to inaugurate a new form of philanthropy which should prove decidedly worth while.

The Boston Symphony broadcasts should establish new standards in a rapidly expanding field. Symphony orchestras are not unfamiliar to listeners-in, and the Stadium concerts broadcast from New York during the summer are deservedly popular. But this is, we believe, the first time that the broadcasting of an entire symphony season by a first-class orchestra under its regular leader has been contemplated. If it is successful—and no pains should be spared to make it so—other orchestras may not be long in following suit. The broadcasting of programs of such orchestras as that in Philadelphia directed by Stokowski and the Chicago Symphony under Stock would be welcome additions to the radio symphony field.

Those who listen in to the Boston Symphony broadcasts may not always have an easy time of it. The high artistic standards of the organization are axiomatic. M. Koussevitzky, furthermore, is a conductor of exacting taste and of catholic predilections. His programs, particularly when he ranges the modern composers, as he frequently does, may not be the easiest. Certainly he will make no concessions to his radio audience, and those who switch from the dinner jazz recital to the symphony programs will need radically and swiftly to adjust their attitudes.

The broadcasts should not fail to be educating, and if receptivity is good they should prove artistically satisfactory. It is to be hoped that they justify the expectations of those who have offered them and those who have consented to them.

TRAVELER Sept. 11.

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Serge Koussevitsky is to sail for America on the France on Sept. 21 to prepare for the season's opening. This will be the Russian conductor's third season in America. An extensive schedule of concerts will include a Beethoven festival in the spring.

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Don't write off all such music as "high-brow" and therefore beyond your ken. The chances are that you'll find Beethoven almost more of a fellow than the industrious Remick and the unquenchable Berlin, if you give him a chance.

Air Programme

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J. RAVELEI Sept. 11.

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The thousands of radio fans of Greater Lynn are assured of plenty of high class music during the coming fall and winter. Recent announcement that the entire season's program of the Boston Symphony orchestra would be put on the air by the Springfield station was received with many expressions of gratification by music lovers all over the city.

And in addition to the presentation of the music of this magnificent musical organization there will be a series of concerts by New York's famous Philharmonic orchestra which will be broadcast through one of the Boston stations. One would not have to go much farther than a year to find those connected with musical organizations of the higher order ridiculing the prospects of ever presenting symphony music over the air.

Lynn is extremely fortunate in being located at just about the right distance from three big radio stations. If it were nearer much of the selectivity would be destroyed for a great many receivers. On the other hand if it were far removed, only the most costly and efficient of receivers would be able to adequately present the fine musical programs.

Lynn ought to be making preparations to put two or three good programs on the air through one of the Boston stations this winter. It has enough talent to make as good or better showing than many other cities which evidently have found it advantageous to occasionally get on the ether.

This city has had the pleasure of listening to an all-Lynn symphony orchestra on several occasions in the past few years and it has been generally accredited with doing a mighty fine piece of work. Why couldn't this organization be got together for a few rehearsals preparatory to sending out a program from one of the Boston stations. We believe it would "do itself proud."

What Lynn is doing and going to do could be interestingly and briefly told between the numbers.

RNAL
E, R. I.
SEP 1 6

SYMPHONIES IN THE AIR

The announcement that the trustees of the Boston Symphony Orchestra have decided to broadcast all the regular concerts of that famous organization during the coming season will be welcomed in thousands of homes. The best interpretation of the best music will thus be brought to the hearing of a vast number of persons who have few opportunities to attend concerts of the highest quality.

The broadcasting of other symphony concerts in the past two years, notably those of the New York Symphony Orchestra and the Philharmonic Society, has proved that there is a widespread appreciation of the higher spots in radio entertainment. It was tested by the Boston orchestra last season with conspicuous success. The evident conclusion of the trustees is that it is altogether desirable to establish the microphone as a regular auxiliary instrument of the orchestra.

So a splendid feature is added to the radio programme of the season, one which will be awaited with eager anticipation. The Symphony trustees have taken an attitude in the matter that is wise as well as generous. Early fears felt by managers of amusement enterprises and by artists that the broadcasting of programmes would have a detrimental effect upon their business seem to have been allayed. Instead of diverting patronage it has been demonstrated that the radio stimulates interest and encourages a larger attendance. This is especially the case with the greater artists and the concerts of high grade. The idea that people will not go to a Boston Symphony concert if they can remain comfortably at home and hear it over the radio is a false assumption. On the contrary, a few radio receptions of this sort are likely to attract personal attendance by many who never before had heard a symphony concert. The broadcast programme is valuable as a stimulus to a wider appreciation of good music and to a more devoted patronage of the concerts.

GLOBE—SEPT 12, 19

The Boston Symphony Orchestra will give its usual annual series again with Serge Koussevitzky as conductor. The 24 Saturday evening concerts will be broadcast through the powerful radio station WBZ and others, so that they may be heard throughout the Eastern United States.

All seats for the 24 Friday afternoons and 24 Saturday evenings have been subscribed for the season. The only exception is the 505 unreserved seats in the second balcony, to which admission is sold at the doors on Friday afternoons. The waiting line for these seats is likely to be long and patient.

For the five Monday evenings and the five Tuesday afternoons a few seats may still be had for the season. Those who wish a ticket are advised to apply at once, as the supply will pretty certainly be exhausted before the concerts begin.

There is a chance that a few tickets for the 10 Cambridge concerts, for which persons now connected with Harvard University have preference, may remain untaken. They were sold out last season before the concerts began.

Brilliant Symphony Season

Mr Koussevitzky is sailing for America on the France, Sept 21, to prepare for the opening of the Symphony season, Oct 8 and 9. It is largely due to his striking and vivid personality that the popular demand for Symphony tickets has become so overwhelming. The Friday afternoon series has been sold out in advance for many seasons past. But there have usually been a few tickets unsubscribed for other series.

The Boston Symphony Orchestra, assisted by the Harvard Glee Club and by the Radcliffe Choral Society, is to give a performance of Beethoven's Missa Solemnis next March in commemoration of the centenary of the composer's death. The Symphony Orchestra will also give a series of special concerts with Beethoven programs.

The Sunday recital series will incl[illegible] such popular singers as Amel[illegible] Galli-Curci, [illegible] John McCormack.

"The audience [illegible] of one symphonic concert each Saturday night from Oct. 1 to April 15. Arrangements have been completed whereby the student concerts of the New York Philharmonic Orchestra and the Boston Symphony Orchestra will be heard on alternate Saturday nights. Other classical music broadcasts will be booked from time to time to fill in weekday performances, and the Sunday evening broadcasts will adhere closely to the higher type of selections by symphonic groups."—C. B. Popenoe.

THIS CLIPPING FROM
FREE PRESS
DETROIT, MICH.

26

SEP 12 1926

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The New York Symphony orchestra, directed by Walter Damrosch, will offer a series of educational performances, the bill for which will be paid by a manufacturing concern. The series will be broadcast through a chain of stations headed by WEAF, New York.

The Boston Symphony will be heard from station WBZ and other eastern broadcasters and, it is understood, will play under the auspices of a New England manufacturer. Other stations are expected to join WBZ for these concerts.

The New York Philharmonic society, whose summer concerts were heard during the summer, has consented to the installation of microphones for the winter concerts, which will begin in a short time. These concerts also will be broadcast by WJZ and allied stations. It is also understood that the Chicago Symphony orchestra and other symphonic organizations are considering plans for the broadcasting of winter performances.

While the directors of the Detroit Symphony orchestra were greatly pleased with the widespread publicity that came to the organization through the broadcasting of the summer concerts, it is felt that the symphony society is not now strong enough financially to venture placing the microphones at Orchestra hall for the winter concerts.

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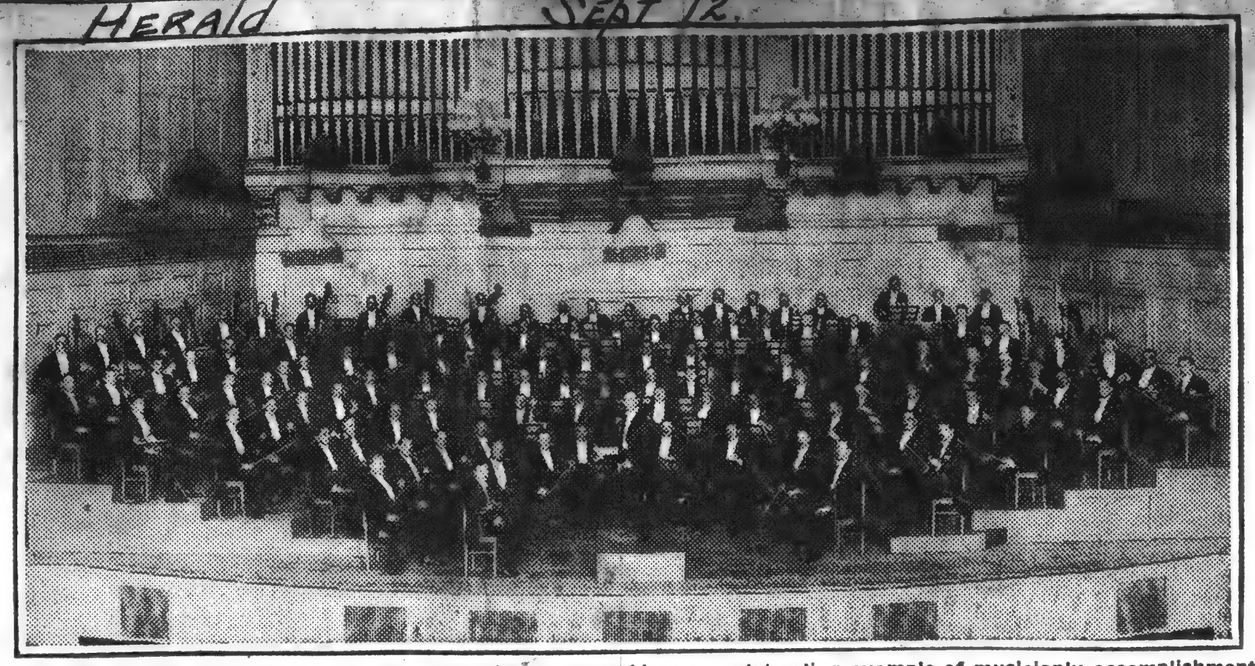
HERALD Sept 12.



The Boston Symphony orchestra, famous throughout the world as an outstanding example of musicianly accomplishment, will be heard by thousands of radio listeners throughout the country over station WBZ and through a network of other nationally heard stations, including WJZ, New York; WGY, Schenectady, and WRC, Washington, D. C. These symphony concerts are sponsored by W. S. Quinby, prominent Boston business man, who also made possible the concerts of this orchestra and the Pops, last year.

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SEP 15 1926

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The concerts which will be heard through WBZ and the chain network will be given to the radio audience by W. S. Quinby, head of the Boston, New York and Chicago houses bearing his name, who last season sponsored the broadcasting of both the Boston Symphony and Pops concerts.

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AMERICAN
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POST
WASHINGTON, D. C.

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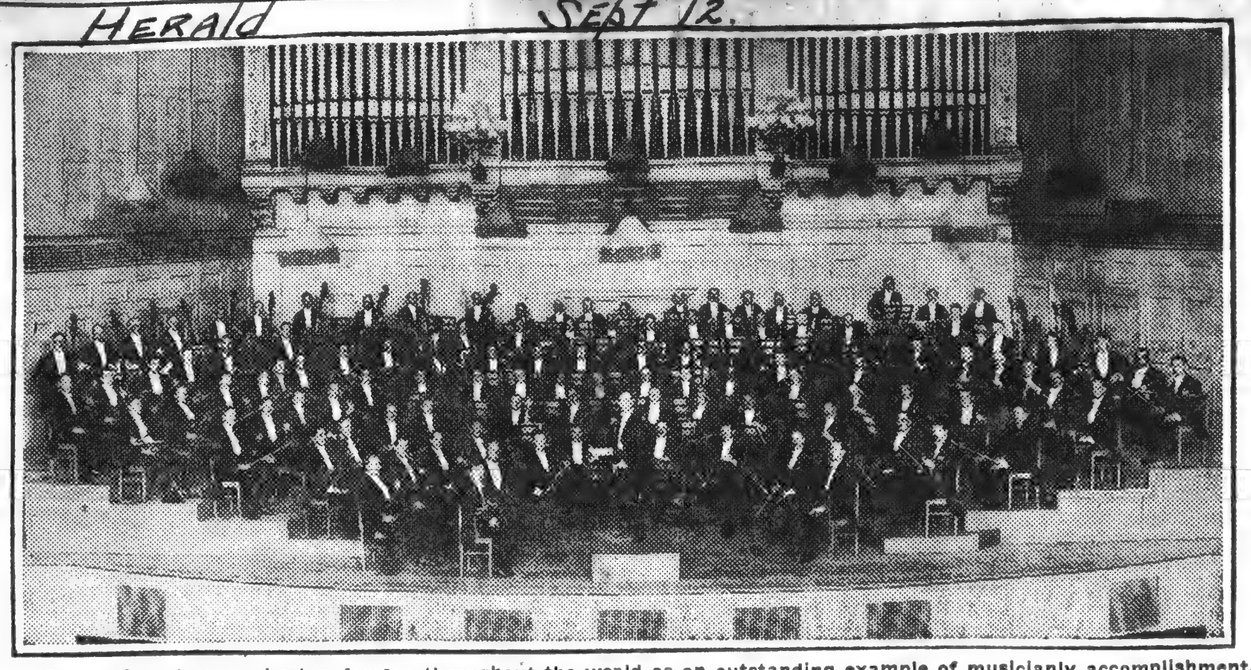
HERALD Sept 12.



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"Popular and dance music will be furnished by various orchestras. The middle of September will mark the reappearance of the Aleppo Temple band. The programs by this band will be offered weekly throughout the entire fall and winter season. The educational policy of the station for the past few years will be continued. New courses will be presented by professors of leading New England colleges. Play-by-play accounts of the football games scheduled for the Harvard stadium will be broadcast. The Princeton-Navy, Yale-Army, and Yale-Harvard games will also be broadcast by WBZ, tying it with WJZ in sending out these contests. The winter sport schedule will again find the broadcasting of professional hockey games each week direct from the Boston arena."—J. E. Murley.

INFORMATION OBSCURED

THIS CLIPPING FROM
FREE PRESS
DETROIT, MICH.
SEP 12 1926

BIG SYMPHONY GROUPS ON AIR

Orchestras, Previously Unfriendly, Prepare to Broadcast During Winter.

Severa lof the leading symphony orchestras of the country, at one time rather unfriendly to the microphone, have discovered interesting and profitable fields in the ether, according to advance announcements of programs for the coming winter.

Already engaged for series of radio concerts are the New York Philharmonic orchestra, the New York Symphony orchestra and the Boston Symphony. The last two organizations in addition to finding a wider audience than they could hope for in the concert hall or auditorium, will receive financial remuneration by playing under the banner of goodwill advertisers.

The New York Symphony orchestra, directed by Walter Damrosch, will offer a series of educational performances, the bill for which will be paid by a manufacturing concern. The series will be broadcast through a chain of stations headed by WEAF, New York.

The Boston Symphony will be heard from station WBZ and other eastern broadcasters and, it is understood, will play under the auspices of a New England manufacturer. Other stations are expected to join WBZ for these concerts.

The New York Philharmonic society, whose summer concerts were heard during the summer, has consented to the installation of microphones for the winter concerts, which will begin in a short time. These concerts also will be broadcast by WJZ and allied stations. it is also understood that the Chicago Symphony orchestra and other symphonic organizations are considering plans for the broadcasting of winter performances.

While the directors of the Detroit Symphony orchestra were greatly pleased with the widespread publicity that came to the organization through the broadcasting of the summer concerts, it is felt that the symphony society is not now strong enough financially to venture placing the microphones at Orchestra hall for the winter concerts.

THIS CLIPPING FROM
NEW YORK TIMES
SEP 12 1926

BOSTON SYMPHONY—WBZ.

"Weekly concerts by the Boston Symphony Orchestra, Victor and Brunswick series, featuring noted artists, form the nucleus around which we will build our Fall schedule. Beginning Oct. 9, the series of twenty-four concerts by the Boston Symphony Orchestra will be presented from 8:15 until 10 P. M., Saturday evenings, excepting those Saturdays when the orchestra is on tour.

"Popular and dance music will be furnished by various orchestras. The middle of September will mark the reappearance of the Aleppo Temple Band. The programs by this band will be offered weekly throughout the entire Fall and Winter season. The educational policy of the station for the past few years will be continued. New courses will be presented by professors of leading New England colleges. Play-by-play accounts of the football games scheduled for the Harvard Stadium will be broadcast. The Princeton-Navy, Yale-Army and Yale-Harvard games will also be broadcast by WBZ, tying it with WJZ in sending out these contests. The Winter sport schedule will again find the broadcasting of professional hockey games each week direct from the Boston Arena."—J. E. Murley.

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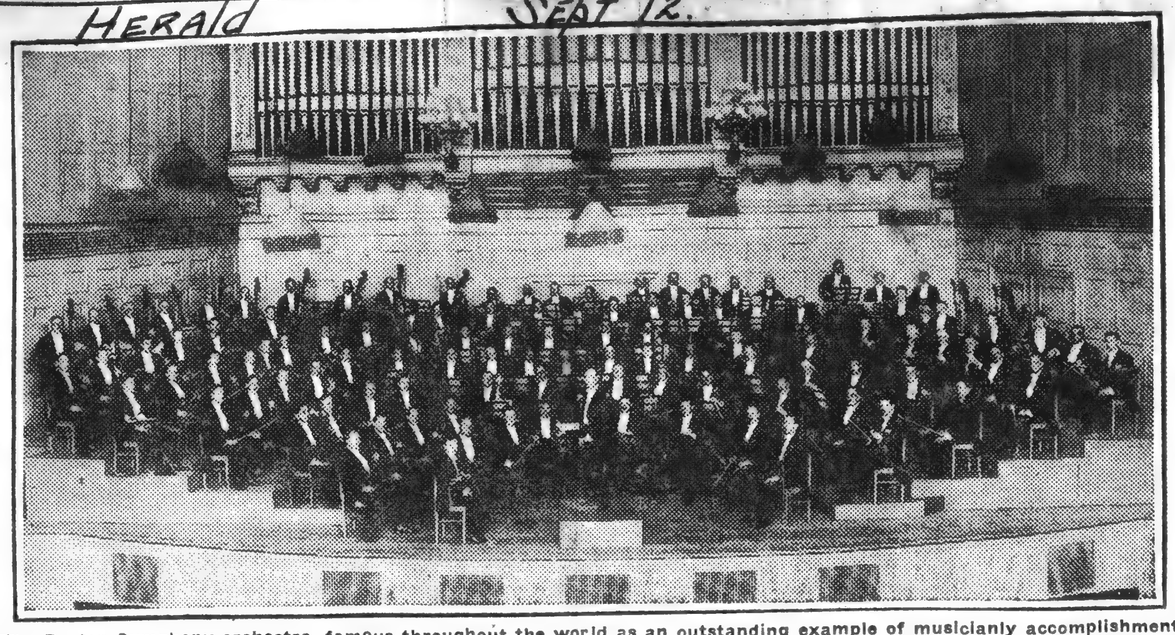
WBZ TO BROADCAST BOSTON SYMPHONY ORCHESTRA

Herald Sept 12.



The Boston Symphony orchestra, famous throughout the world as an outstanding example of musicianly accomplishment, will be heard by thousands of radio listeners throughout the country over station WBZ and through a network of other nationally heard stations, including WJZ, New York; WGY, Schenectady, and WRC, Washington, D. C. These symphony concerts are sponsored by W. S. Quinby, prominent Boston business man, who also made possible the concerts of this orchestra and the Pops, last year.

THIS CLIPPING FROM
ALBANY,
N. Y.
TELEGRAM
SEP 12 1926

SEVEN CONCERTS ON WGY

A series of seven concerts by the Boston Symphony orchestra will be broadcast by WGY on Saturday evenings, during October, November and December, in co-operation with WBZ of Springfield and WJZ of New York. The first concert by this nationally known organization will be heard Saturday evening, October 9. Dates of other concerts scheduled for the air by WGY are October 16 and 23, November 20 and December 4, 11 and 25. Serge Koussevitsky will be the conductor.

NEWS
DETROIT, MICH.
SEP 12 1926

Boston Symphony Announces Dates

A SERIES of seven concerts by the Boston Symphony Orchestra will be broadcast by WGY on Saturday evenings, during October, November and December, in co-operation with WBZ, of Springfield, and WJZ, of New York. The first concert by this nationally known organization will be heard Saturday evening, Oct. 9. Dates of other concerts scheduled for the air by WGY are Oct. 16 and 23, Nov. 20 and Dec. 4, 11 and 25. Serge Koussevitsky will be the conductor.

THIS CLIPPING FROM
[illegible]EMOCRAT
[illegible]RONICLE
[illegible]HESTER, N. Y.
[illegible]12 1926

Boston Symphony's Season Programs to Be Sent Out on Air

Boston, Mass.—(By the Associated Press)—The Boston Symphony Orchestra will play to the greatest audience in its history, a radio audience aggregating millions, when its forty-sixth season opens on October 9th. The entire twenty-four concerts of the 107 musicians directed by Serge Koussevitzky will be broadcast by Westinghouse station WBZ.

Stations WJZ, New York; WGY, Schenectady, and WRC, Washington, will tie-in with WBZ on the opening night, it was also disclosed to-day in the announcement by G. H. Jaspert, director of the Boston station.

The concerts will be given to the radio audience by the gift of W. S. Quinby, Boston business man.

The dates of the broadcasts through WBZ are October 9th, 16th, 23d and 30th; November 13th and 20th; December 4th, 11th, 18th and 25th; January 1st, 15th, 22d and 29th; February 12th, 19th and 26th; March 5th, 19th and 26th; April 2d, 16th, 23d and 30th.

[illegible]d Saturday evening, October 9. Dates of other concerts scheduled for the air by WGY are October 16 and 23, November 20 and December 4, 11 and 25. Serge Koussevitsky will be the conductor.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS
SEP 15 1926
[illegible] The Chicago Daily News, Inc.

BOSTON SYMPHONY PROGRAM TO BE FEATURE OF WBZ

The entire twenty-four concerts to be given this season by the Boston Symphony orchestra will be broadcast through station WBZ, Springfield. The opening concert, Oct. 9, will be heard from WJZ, New York; WGY, Schenectady, and WRC, Washington, as well as WBZ.

THIS CLIPPING FROM THE
SIOUX FALLS
S. D.
ISSUE OF
[illegible]

county farmers in the new Swift plant.

RADIO ENRICHED

Boston Globe

The decision taken by the trustees of the Boston Symphony Orchestra to put every one of the regular concerts given this coming season "on the air" is well taken . . . What a festival now awaits thousands of homes! And what a splendid announcement is this with which to reopen the broadcasting season! The mission of radio as an aid to those who love beauty in music is once more emphasized. The stimulation of interest in musical masterpieces which this program promises is bound to bear fruit."

THIS CLIPPING FROM
JOURNAL
ROCHESTER, N. Y.
SEP 13 1926

BOSTON BAND TO PLAY

By International News Service

BOSTON, Sept. 13.—Marking the first time that a chain of radio stations of national coverage will tie in with a New England station for transmitting a series of broadcasts, it was announced today that fifteen concerts of the Boston Symphony Orchestra, which opens its forty-sixth season October 9, will be sent out through a network including some of the most powerful broadcasters in the world.

The entire series of twenty-four Saturday evening concerts by this world famous organization of 107 musicians directed by the Russian conductor, Serge Koussevitzky, will be broadcast by Westinghouse station WBZ.

That station will feed fifteen of the symphony concerts to a chain including WJZ, New York; WGY, Schenectady, and WRC, Washington, D. C.

BOSTON SYMPHONY ON WBZ AND CHAIN

WJZ, WRC and WGY to Take Several of Concerts

Marking the first time that a chain of radio stations of national coverings will tie in with a New England station for transmitting a series of broadcasts, it was announced yesterday that 15 concerts of the Boston Symphony Orchestra, which opens its 46th season Oct. 9, will be sent out through a network including some of the most powerful broadcasters in the world.

FROM STATION WBZ

The entire series of 24 Saturday evening concerts by this world-famous organization of 107 musicians, directed by the Russian conductor, Serge Koussevitsky, will be broadcast by Westinghouse station WBZ, which will feed 15 of the Symphony concerts to a chain including WJZ, New York; WGY, Schenectady, and WRC, Washington, D. C. This tie in will thus make the concerts available to all listeners as far west as the Mississippi river, while owners of powerful receivers located still farther west will be in position to hear the broadcasts.

The concerts which will be heard through WBZ and the chain network will be given to the radio audience by W. S. Quinby, head of the Boston, New York and Chicago houses bearing his name, who last season sponsored the broadcasting of both the Boston Symphony and Pops concerts.

The dates of the broadcasts by the WBZ chain are Oct. 9, 16 and 23, Nov. 20, Dec. 4, 11 and 25, Jan. 22 and 29, Feb. 19 and 26, March 5, April 16, 23 and 30.

The other nine of the 24 Saturday night concerts will only be broadcast through Westinghouse station WBZ. The dates of these programs are Oct. 30, Nov. 13, Dec. 18, Jan. 1 and 15, Feb. 12, March 19 and 26 and April 2.

AMERICAN
BALTIMORE, MD.
SEP 19 1926

BOSTON SYMPHONY OPENS SOON AT WBZ

BOSTON, Mass., Sept. 19.—When the forty-sixth Boston Symphony Orchestra season opens at 8.10 on Saturday evening, October 9, the greatest audience that has ever listened to this world-famous orchestra of 107 musicians will be in readiness for Serge Koussevitzky's baton signal which will send the opening strains out from Symphony Hall and through the air to millions of homes.

Westinghouse Station WBZ at Springfield will broadcast the entire twenty-four concerts of the Symphony season, it was announced today by G. H. Jaspert, director. He also stated that the powerful stations WJZ of New York, WGY of Schenectady and WRC of Washington will tie-in with WBZ on the opening night, thus making the concert available to radio listeners along the Atlantic seaboard and as far west as the Mississippi river.

THIS CLIPPING FROM
PORTLAND, ME.
TELEGRAM
SEP 12 1926

The possibilities of the radio as a cultural agency are exemplified by the recent announcement that the concerts of the Boston Symphony orchestra during the coming Fall and Winter will be broadcast through a tie-up of the most powerful stations of the East, so that concerts will be heard weekly by an audience that will run into the millions, the largest probably ever to listen to a musical program. The Boston orchestra, directed by Serge Koussevitsky is the leading organization of the kind in the country. It plays only the best compositions. The cultural influence of good music is universally admitted. In the past only a few thousands have been able to hear these Boston concerts and benefit by them. Next winter and probably for a longer time millions will be influenced by them.

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[illegible]th anniversary of the birt[illegible]

POST
WASHINGTON, D. C.
SEP 19 1926

BOSTON SYMPHONY ORCHESTRA TO PLAY FOR WRC AUDIENCE

Chain of Stations to Broadcast Musical Event Through Tie-Up With Springfield.

A. ATWATER KENT PLANS OPERA STARS' PROGRAM

WJZ and Affiliated Studios Will Put on Air Collegiate Football Games.

When the forty-sixth Boston Symphony orchestra season opens at 8:10 o'clock Saturday evening, October 9, the greatest audience that has ever listened to this world-famous orchestra of 107 musicans will be in readiness for Serge Koussevitzky's baton signal which will send the opening strains out from Symphony hall.

Westinghouse station, WRZ, Springfield, Mass., will broadcast the entire 24 concerts of the Symphony season, it was announced today by G. H. Jaspert, director. He also stated that WJZ of New York, WGY of Schenectady and WRC of Washington will tie-in with WBZ on the opening night, thus making the concert available to radio listeners along the Atlantic seaboard and as far West as the Mississippi river.

The dates of the broadcasts of the Boston Symphony orchestra programs through WBZ are October 9, 16, 23 and 30, November [illegible]

THIS CLIPPING F[illegible]
GRAND [illegible]
MIC[illegible]
NEW[illegible]
ISSUE [illegible]
SEP 19 1926

BOSTON SYMPHONY—WBZ

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REDUCTION

RATIO

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PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

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PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

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HENRY ROMEIKE NEW YORK
THE ORIGINAL
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
220 WEST 19th ST., NEW YORK
Tel. Chelsea 8860
THIS CLIPPING FROM
SEP 24 1926

"SYMPHONY" TICKETS SELLING RAPIDLY

With the sale of tickets for the Boston Symphony Concert actually underway the significance of this undertaking to the town becomes clearer. Not that it was ever obscure, but now possibilities which before might have seemed remote are seen to be so easily attainable that there is an added incentive to their realization.

This is not merely a local affair. The Teachers' Club is making a strong and well-planned effort to bring here to this concert on Oct. 19th as large a gathering of people from without Plymouth as can be brought here without depriving Plymouth people of their opportunity to hear the concert. That means that those who come will see Plymouth at its best. To bring a group of people here on an occasion of this kind, usher them into a hall such as the town has in the Memorial Building, and then present one of the finest musical organizations in the country to them for their delectation is to make an impression on them which they will carry with them always. And that impression will be one of a town which does things, of a town which offers to its people facilities for entertainment possessed by very few towns of its size, of a people quick to realize the value of such facilities and make use of them. And these visitors will actually be in contact with us. We shall not be obliged to communicate our ideas to them through pictures or the printed page; their own senses will furnish them with all the evidence necessary to convince them of the energy and enterprise of the town. As to the value of this — ask any business man. It is the sort of thing which attracts to the town the most desirable class of people as permanent residents. It is "good business" in the highest sense of that term.

As for the opportunity offered the people of this town: It is unnecessary to remind anyone here that if they wish to hear a Symphony Concert in Boston they must first expend three dollars in railway fares and suffer whatever inconveniences such a journey entails, or they must drive up in their own car or with a friend meet that expense and then buy a ticket, if they can. Those who know what it means to bring a Symphony Orchestra to a town of this size are full of admiration for the Club's determination to keep its prices down so that they are within the reach of everyone. When the expense, the work and the worry of such a project are taken into account it seems almost unbelievable that tickets can be sold at a price as is asked. That means, of course, that the Teachers must have nearly a capacity house to meet all expenses. But they realize that and are working determinedly to fill the hall to its utmost limit. They have set aside 560 seats to sell for one dollar because they don't want it said that they brought Boston Symphony here at a price which prohibited some people from attending. There is no charity in what they are doing, but there is a great deal of fine public spirit.

It can safely be said that this will be the first Symphony Concert given in Plymouth. No record exists of a previous performance by any other organization. Truly this is another feather in the cap of the Teachers' Club — if it's feathers they seek. There is something about a "first time" which exerts a tremendous appeal. It is unique, of course. People like to say that they heard "the first Symphony concert ever given" in this town or that town. And to speak of the first anything in Plymouth is to enhance such an appeal. It will be a source of satisfaction to many to say that they heard Boston Symphony when it played here for the first time. It should be a source of eternal satisfaction to the members of the Teachers' Club to say that they brought them here.

Continued on Page 6, Col. 2

Tickets may now be obtained at any of the following places: The United Music Co., Burbank's Store, Buttner's Store, the Cordage Men's Club, Louis Knife's Store in No. Plymouth. These tickets are exchangeable at the United Music Co. any day from now until the day of the concert, and at the door the night of the concert. Below appear the names of those whose courage and public spirit have made this concert possible. These are the guarantors:

Mr. and Mrs. Francis Holmes,
264 Court street.
Mr. and Mrs. Wm. Kyle,
Union street.
Dr. J. H. Shaw,
43 Court street.
Miss Susan Howland,
15 Cushman street.
Miss Mary Perkins,
15 Cushman street.
Miss Susan Bowditch,
9 Park avenue.
Mr. and Mrs. Richard Brown,
7 Winslow street.
Mr. Coburn Wood,
Bayview avenue.
Mr. and Mrs. Roland Holmes,
11 Whiting street.
Mr. and Mrs. Wm. Douglas,
8 Samoset street.
Sheriff and Mrs. Earl Blake,
Obery street.
Mr. and Mrs. George Mabbett,
Warren avenue.
Dr. and Mrs. E. D. Hill,
13 Warren avenue.
Mr. John Vahey,
69 Court street.
Mr. and Mrs. A. S. Feinberg,
155 Court street.
Mr. and Mrs. Morris Feldman,
19 Mayflower street.
Mr. and Mrs. W. N. Snow,
19 Clyfton street.
Mr. James Swanton,
54 Allerton street.
Mr. and Mrs. J. Henry Shaw,
16 Allerton street.
Mr. and Mrs. Edward Belcher,
Bayview avenue.
Mr. and Mrs. Frank Eastwood,
25 Warren avenue.
Mr. and Mrs. Perry Richards,
Warren avenue.
Dr. and Mrs. H. M. Bruce,
75 Court street.
Mr. Morton Collingwood,
12 Vernon street.
Mr. and Mrs. George Gooding,
141 Court street.
Mr. and Mrs. Thomas Murray,
Foot Hill avenue, Duxbury, Mass.
Mr. and Mrs. Lyscom Bruce,
Pleasant street.
Mr. Wm. Sharkey,
5 Court street.
Maj. and Mrs. Andrew Carr,
18 Standish avenue.
Mr. and Mrs. Geo. F. Anderson,
23 Standish avenue.
Rev. and Mrs. Wm. Osmond,
Lothrop street.
Rev. J. A. Crowley,
81 Court street.
Rev. J. B. Mullen,
774 Boylston street, Brookline, Mass.
Mr. and Mrs. John Beever,
268 Court street.
Misses Ripley,
94 Court street.
Mr. Harvey A. Soule,
Main street, Kingston, Mass.
Mr. and Mrs. Charles Leach,
Green street, Kingston, Mass.
Mr. and Mrs. Robt. Brown,
330 Court street.
Mr. and Mrs. Harry Burns,
9 Holmes Terrace.
Mr. James Spooner,
39 North street.
Mr. and Mrs. Wm. Libby,
259 Court street.
Mr. and Mrs. John Damon,
258 Court street.
Mr. and Mrs. Charles Otten, Jr.,
2 Alden street.
Dr. R. J. Fields,
Court street.
Dr. and Mrs. Wm. Curtin,
272 Court street.
Mr. Sherman Whipple,
Chilton Hall.
Miss Helen Finney,
5 Winter street.
Dr. and Mrs. Waldo Hayward,
13 Sever street.
Mr. and Mrs. Clarence Bradford,
68 Allerton street.
Mr. and Mrs. Morton Kyle,
8 Lothrop street.
Mr. and Mrs. E. L. Burgess,
Lincoln street.
Miss Helen Holmes,
262 Court street.

Miss Lillian Eddy,
26 Fremont street.
Miss Helen Holmes,
Wapping road, Kingston, Mass.
Mr. and Mrs. W. G. Brown,
4 North street.
Mr. and Mrs. E. Thurston Damon,
212 Court street.
Mr. Helen F. Pierce,
6 North street.
Mr. George Buttner,
15 Vernon street.
Mr. and Mrs. Horace Turner,
School Dept., Milton, Mass.
Mr. and Mrs. Albert Mellor,
5 Cushman street.
Mr. and Mrs. Earl Gooding,
29 Leyden street.
Dr. and Mrs. W. O. Dyer,
274 Court street.
Mr. Hugh Dowling,
Cordage Club.
Dr. and Mrs. Arthur Holmes,
Kingston, Mass.
Mr. and Mrs. Louis Rubinstein,
Court street.
Mrs. B. F. Mellor,
Court street.
Mrs. Mary Boyden,
66 Allerton street.
Mr. and Mrs. Burt Corey,
94 Allerton street.
Mr. Joseph Collingwood,
8 Clyfton street.
Mr. and Mrs. Paul Delano,
Kingston.
Mr. and Mrs. LeBaron Barker,
Halfway Pond.
Mr. and Mrs. Louis K. Liggett,
Long Pond.
Mr. and Mrs. Harry B. Davis,
222 Sandwich street.
Mr. and Mrs. Wm. Beever,
Warren avenue.
Mrs. LeBaron Hathaway,
Warren avenue.
Mr. and Mrs. Geo. J. Anderson,
19 Lincoln street.
Miss Anne Appleton,
Summer street.
Miss Lucretia Watson,
Summer street.
Mr. and Mrs. Harrison Beckman,
276 Sandwich street.
Mr. and Mrs. John Washburn,
17 Fremont street.
Mr. and Mrs. Roy Beaman,
17 Sever street.
Mr. and Mrs. Edward Holmes,
27 Russell street.
Rev. and Mrs. Alfred R. Hussey,
80 Russell street.
Dr. and Mrs. E. H. Donovan,
Allerton street.
Mr. and Mrs. D. H. Craig,
37 Pleasant street.
Mr. and Mrs. Elmer Briggs,
45 Russell street.
Mr. and Mrs. James Millar,
41 Russell street.
Mr. and Mrs. A. S. Burbank,
5 So. Green street.
Mr. and Mrs. Fred Hall,
5 Holmes Terrace.
Mr. and Mrs. Peter Peterson,
Union street.
Mr. and Mrs. Alton Edes,
216 Warren avenue.
Mr. and Mrs. Vernon Hawkins,
Warren avenue.
Mr. John Courtney,
8 Vernon street.
Mr. John Russell,
26 North street.
Mrs. George M. Potter and
Miss Lillian Potter,
Warren avenue.
Mr. John O'Brien,
6 Middle street.
Mr. and Mrs. Joseph Pioppi,
Alden street.
Mr. Frank Smith,
Bay View avenue.
Mr. and Mrs. Thomas Perkins, Jr.,
Newfields street.
Mr. and Mrs. Fritz Bittinger,
140 Court street.
Mr. and Mrs. Paul W. Bittinger,
4 Cushman street.
Mr. and Mrs. Arthur Blackmer,
Warren avenue.
Mr. and Mrs. John Brewer,
8 Holmes street.
Mr. and Mrs. Ellis Brewster,
Holmes Terrace.
Mr. F. J. Heavens,
Moore Bldg.
Mr. G. Herbert Clarke,
Kingston, Mass.
Mr. and Mrs. Edward Hobart,
School street.
Miss Emma Louise Bradford,
100 Court street.

REDUCTION RATIO

12x

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm

A3

A4

A5

1.0 mm

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
220 WEST 19th ST., NEW YORK
Tel. Chelsea 8860
THIS CLIPPING FROM
Plymouth Press
SEP 24 1926

"SYMPHONY" TICKETS SELLING RAPIDLY

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As for the opportunity offered the people of this town: It is unnecessary to remind anyone here that if they wish to hear a Symphony Concert in Boston they must first expend three dollars in railway fares and suffer whatever inconveniences such a journey entails, or they must drive up in their own car or with a friend meet that expense and then buy a ticket, if they can. Those who know what it means to bring a Symphony Orchestra to a town of this size are full of admiration for the Club's determination to keep its prices down so that they are within the reach of everyone. When the expense, the work and the worry of such a project are taken into account it seems almost unbelievable that tickets can be sold at a price as is asked. That means, of course, that the Teachers must have nearly a capacity house to meet all expenses. But they realize that and are working determinedly to fill the hall to its utmost limit. They have set aside 560 seats to sell for one dollar because they don't want it said that they brought Boston Symphony here at a price which prohibited some people from attending. There is no charity in what they are doing, but there is a great deal of fine public spirit.

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Union street.
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43 Court street.
Miss Susan Howland,
15 Cushman street.
Miss Mary Perkins,
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Miss Susan Bowditch,
9 Park avenue.
Mr. and Mrs. Richard Brown

Miss Lillian Eddy,
26 Fremont street.
Miss Helen Holmes,
Wapping road, Kingston, Mass.
Dr. and Mrs. W. G. Brown,
4 North street.
Mr. and Mrs. E. Thurston Damon,
212 Court street.
Dr. Helen F. Pierce,
6 North street.
Mr. George Buttner,
15 Vernon street.
Mr. and Mrs. Horace Turner,
School Dept., Milton, Mass.
Mr. and Mrs. Albert Mellor,
5 Cushman street.
Mr. and Mrs. Earl Gooding,
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Dr. and Mrs. W. O. Dyer,
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Mr. Hugh Dowling,
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7 Winslow street.
Mr. Coburn Wood,
Bayview avenue.
Mr. and Mrs. Roland Holmes,
11 Whiting street.
Mr. and Mrs. Wm. Douglas,
8 Samoset street.
Sheriff and Mrs. Earl Blake,
Obery street.
Mr. and Mrs. George Mabbett,
Warren avenue.
Dr. and Mrs. E. D. Hill,
13 Warren avenue.
Mr. John Vahey,
69 Court street.
Mr. and Mrs. A. S. Feinberg,
155 Court street.
Mr. and Mrs. Morris Feldman,
19 Mayflower street.
Mr. and Mrs. W. N. Snow,
19 Clyfton street.
Mr. James Swanton,
54 Allerton street.
Mr. and Mrs. J. Henry Shaw,
16 Allerton street.
Mr. and Mrs. Edward Belcher,
Bayview avenue.
Mr. and Mrs. Frank Eastwood,
25 Warren avenue.
Mr. and Mrs. Perry Richards,
Warren avenue.
Dr. and Mrs. H. M. Bruce,
75 Court street.
Mr. Morton Collingwood,
12 Vernon street.
Mr. and Mrs. George Gooding,
141 Court street.
Mr. and Mrs. Thomas Murray,
Foot Hill avenue, Duxbury, Mass.
Mr. and Mrs. Lyscom Bruce,
Pleasant street.
Mr. Wm. Sharkey,
5 Court street.
Maj. and Mrs. Andrew Carr,
18 Standish avenue.
Mr. and Mrs. Geo. F. Anderson,
23 Standish avenue.
Rev. and Mrs. Wm. Osmond,
Lothrop street.
Rev. J. A. Crowley,
81 Court street.
Rev. J. B. Mullen,
774 Boylston street, Brookline, Mass.
Mr. and Mrs. John Beever,
268 Court street.
Misses Ripley,
94 Court street.
Mr. Harvey A. Soule,
Main street, Kingston, Mass.
Mr. and Mrs. Charles Leach,
Green street, Kingston, Mass.
Mr. and Mrs. Robt. Brown,
330 Court street.
Mr. and Mrs. Harry Burns,
9 Holmes Terrace.
Mr. James Spooner,
39 North street.
Mr. and Mrs. Wm. Libby,
259 Court street.
Mr. and Mrs. John Damon,
258 Court street.
Mr. and Mrs. Charles Otten, Jr.,
2 Alden street.
Dr. R. J. Fields,
Court street.
Dr. and Mrs. Wm. Curtin,
272 Court street.
Mr. Sherman Whipple,
Chilton Hall.
Miss Helen Finney,
5 Winter street.
Dr. and Mrs. Waldo Hayward,
13 Sever street.
Mr. and Mrs. Clarence Bradford,
68 Allerton street.
Mr. and Mrs. Morton Kyle,
8 Lothrop street.
Mr. and Mrs. E. L. Burgess,
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Kingston.
Mr. and Mrs. LeBaron Barker,
Halfway Pond.
Mr. and Mrs. Louis K. Liggett,
Long Pond.
Mr. and Mrs. Harry B. Davis,
222 Sandwich street.
Mr. and Mrs. Wm. Beever,
Warren avenue.
Mrs. LeBaron Hathaway,
Warren avenue.
Mr. and Mrs. Geo. J. Anderson,
19 Lincoln street.
Miss Anne Appleton,
Summer street.
Miss Lucretia Watson,
Summer street.
Mr. and Mrs. Harrison Beckman,
276 Sandwich street.
Mr. and Mrs. John Washburn,
17 Fremont street.
Mr. and Mrs. Roy Beaman,
17 Sever street.
Mr. and Mrs. Edward Holmes,
27 Russell street.
Rev. and Mrs. Alfred R. Hussey,
80 Russell street.
Dr. and Mrs. E. H. Donovan,
Allerton street.
Mr. and Mrs. D. H. Craig,
37 Pleasant street.
Mr. and Mrs. Elmer Briggs,
45 Russell street.
Mr. and Mrs. James Millar,
41 Russell street.
Mr. and Mrs. A. S. Burbank,
5 So. Green street.
Mr. and Mrs. Fred Hall,
5 Holmes Terrace.
Mr. and Mrs. Peter Peterson,
Union street.
Mr. and Mrs. Alton Edes,
216 Warren avenue.
Mr. and Mrs. Vernon Hawkins,
Warren avenue.
Mr. John Courtney,
8 Vernon street.
Mr. John Russell,
26 North street.
Mrs. George M. Potter and
Miss Lillian Potter,
Warren avenue.
Mr. John O'Brien,
6 Middle street.
Mr. and Mrs. Joseph Pioppi,
Alden street.
Mr. Frank Smith,
Bay View avenue.
Mr. and Mrs. Thomas Perkins, Jr.,
Newfields street.
Mr. and Mrs. Fritz Bittinger,
140 Court street.
Mr. and Mrs. Paul W. Bittinger,
4 Cushman street.
Mr. and Mrs. Arthur Blackmer,
Warren avenue.
Mr. and Mrs. John Brewer,
8 Holmes street.
Mr. and Mrs. Ellis Brewster,
Holmes Terrace.
Mr. F. J. Heavens,
Moore Bldg.
Mr. G. Herbert Clarke,
Kingston, Mass.
Mr. and Mrs. Edward Hobart,
School street.
Miss Emma Louise Bradford,
100 Court street.

THIS CLIPPING FROM
KNICKERBOCKER PRESS
ALBANY, N. Y.

SEP 19 1926

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Program on Opening Night, Oct. 9, to Reach Millions of Homes.

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Post Sept 12

BY WARREN STOREY SMITH

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THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.

SEP 22 1926

The Winter's Concerts

The Boston Symphony, Chaliapin and his opera company, Mary Lewis, Serge Rachmaninoff, Fritz Kreisler, Alberto Salvi . . .

These are among the organizations and artists that promise to make the approaching winter season the most tempting, musically, that Providence has ever had.

They are being brought here, in a majority of instances, at sacrifices by their sponsors. Some of them, like Kreisler and the Symphony, are old friends. We are in the habit of greeting them enthusiastically each year. But the others are less familiar visitors. Some of them, in fact, have never been among us before. They will, however, we feel sure, be received no less cordially for that.

And if the community does indicate, by its generous support, the interest and appreciation which so deserving a programme merits, we shall surely have more of them in the future, as Providence develops gradually into the important musical centre which so many hope to see it become.

THIS CLIPPING FROM
SPOKESMAN REVIEW
SPOKANE, WASH.

SEP 23 1926

"JAZZ HAS SHOT ITS BOLT"

Something Needed to Take Its Place, Says Orchestra Director.

NEW YORK, Sept. 22. (AP)—Jazz "has shot its bolt," in the opinion of Serge Koussevitsky, conductor of the Boston Symphony orchestra, who has just returned from Europe. The time has come for something else to take the place of jazz, he said, declaring that, aside from "color," it had added nothing to modern music.

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.

SEP 23 1926

FINISH OF JAZZ SEEN BY BOSTON MUSICIAN

Has Shot Its Bolt, Declares Symphony Leader, Back From Europe

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THIS CLIPPING FROM
POST STANDARD
SYRACUSE, N. Y.

SEP 23 1926

SERGE FORESEES END TO REIGN OF JAZZ

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THIS CLIPPING FROM
NEW YORK EVENING POST

SEP 23 1926

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THIS CLIPPING FROM
NEWS LEADER
RICHMOND, VA.

SEP 23 1926

SAYS JAZZ AGE OVER

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Brings New Musical Scores to Play Here

SERGEI KOUSSEVITZKY

KOUSSEVITZKY BACK IN BOSTON

Herald Sept 23

Symphony Conductor Has Entire Program Made Out for Season

DID MUCH WORK IN 'VACATION' ABROAD

Sergei Koussevitzky, conductor of the Boston Symphony orchestra, returned to Boston yesterday after four months in Europe, technically a vacation, though in reality a period for the most part tense with industry.

As evidence of the manner in which he spent his vacation, he had with him the entire program of the coming season of Symphony concerts, revised according to his latest decisions, and written out neatly on note paper of the S. S. France of the French line on which he and Madame Koussevitzky made the return voyage.

PROGRAMS PREPARED

Last night he was found in a suite at the Vendome, enjoying a little real relaxation for a change. There he granted an interview to The Herald, during which, literally dragged out of him, came to light the story of the manner of his "vacation." He was willing enough to talk of the coming Symphony season, and all the treasures and oddities of the musical world which it held. Never backward in whole-hearted praise of this or that composer, examples of whose genius will be heard here this season.

Yes, he was enthusiastic over pros-

KOUSSEVITZKY BACK IN BOSTON

(Continued from Page One)

pects for the Symphony season, this quiet man of the magic baton, fired with true love of his art, but when it came to discussion of the work that had been entailed for him in gathering the wealth of melody which he brought back for the delight of Boston music lovers—well, as the saying goes, that's another story.

Music, scores never heard in this country, scores, many of which were written especially for the Boston Symphony, were mentioned by Mr. Koussevitzky, who gave great praise to these famous composers of Europe. Then, with the closing statement "written especially for the Boston Symphony" he dismissed the trouble, the disappointments which had faced him in the process of getting them to bring them back to Boston. Many scores, signed by famous men, he would not discuss at all at this time, or even mention.

Outside of this business of gathering such a wealth of material for the coming symphony season he conducted, while in Paris, his annual series of four "Concerts Koussevitzky" at the Opera, one of the most popular of Europe's summer musical season.

Later he went to Zurich, where he assisted at the International Musical Festival, to which every country in the world sends its representative musicians and music.

"Did you find anything there you considered worthy of bringing back with you," he was asked?

"Yes," he replied, "I found there both good and bad, but among the good I found three studies which I will give this season. As a matter of fact I cannot help being pleased with the results of my searches. I have a number of things with me."

He almost seemed to begrudge shedding the light of publicity on his treasures, but among those of which he would speak were Respighi, the Italian composer, who wrote four studies for Boston. Albert Roussel composed an orchestral suite for the symphony, Alexander Tansman a symphony for Boston's orchestra. Others are three bits by the Russian, Prokofieff, never heard in this country, and Dorfscenen, written by the great Hungarian, Bela Bartok, for the League of Modern Composers, but to have its premiere here.

THIS CLIPPING FROM
NEW YORK WORLD

SEP 23 1926

29

JAZZ IS WANING, SAYS CONDUCTOR

Koussevitsky, Back on France, Believes New Musical Form Is Needed Now

FRENCH HYGIENIST HERE

Dr. Leon Bernard Will Attend Tuberculosis Conference

Dr. Leon Bernard, professor of hygiene at the University of Paris, and France's leading authority on hygiene and tuberculosis, arrived here yesterday on the French liner France.

Prof. Bernard, who is head of the French Government's Department of Hygiene, will attend an international congress on tuberculosis in Washington the end of this month.

Another arrival on the France was Serge Koussevitsky, conductor of the Boston Symphony Orchestra. "Jazz, as a musical form," he said, "is on the wane and will soon die. It has nothing further to contribute to music. It has given a great deal of color, but now a new form is needed and will probably soon arise."

Mona Morgan, Shakespearian actress, returned from a several weeks' visit abroad, which included a pilgrimage to Shakespeare's birthplace at Stratford-on-Avon.

While in Stratford she asked a gardener tending the greens about the poet's memorial, who was this man named Shakespeare, whose name had been used for the local hotel and many shops. The gardener, who had spent his entire life in Stratford, replied that he thought "Shakespeare was a writer." "He wrote for the Bible," further inquiry devoleped.

J. H. Thompson, Lemuel Bolles and M. Mackay, American Legion officials, reurned on the France from the Fidac convention of Allied veterans in Warsaw. They said the veterans' meeting approved a plan to invite German and Austrian delegations to an international meeting of men who served in the great war to be held at Luxembourg in six weeks.

The French liner avoided the hurricane that has been sweeping the North Atlantic through the full radio weather reports which were broadcast, according to Capt. Blancart, master of the France. He said he was able to adjust his course and speed to reach the storm swept area after the hurricane had passed.

THIS CLIPPING FROM
OBSERVER DISPATCH
UTICA, N. Y.

SEP 23 1926

Boston Orchestra Conductor Finds Jazz Is Passing

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The time has come for something else to take the place of jazz, he said, declaring that aside from "color" it had added nothing to modern music.

THIS CLIPPING FROM
LIGHT
SAN ANTONIO, TEXAS

SEP 23 192

Jazz Out of Date Declares Savant

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THIS CLIPPING FROM
BROOKLYN EAGLE

SEP 24 1926

Jazz, according to Serge Koussevitsky, conductor of the Boston Symphony Orchestra, is on the wane and will be replaced shortly by a new musical form. Ought one to take this as a promise or as a menace?

TRANSCRIPT Sept 23

The Symphony in Crescendo

Mr. Koussevitzky's return quickens but can scarcely enlarge Boston's interest in the impending Symphony season. The orchestra, under his baton, has established such breadth of appeal that talk of still further increasing it is, in one sense of the word, for the moment quite idle. Long before the conductor had finished his European vacation, the mere knowledge that he would return for the current year had led to almost complete sale of all available tickets for the regular concerts of 1926-27. Today the hall for Friday afternoons, Saturday evenings and Monday evenings is fully sold out. A few scattering seats remain for the Tuesday series. To be sure, tickets for the Thursday concerts in Cambridge have not yet been offered, but shortly they will be, and when they are it is a foregone conclusion that not a place will remain. Apparently, if we are to talk of broadening the public in actual attendance upon the Symphony Concerts, we now must talk of broadening Symphony Hall, arcading it, perhaps, so that the audience room will cover all of Massachusetts avenue!

In the light of this situation, the decision of the trustees to accept the generous private offer for broadcasting all of this year's twenty-four concerts on Saturday evenings seems all the more surely commendable. An opportunity to follow the concerts will thus be given not only to thousands who never would have been inclined to give them ear were it not for the radio, but also in many cases to persons who cannot secure seats for the concerts, no matter how much they may desire to be within the hall. Moreover, the extension of Boston's interest in the Symphony Orchestra during recent years, whether as shown by the increased attendance or as encouraged among the vast new public that follows the radio, is obviously a force that is full of creative power. Just what the Symphony's way of responding to the new demand will be, precisely what lines of growth or modes of progress the orchestra will follow, no man can yet say. But one thing is certain. The demand cannot be denied satisfaction. So firmly founded, so notably excellent an institution as the Boston Symphony Orchestra will grow with the times. It will come to influence popular taste and popular standards in matters of music even more widely than has been guess

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ADVERTISER Sept 23

Symphony Head Back in Hub

Bringing nine new musical scores which will be played by the Boston Symphony Orchestra, Serge Koussevitsky, conductor, is back in Boston for the winter musical season, after an extended European trip in search of new works.

The music brought back, which was especially written for the symphony orchestra, was composed by

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THIS CLIPPING FROM
NEW YORK BROOKLYN EAGLE

SEP 25 1926

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Conductor of the Boston—
Symphony Orchestra—
Who Has Just Returned—
From Europe, says—
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It Never had Anything—
But ONE TUNE to—
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NEWS
WILMINGTON, DEL.

SEP 23 1926

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POST STANDARD
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SEP 24 1926

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NEW YORK EVENING POST

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NEWS LEADER
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Brings New Musical Scores to Play Here

SERGEI KOUSSEVITZKY

KOUSSEVITZKY BACK IN BOSTON

Herald Sept 23

Symphony Conductor Has Entire Program Made Out for Season

DID MUCH WORK IN 'VACATION' ABROAD

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As evidence of the manner in which he spent his vacation, he had with him the entire program of the coming season of Symphony concerts, revised according to his latest decisions, and written out neatly on note paper of the S. S. France of the French line on which he and Madame Koussevitzky made the return voyage.

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Last night he was found in a suite at the Vendome, enjoying a little real relaxation for a change. There he granted an interview to The Herald, during which, literally dragged out of him, came to light the story of the manner of his "vacation." He was willing enough to talk of the coming Symphony season, and all the treasures and oddities of the musical world which it held. Never backward in whole-hearted praise of this or that composer, examples of whose genius will be heard here this season.

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KOUSSEVITZKY BACK IN BOSTON

(Continued from Page One)

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Music, scores never heard in this country, scores, many of which were written especially for the Boston Symphony, were mentioned by Mr. Koussevitzky, who gave great praise to these famous composers of Europe. Then, with the closing statement "written especially for the Boston Symphony" he dismissed the trouble, the disappointments which had faced him in the process of getting them to bring them back to Boston. Many scores, signed by famous men, he would not discuss at all at this time, or even mention.

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Later he went to Zurich, where he assisted at the International Musical Festival, to which every country in the world sends its representative musicians and music.

"Did you find anything there you considered worthy of bringing back with you," he was asked?

"Yes," he replied, "I found there both good and bad, but among the good I found three studies which I will give this season. As a matter of fact I cannot help being pleased with the results of my searches. I have a number of things with me."

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THIS CLIPPING FROM
NEW YORK WORLD

SEP 23 1926

29

JAZZ IS WANING, SAYS CONDUCTOR

Koussevitsky, Back on France, Believes New Musical Form Is Needed Now

FRENCH HYGIENIST HERE

Dr. Leon Bernard Will Attend Tuberculosis Conference

Dr. Leon Bernard, professor of hygiene at the University of Paris, and France's leading authority on hygiene and tuberculosis, arrived here yesterday on the French liner France.

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Another arrival on the France was Serge Koussevitsky, conductor of the Boston Symphony Orchestra. "Jazz, as a musical form," he said, "is on the wane and will soon die. It has nothing further to contribute to music. It has given a great deal of color, but now a new form is needed and will probably soon arise."

Mona Morgan, Shakespearian actress, returned from a several weeks' visit abroad, which included a pilgrimage to Shakespeare's birthplace at Stratford-on-Avon.

While in Stratford she asked a gardener tending the greens about the poet's memorial, who was this man named Shakespeare, whose name had been used for the local hotel and many shops. The gardener, who had spent his entire life in Stratford, replied that he thought "Shakespeare was a writer." "He wrote for the Bible," further inquiry devoloped.

J. H. Thompson, Lemuel Bolles and M. Mackay, American Legion officials, reurned on the France from the Fidac convention of Allied veterans in Warsaw. They said the veterans' meeting approved a plan to invite German and Austrian delegations to an international meeting of men who served in the great war to be held at Luxembourg in six weeks.

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THIS CLIPPING FROM
LIGHT
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The music brought back, which was especially written for the symphony orchestra, was composed by

THIS CLIPPING FROM
BROOKLYN EAGLE

SEP 24 1926

Jazz, according to Serge Koussevitsky, conductor of the Boston Symphony Orchestra, is on the wane and will be replaced shortly by a new musical form. Ought one to take this as a promise or as a menace?

Transcript Sept 23

The Symphony in Crescendo

Mr. Koussevitzky's return quickens but can scarcely enlarge Boston's interest in the impending Symphony season. The orchestra, under his baton, has established such breadth of appeal that talk of still further increasing it is, in one sense of the word, for the moment quite idle. Long before the conductor had finished his European vacation, the mere knowledge that he would return for the current year had led to almost complete sale of all available tickets for the regular concerts of 1926-27. Today the hall for Friday afternoons, Saturday evenings and Monday evenings is fully sold out. A few scattering seats remain for the Tuesday series. To be sure, tickets for the Thursday concerts in Cambridge have not yet been offered, but shortly they will be, and when they are it is a foregone conclusion that not a place will remain. Apparently, if we are to talk of broadening the public in actual attendance upon the Symphony Concerts, we now must talk of broadening Symphony Hall, arcading it, perhaps, so that the audience room will cover all of Massachusetts avenue!

In the light of this situation, the decision of the trustees to accept the generous private offer for broadcasting all of this year's twenty-four concerts on Saturday evenings seems all the more surely commendable. An opportunity to follow the concerts will thus be given not only to thousands who never would have been inclined to give them ear were it not for the radio, but also in many cases to persons who cannot secure seats for the concerts, no matter how much they may desire to be within the hall. Moreover, the extension of Boston's interest in the Symphony Orchestra during recent years, whether as shown by the increased attendance or as encouraged among the vast new public that follows the radio, is obviously a force that is full of creative power. Just what the Symphony's way of responding to the new demand will be, precisely what lines of growth or modes of progress the orchestra will follow, no man can yet say. But one thing is certain. The demand cannot be denied satisfaction. So firmly founded, so notably excellent an institution as the Boston Symphony Orchestra will grow with the times. It will come to influence popular taste and popular standards in matters of music even more widely [illegible] been guess

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NEW YORK BROOKLYN EAGL

SEP 25 1926

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THIS CLIPPING FROM
KNICKERBOCKER PRESS
ALBANY, N. Y.

SEP 19 1926

BOSTON SYMPHONY AGAIN TO BE ON AIR

Program on Opening Night, Oct. 9, to Reach Millions of Homes.

BOSTON, Mass., Sept. 18.—When the forty-sixth Boston Symphony orchestra season opens at 8:10 Saturday evening, October 9, the greatest audience that has ever listened to this world-famous orchestra of 107 musicians will be in readiness for Serge Koussevitzky's baton signal which will send the opening strains out from Symphony hall and through the air to millions of homes.

Westinghouse station WBZ at Springfield will broadcast the twenty-four concerts of the symphony season, it was announced today by G. H. Jaspert, director. He also stated the powerful stations, WJZ of New York, WGY of Schenectady and WRC of Washington will tie-in with WBZ on the opening night, thus making the concert available to radio listeners along the Atlantic seaboard and as far west as the Mississippi river.

Serge Koussevitzky, Russian conductor of the Boston Symphony orchestra, will sail for America on the France Tuesday to prepare for opening the symphony season. He restricted his European activities this summer to his annual series of "Concerts Koussevitzky" at the Grand Opera in Paris. During the last two months, excepting the time required for conference with composers and publishers in regard to new scores, he has been resting at Aix-Les-Bainc in Northern France.

W. S. Quinby, head of the Boston, New York and Chicago house bearing his name, last season sponsored the broadcasting of symphony. As a result of his efforts the Boston Symphony orchestra went on the air for the first time in its history on January 23 of this year. This followed the broadcasting of twelve symphony concerts, and, during the spring and early summer, nine concerts of the Pops orchestra. These were sponsored by Mr. Quinby.

The dates of the broadcasts of the Boston Symphony orchestra programs through WBZ are October 9, 16, 23 and and 30, November 13 and 20, December 4, 11, 18 and 25, January 1, 15, 22 and 29, February 12, 19 and 26, March 5, 19 and 26, April 2, 16, 23 and 30.

Past Sept 12
BY WARREN STOREY SMITH

Coming events cast their shadows before.

Although the music season proper of 1926-27 is still a month away, the entrepreneurs and impresarios are already crying their wares.

From Symphony Hall comes the announcement—cheering or otherwise, according to one's point of view—that all seats for both the Friday and the Saturday series of Symphony concerts have been subscribed for the season, though there are a few season tickets still available for the concerts on Monday evenings and Tuesday afternoons. Serge Koussevitzky sails for America on the "France" on Sept. 21, and on Friday afternoon, Oct. 8, he will conduct the first concert of the orchestra's 46th season, a feature of which will be the Beethoven festival in the spring, commemorative of the 100th anniversary of the composer's death.

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.

SEP 22 1926

The Winter's Concerts

The Boston Symphony, Chaliapin and his opera company, Mary Lewis, Serge Rachmaninoff, Fritz Kreisler, Alberto Salvi . . .

These are among the organizations and artists that promise to make the approaching winter season the most tempting, musically, that Providence has ever had.

They are being brought here, in a majority of instances, at sacrifices by their sponsors. Some of them, like Kreisler and the Symphony, are old friends. We are in the habit of greeting them enthusiastically each year. But the others are less familiar visitors. Some of them, in fact, have never been among us before. They will, however, we feel sure, be received no less cordially for that.

And if the community does indicate, by its generous support, the interest and appreciation which so deserving a programme merits, we shall surely have more of them in the future, as Providence develops gradually into the important musical centre which so many hope to see it become.

THIS CLIPPING FROM
SPOKESMAN REVIEW
SPOKANE, WASH.

SEP 23 1926

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SEP 2[illegible]

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THIS CLIPPING FROM
Plymouth Memorial Mas
SEP 24 1926

EDITORIALS

A DEPARTURE FROM THE MEDIOCRE

People Like To Be Entertained

This reason alone will attract many persons to mediocre entertainments.

There comes a time, however, when the public taste becomes satiated with the puerileness and mediocrity so often present in entertainment presented purely from the commercial point of view, and without due consideration of high standards and artistic excellence.

Theatricals of the commercial type, which for their success depend upon extravagant and vivid descriptive matter in their publicity tend to lower the standards of entertainment within a town and leave unpleasant after-effects which hurt the community.

The public has a fickle taste and when "fed up" on enterprises presented purely for monetary gain will in time refuse to patronize such offerings.

Wisely, the Plymouth Teachers' Club in planning their annual entertainment considered the public taste and decided upon a radically different programme for their annual presentation.

Through strenuous efforts this small organization has secured the Boston Symphony Orchestra which will give their programme in the Memorial Building on Tuesday night, October 19th. This successful culmination of the Teachers' Club plan has made this organization the first to break away from the common-place and the stereotyped in entertainment to the great satisfaction of those who appreciate artistic excellence. The after effect will have a beneficial and lasting effect upon the community and will do more to advertise Plymouth than any one other project yet promoted by any single organization.

The finest and best way in which the public can show its appreciation of this wide-awake organization is by packing the house on the night of Tuesday, October 19th. Should any profit result after paying expenses this balance will be applied to the scholarship fund annually awarded by the Teachers' Club.

That a "packed house" will result is safely assured for an attraction such as the Boston Symphony Orchestra will draw an audience from many miles away.

SUN
PITTSBURG, PA.
SEP 25 1926

Symphony Orchestra Season.

Serge Koussevitzky, the conductor of the Boston Symphony Orchestra, which opens the symphony season in Pittsburgh on November 5 and 6 at Syria Mosque, has the distinction of having been a virtuoso of the double-bass. When as a boy of 14 he entered the Moscow Conservatory, he was required by rules in the orchestral class to study either a brass instrument or the doublebass. He developed an extraordinary proficiency, and for the first 10 years of his professional career toured Europe giving recitals on this unusual instrument. In addition to Koussevitzky, other conductors to be heard in the series of seven pairs of concerts in Pittsburgh this season are Walter Damrosch, with his New York Symphony Orchestra; Willem Mengelberg, with the New York Philharmonic; Fritz Reiner, conductor of the Cincinnati Orchestra; Nikolai Sokoloff, conductor of the Cleveland Orchestra; Henri Verbrugghen, conductor of the Minneapolis Orchestra; and Wilhelm Furtwaengler, conductor with the New York Philharmonic on its second appearance.

THIS CLIPPING FROM
BILLBOARD

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
SEP 26 1926

Koussevitzky Returns

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, returned to Boston last Wednesday after spending the summer in Europe. He brought with him several new scores which promise to be of interest. The noted Russian conductor will assemble his orchestra for rehearsal next Saturday in preparation for the opening of the Boston season on Oct. 8, and the first of the five concerts in this city will be given on Tuesday evening, Oct. 26.

Koussevitsky, on being interviewed Thursday, expressed his enthusiasm over the campaign in this city last spring which resulted in securing the Albee Theatre for the local concerts this season after it had been announced that the orchestra would be forced to discontinue its Providence visits because no auditorium was available. The conductor said that he anticipates an eventful season and indicated that he will select for the local programmes the greatest of the old master works and the most significant of the newer scores.

As a result of his quest for new music in Europe Koussevitzky brought back to this country manuscript scores of works by Respighi, Roussel and Tansman, which were written especially for the Boston Symphony, and which are to have their first performances in Boston.

* * *

NEW YORK AMERICAN
SEP 26 192

SERGE KOUSSEVITZKY and a limited orchestra from the Boston Symphony have been specially engaged for a programme of unfamiliar chamber music consisting of one large and two smaller pieces. At the opening concert, the Belgian Pro-Arte Quartet will make its American debut with a group of modern compositions.

* * *

Boston Symphony conductor explains that a composition Paris audience howled off the stage was intended to test of mind of the hearers and was metaphysics and not Here's an alibi for the bum actor, when the crowd shouts: hook!"

SEP25 1926
HERALD
FALL RIVER, MASS.
SEP 24 1926

Boston Symphony Will Give Annual Series in New York

The Boston Symphony Orchestra, Sergei Koussevitzky, conductor, will give its annual series in Carnegie Hall, New York. There will be five [illegible]

SYMPHONYS' CONDUCTOR BACK HOME

Post — Sept 23

Koussevitzky Brings 9 New Works for Performance

Armed with the manuscripts of new scores especially composed for himself and the Boston Symphony Orchestra, Serge Koussevitzky, his characteristic smiling self, stepped off the "Knickerbocker" express at the Back Bay station at 5 minutes past 6 last evening.

"It is good to be back in Boston," were almost the conductor's first words, and he added immediately: "It seems so short a time since we left America. The summer has passed very quickly."

HAD STORMY VOYAGE

At 10 o'clock, this morning, Mr. and Mrs. Koussevitzky, with their entourage of secretary, maid and valet, reached New York aboard the steamship France, and, as it will be seen, they lost no time in coming to Boston, though, with customs and other formalities to be gone through with and catching the "I o'clock" involved considerable hustling. The crossing from Europe had been an unusually rough one, but neither Mr. or Mrs. Koussevitzky showed any ill effects from the stormy voyage.

Indeed, in his becoming ensemble of brown—felt hat, belted overcoat, suit, shoes and cravat—the conductor looked the picture of health, and not a little prepossessing. "Isn't he lovely?" was the comment of one feminine member of the party that had assembled to greet him.

New Home in Bay State Road

On leaving the station, the Koussevitzkys went straightway to the Hotel Vendome, where they will remain ensconsed in a commodious suite until Monday next, when it is expected that their new home at 131 Bay State road will be ready for their occupancy. Two large bunches of red roses, already installed, bore witness to friendly greetings, and a large vase full of flowers appeared shortly after the Koussevitzkys had arrived. As the box was being opened the conductor expressed—not too seriously— the hope that it might contain champagne. But he was doomed to disappointment.

Of the ensuing Symphony season Mr. Koussevitzky spoke encouragingly. He feels sure that the wealth of novel music that he purposes to introduce to Boston audiences will prove of more than common interest.

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KNICKERBOCKER PRESS
ALBANY, N. Y.
SEP 26 192

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Koussevitzky PROVIDENCE JOURNAL Sept 26

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PLAINDEALER
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THIS CLIPPING FROM
Plymouth Memorial Mas
SEP 24 1926

EDITORIALS

* * *

A DEPARTURE FROM THE MEDIOCRE

* * *

People Like To Be Entertained

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There comes a time, however, when the public taste becomes satiated with the puerileness and mediocrity so often present in entertainment presented purely from the commercial point of view, and without due consideration of high standards and artistic excellence.

Theatricals of the commercial type, which for their success depend upon extravagant and vivid descriptive matter in their publicity tend to lower the standards of entertainment within a town and leave unpleasant after-effects which hurt the community.

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Wisely, the Plymouth Teachers' Club in planning their annual entertainment considered the public taste and decided upon a radically different programme for their annual presentation.

Through strenuous efforts this small organization has secured the Boston Symphony Orchestra which will give their programme in the Memorial Building on Tuesday night, October 19th. This successful culmination of the Teachers' Club plan has made this organization the first to break away from the common-place and the stereotyped in entertainment to the great satisfaction of those who appreciate artistic excellence. The after effect will have a beneficial and lasting effect upon the community and will do more to advertise Plymouth than any one other project yet promoted by any single organization.

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SUN
PITTSBURG, PA.

SEP 25 1926

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THIS CLIPPING FROM
BILLBOARD

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SEP 24 1926

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NEW YORK AMERICAN

SEP 2 8 192

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INFORMATION OBSCURED

THIS CLIPPING FROM
Plymouth Mass
Memorial
SEP 24 1926

EDITORIALS

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NEW YORK AMERICAN

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SEP 26 1926

BOSTON SYMPHONY SOON.

Seven concerts by the Boston Symphony orchestra will be broadcast on Saturday evenings during October, November and December by stations WGY, WJZ and WBZ. The first will be October 9, with Serge Koussevitsky as conductor.

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.

SEP 25 1926

KOUSSEVITZKY SEES GREAT SEASON HERE

Boston Symphony Conductor Looks Forward to Providence Visit.

(Special to the Evening Bulletin.)

Boston, Sept. 22.—Serge Koussevitsky, conductor of the Boston Symphony Orchestra, which will soon begin rehearsals for its 46th season, to-day expressed his enthusiasm over the campaign in Providence last spring which resulted in the securing of the E. F. Albee Theatre for a series of five symphony concerts there, after it had been announced that the orchestra would be forced to discontinue its visits to Providence for want of a suitable auditorium.

Mr. Koussevitsky said he looked forward to a particularly eventful season in the Rhode Island capital and promised that his selection for the symphony programmes there would include the greatest of the works of the old masters in addition to the most sifinificant of the newer scores.

The Russian conductor, who arrived from Europe on the La France last Wednesday, brought with him some new manuscript scores by Respighi, Roussel and Tansman, which were written especially for the Boston Symphony and will have their first performance in this city. Mr. Koussevitzky has many plans for the coming season, which will include a special Beethoven series in commemoration of the 100th anniversary of the famous composer's death.

The Providence season will comprise five Tuesday evening concerts on the following dates: Oct. 26, Nov. 23, Dec. 7, Jan. 18 and Feb. 15.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

SEP 25 1926

KOUSSEVITZKY PLANS FIVE CONCERTS HERE

Serge Koussevitsky arrived from Europe on Wednesday to prepare for his third season in America as conductor of the Boston Symphony Orchestra. The Russian leader brought with him some new manuscript scores by Respighi, Roussel and Tansman which were written especially for this orchestra, and will have their first performance in Boston.

The conductor is full of plans for the coming season which will include a special Beethoven series in commemoration of the 100th anniversary of the composer's death.

The conductor expressed his enthusiasm over the campaign in Providence last spring which resulted in securing the E. F. Albee theatre for a series of five symphony concerts here, after it had been announced that the great orchestra would be forced to discontinue its visits to Providence for want of an autditorium. Koussevitsky looks forward to an eventful Providence season, and promises to select for these programs the greatest of the older master works and the most significant of the newer scores.

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TRIBUNE
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SEP 26 1926

BOSTON SYMPHONY.

Last Wednesday, Serge Koussevitsky arrived from Europe to prepare for his third season in America as conductor of the Boston Symphony Orchestra. The Russian leader, having consulted composers and publishers in Europe, brought with him some new manuscript scores by Respighi, Roussel and Tansman which were written especially for this orchestra, and will have their first performance in Boston.

The conductor is full of plans for the coming season which will include a special Beethoven series in commemoration of the 100th anniversary of the composer's death.

The conductor expressed his enthusiasm over the campaign in Providence last spring which resulted in the securing of the E. F. Albee Theatre for a series of five Symphony concerts here, after it had been announced that the great orchestra would be forced to discontinue its visits to Providence for want of an auditorium. Koussevitzky looks forward to an eventful Providence season, and promises to select for these programs the greatest of the older master works and the most significant of the newer scores.

The Russian conductor arrived on "La France," having divided his summer between his annual series of "Concerts Koussevitzky" in Paris, his quest of new music, and a well earned period of rest in French and Swiss resorts.

He will call his orchestra for rehearsal next Saturday in preparation for the opening of its 4th season, in Symphony Hall, on Oct. 8. The Providence season will consist of five Tuesday evening concerts on the following dates: Oct. 26, Nov. 23, Dec. 7, Jan. 18, and Feb. 15.

Koussevitzky Returns

Providence Journal
Sept 26

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, returned to Boston last Wednesday after spending the summer in Europe. He brought with him several new scores which promise to be of interest. The noted Russian conductor will assemble his orchestra for rehearsal next Saturday in preparation for the opening of the Boston season on Oct. 8, and the first of the five concerts in this city will be given on Tuesday evening, Oct. 26.

Koussevitsky, on being interviewed Thursday, expressed his enthusiasm over the campaign in this city last spring which resulted in securing the Albee Theatre for the local concerts this season after it had been announced that the orchestra would be forced to discontinue its Providence visits because no auditorium was available. The conductor said that he anticipates an eventful season and indicated that he will select for the local programmes the greatest of the old master works and the most significant of the newer scores.

As a result of his quest for new music in Europe Koussevitzky brought back to this country manuscript scores of works by Respighi, Roussel and Tansman, which were written especially for the Boston Symphony, and which are to have their first performances in Boston.

New ... Associated Pre... its bolt, in the opinio... sevitzky, conductor of t... Symphony Orchestra, who ... from Europe to-day on the steamship France. The time has come for something else to take the place of Jazz, he said, declaring that aside from "color" it had added nothing to modern music.

of having ... bass. When as a b... tered the Moscow University he was required by rules in the orchestral class to study either a brass instrument or the double bass. He developed an extraordinary proficiency, and for the first 10 years of his professional career toured Europe, giving recitals on this unusual instrument. He even composed a concerto for the double bass, which he played with the leading orchestras of the time. The rigors of a conductor's duties have compelled Koussevitzky more or less to lay aside his beloved "Amati," but it has never been far from him. He first played it publicly in this country at Brown University in Providence, when last February the degree of doctor of music was conferred upon him.

In addition to Koussevitzky, other conductors to be heard in the series of seven pairs in Pittsburgh this season are Walter Damrosch, who returns after an absence of 10 years with his New York Symphony orchestra; Willem Mengelberg, with the New York Philharmonic; Fritz Reiner, conductor of the Cincinnati orchestra; Nikolai Sokoloff, conductor of the Cleveland orchestra; Henri Verbrugghen, conductor of the Minneapolis orchestra, and Wilhelm Furtwaengler, conductor with the New York Philharmonic on its second appearance.

THIS CLIPPING FROM
CHRONICLE
SAN FRANCISCO, CAL.

SEP 19 1926

tions to broadcast.

Boston Symphony To Be Broadcast

A series of seven concerts by the Boston Symphony orchestra will be heard on Saturday evenings during October, November and December, through stations WGY, Schenectady; WBZ Springfield, and WJZ, New York. The concerts are scheduled for October 9, 16 and 23; November 20 and December 4, 11 and 25. Serge Koussevitsky will be the conductor.

...phony Soon.

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KOUSSEVITZKY HERE FOR CONCERT SEASON

Globe Sept 23

ymphony Leader Brings New Compositions

As brilliant as one of his own concerts, Serge Koussevitzky, admired conductor of the Boston Symphony Orchestra, arrived in Boston early last night, after nearly five months abroad. Scarcely ever has the Back Bay Station seen a more gorgeous figure than that of the Symphony leader as he stepped off the Knickerbocker Limited and greeted many friends who had come to welcome him and Mme Koussevitzky.

SERGE KOUSSEVITZKY

He wore a suit that was a symphony all by itself. Tans and light browns intermingled quite fetchingly, and there was just a touch of red, too. There were tan shoes, fawn-colored spats, a shirt with collar to match of light browns and tans, and a cravat of light tan and brown with little floral decorations. There was also a light tan fedora. Mme Koussevitzky was quite overshadowed by all this elegance.

The couple, escorted by maid and valet, who took care of their dozens of trunks and bags, were driven to the Hotel Vendome, where they will stay until Monday, when their new home at 131 Bay State road will be in order. Mr Koussevitzky will start rehearsals on Oct 2, and in the meantime he will begin to make various programs for the year.

Droll. Boston terrier, which became Mr Koussevitzky's property two years ago, returned from Europe with his master and was quite the pet of the lobby while the Koussevitzkys were registering.

"It will be a most interesting season," promised Mr Koussevitzky. He refused to say whether he would give his Boston audiences more modern music or not. He is planning a Beethoven Festival in the Spring, celebrating the 100th anniversary of the composer. At these six or seven concerts the nine symphonies of Beethoven will be played.

Koussevitzky has brought back a new symphony, written by Alexander Tasman especially for Boston. Then there are four new etudes by Respighi and works by Roussel, "Choux," or "Buffoon," by Prokofieff, a modern Russian composer, whose "Seven, They Are Seven," was played by the Symphony Orchestra last season, will be one of the new numbers. Mr Koussevitzky played this in his Concerts Koussevitzky which he conducted in Paris this Summer. He also played "Music for the Theatre" there. This was written by a Brooklyn composer, Copland, and created much interest in Paris. He plans to add it to his orchestra's repertory.

But "Preface to Life," the symphony which created so much excitement in Paris, will not be played for Boston audiences. When Koussevitzky offered this extremely modern number, with groans instead of singing and other strange devices, the French people hissed and yelled and started a real riot.

"An interesting experiment," shrugged Mr Koussevitzky, "but, after all, only an experiment. It was metaphysics, not music."

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RECORD
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SEP 19 1926

The trustees of the Boston Symphony Orchestra have decided to broadcast all the regular concerts of that organization during the coming season, and radio fans in the immediate vicinity of Boston are naturally delighted. What will be the effect upon the attendance at the concerts remains to be seen. The trustees evidently feel that there will be no detriment to the box office receipts, but that is open to question. If the seats were all, or nearly all, sold far in advance, as is the case with most other large orchestras, the effect might be negligible, but there is reason to believe that many music-lovers will prefer to remain comfortably at home and enjoy the concerts free of charge rather than journey in to the auditorium and pay out their money for seats and transportation.

SEP 19 1926

CONCERT SERIES OPENS OCTOBER 9

24 Boston Symphony Programs to Be Broadcast by WBZ, Springfield.

OTHER STATIONS TIE-IN

WJZ, WGY and WRC to Join in Initial Offering Presented by 107 Musicians.

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Westinghouse station WBZ at Springfield will broadcast the entire 24 concerts of the symphony season, it was announced yesterday by G. H. Jaspert, director. He also stated WJZ of New York, WGY of Schenectady and WRC of Washington will tie-in with WBZ on the opening night, thus making the concert available to radio listeners along the Atlantic seaboard and as far west as the Mississippi river.

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Schedule of Concerts.

This followed the broadcasting of 12 symphony concerts and, during the spring and early summer, nine concerts of the Pops Orchestra. All were sponsored by Mr. Quimby.

The dates of the broadcasts through WBZ are October 9, 16, 23 and 30, November 13 and 20, December 4, 11, 18 and 25, January 1, 15, 22 and 29, February 12, 19 and 26, March 5, 19 and 26, April 2, 16, 23 and 30.

THIS CLIPPING FROM
JOURNAL COURIER
LOUISVILLE, KY.

SEP 19 1926

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THIS CLIPPING FROM
NEW YORK AMERICAN

SEP 28 192

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SERGE KOUSSEVITSKY, the Boston Philharmonic's conductor, got back aboard the French liner, also, and said the usual thing. You've forgotten it? Well, here it is, for the last time:

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NEW YORK SUN

SEP 18 1926

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THIS CLIPPING FROM
ADVERTISER

SEP 23 192

Fifteen Stations Will Join To Broadcast Symphoney Concerts

Boston, Mass.,—Sept. 23—Marking the first time that a chain of radio stations of national coverage will tie in with a New England station for transmitting a series of broadcasts, it was announced today that fifteen concerts of the Boston Symphony Orchestra which opens its 46th season October 9, will be sent out through a network including some of the most powerful broadcasters in the world.

The entire series of 24 Saturday evening concerts by this world-famous organization of 107 musicians directed by the Russian conductor, Serge Koussevitzky, will be broadcast by Westinghouse Station WBZ which will feed the Symphony concerts to a chain including WJZ, New York, WGY, Schenectady, and WRC, Washington, D. C. This tie will thus make the concerts available to all listeners as far west as the Mississippi River, while owners of powerful receivers located still farther west will be well able to hear the broadcasts.

The concerts which will be heard through WBZ and the chain network will be given to the radio audience by Mr. W. S. Quimby, head of the Boston, New York, and Chicago houses bearing his name, who last season sponsored the broadcasting of both the Boston Symphony and Pops Concerts.

The dates of the broadcasts by the WBZ chain are October 9, 16 and 23, November 20, December 4, 11 and 25, January 22, and 29, February 19 and 26, March 5, April 16, 23 and 30.

The other nine of the twenty-four Saturday night concerts will only be broadcast through Westinghouse Station WBZ. The dates of these programs are October 30, November 13, December 18, January 1 and 15, February 12, March 19 and 26, and April 2.

THIS CLIPPING FROM
TIMES DISPATCH
RICHMOND, VA.

SEP 19 1926

31

STATIONS SPREADING OUT WITH IMPROVED FEATURES

Boston Symphony Will Be Heard on Air—Opera Stars to Sing Weekly and World's Series and Football Are Programmed.

A survey of the broadcasting stations reveals the plans of the studio directors this season. It is evident that the entertainment this fall and winer will be of high quality, including concerts by leading operatic stars, philharmonic orchestras and musicals sponsored by phonograph concerns. There will be many political talks and concerts by the most prominent symphony orchestras in the United States.

Boston Symphony—WBZ.

"Weekly concerts by the Boston Symphony Orchestra, Victor and Brunswick series, featuring noted artists, form the nucleus around which we will build our fall schedule. Beginning October 9, the series of twenty-four concerts by the Boston Symphony Orchestra will be presented from 8:15 until 10 P. M., Saturday evenings, excepting those Saturdays, when the orchestra is on tour.

PORTLAND, ORE.
TELEGRAM

SEP 18 192

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LOS ANGELES
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EXAMINER

SEP 19 192

Write a Dirge for Jazz; Serge Says It's Dead

NEW YORK, Sept. 22.—(AP).

JAZZ has shot its bolt, in the opinion of Serge Koussevitsky, conductor of the Boston Symphony Orchestra, who has just returned from Europe.

The time has come for something else to take the place of jazz, he said, declaring that aside from "color" it has added nothing to modern music.

CLEVELAND,
OHIO
NEWS

SEP 28 192

BOSTON'S FINE ORCHESTRA TO RESUME RADIO

Koussevitzky Will Direct Symphonists in Forty-sixth Season; Will Be on WBZ Programs.

When the forty-sixth Boston Symphony orchestra season opens at ten minutes past 8 on Saturday evening, October 9, the greatest audience that has ever listened to this world-famous orchestra of 107 musicians will be in readiness for Serge Koussevitzky's baton signal which will send the opening strains out from Symphony hall and through the air to millions of homes.

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THIS CLIPPING FROM
HERALD
SYRACUSE, N. Y.

SEP 28 192

HUB SYMPHONY WILL BROADCAST

Inaugural Tie of New England Station for Series of Concerts

Boston, Sept. 25.—Marking the first time that a chain of radio stations of national coverage will tie in with a New England station for transmitting a series of broadcasts, it was announced today that 15 concerts of the Boston Symphony Orchestra which opens its 46th season Oct. 9, will be sent out through a network including some of the most powerful broadcasters in the world.

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THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

SEP 25 192

BOSTON SYMPHONY WILL BE BROADCAST BY WBZ

Station WBZ has announced a schedule for the winter, which includes twenty-four concerts by the Boston Symphony orchestra. The first symphony concert will be heard the evening of Oct. 9, with others following each Saturday of that month. Only two programs will be presented during November, but four will come on the air in both December and January. In February, March and April a total of ten concerts will be given. These concerts as they occur will be listed in the "Pick of the Air" and the DX programs which appear in The Daily News radio section each day.

KOUSSEVITZKY HERE FOR CONCERT SEASON

Globe Sept 23

Symphony Leader Brings New Compositions

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POST STANDARD
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THIS CLIPPING FROM
TIMES DISPATCH
RICHMOND, VA.

SEP 19 1926

31

STATIONS SPREADING OUT WITH IMPROVED FEATURES

Boston Symphony Will Be Heard on Air—Opera Stars to Sing Weekly and World's Series and Football Are Programmed.

A survey of the broadcasting stations reveals the plans of the studio directors this season. It is evident that the entertainment this fall and winer will be of high quality, including concerts by leading operatic stars, philharmonic orchestras and musicals sponsored by phonograph concerns. There will be many political talks and concerts by the most prominent symphony orchestras in the United States.

Boston Symphony—WBZ.

"Weekly concerts by the Boston Symphony Orchestra, Victor and Brunswick series, featuring noted artists, form the nucleus around which we will build our fall schedule. Beginning October 9, the series of twenty-four concerts by the Boston Symphony Orchestra will be presented from 8:15 until 10 P. M., Saturday evenings, excepting those Saturdays, when the orchestra is on tour.

PORTLAND, ORE.
TELEGRAM

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CLEVELAND, OHIO
NEWS

LOS ANGELES CAL.
EXAMINER

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NEW YORK, Sept. 22.—(AP).

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The time has come for something else to take the place of jazz, he said, declaring that aside from "color" it has added nothing to modern music.

THIS CLIPPING FROM
HERALD
SYRACUSE, N. Y.

BOSTON'S FINE ORCHESTRA TO RESUME RADIO

Koussevitzky Will Direct Symphonists in Forty-sixth Season; Will Be on WBZ Programs.

When the forty-sixth Boston Symphony orchestra season opens at ten minutes past 8 on Saturday evening, October 9, the greatest audience that has ever listened to this world-famous orchestra of 107 musicians will be in readiness for Serge Koussevitzky's baton signal which will send the opening strains out from Symphony hall and through the air to millions of homes.

Station WBZ at Springfield will broadcast the entire 24 concerts of the symphony season, it was announced recently by G. H. Jaspert, director. He also stated that the powerful stations, WJZ of New York, WGY of Schenectady and WRC of Washington will tie-in with WBZ on the opening night, thus making the concert available to radio listeners along the Atlantic seaboard and as far west as the Mississippi river.

Serge Koussevitzky, Russian conductor of the Boston Symphony orchestra, will sail for America on the France on September 21 to prepare for opening the symphony season. He restricted his European activities this summer to his annual series of "Concerts Koussevitzky" at the Grand Opera in Paris. During the last two months, excepting the time required for conference with composers and publishers in regard to new scores, he has been resting at Aix-Les-Baine in northern France.

Mr. W. S. Quinby, head of the Boston, New York and Chicago house bearing his name, last season sponsored the broadcasting of symphony. As a result of his efforts the Boston Symphony orchestra went on the air for the first time in its history on January 23 of this year. This followed the broadcasting of 12 symphony concerts and, during the spring and early summer, nine concerts of the pops orchestra. These were all sponsored by Mr. Quinby.

The dates of the broadcasts of the Boston Symphony orchestra programs through WBZ are October 9, 16, 23 and 30, November 13 and 20, December 4, 11, 18 and 25, January 1, 15, 22 and 29, February 12, 19 and 26, March 5, 19 and 26, April 2, 16, 23 and 30.

HUB SYMPHONY WILL BROADCAST

Inaugural Tie of New England Station for Series of Concerts

Boston, Sept. 25.—Marking the first time that a chain of radio stations of national coverage will tie in with a New England station for transmitting a series of broadcasts, it was announced today that 15 concerts of the Boston Symphony Orchestra which opens its 46th season Oct. 9, will be sent out through a network including some of the most powerful broadcasters in the world.

The entire series of 24 Saturday night concerts by this world-famous organization of 107 musicians directed by the Russian conductor, Serge Koussevitzky, will be broadcast by WBZ which will feed the concerts to a chain including WJZ, New York, WGY, Schenectady, and WRC, Washington.

The concerts will be given to the radio audience by W. S. Quinby, head of the Boston, New York and Chicago houses bearing his name, who last season sponsored the broadcasting of both the Boston Symphony and Pops Concerts.

The dates of the broadcasts by the WBZ chain are Oct. 9, 16 and 23, Nov. 20, Dec. 4, 11 and 25, Jan. 22 and 29, Feb. 19 and 26, March 5,

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

BOSTON SYMPHONY WILL BE BROADCAST BY WBZ

Station WBZ has announced a schedule for the winter, which includes twenty-four concerts by the Boston Symphony orchestra. The first symphony concert will be heard the evening of Oct. 9, with others following each Saturday of that month. Only two programs will be presented during November, but four will come on the air in both December and January. In February, March and April a total of ten concerts will be given. These concerts as they occur will be listed in the "Pick of the Air" and the DX programs which appear in The Daily News radio section each day.

KOUSSEVITZKY HERE FOR CONCERT SEASON

Globe Sept 23

Symphony Leader Brings New Compositions

As brilliant as one of his own concerts, Serge Koussevitzky, admired conductor of the Boston Symphony Orchestra, arrived in Boston early last night, after nearly five months abroad. Scarcely ever has the Back Bay Station seen a more gorgeous figure than that of the Symphony leader as he stepped off the Knickerbocker Limited and greeted many friends who had come to welcome him and Mme Koussevitzky.

SERGE KOUSSEVITZKY

He wore a suit that was a symphony all by itself. Tans and light browns intermingled quite fetchingly, and there was just a touch of red, too. There were tan shoes, fawn-colored spats, a shirt with collar to match of light browns and tans, and a cravat of light tan and brown with little floral decorations. There was also a light tan fedora. Mme Koussevitzky was quite overshadowed by all this elegance.

The couple, escorted by maid and valet, who took care of their dozens of trunks and bags, were driven to the Hotel Vendome, where they will stay until Monday, when their new home at 131 Bay State road will be in order. Mr Koussevitzky will start rehearsals on Oct 2, and in the meantime he will begin to make various programs for the year.

Droll. Boston terrier, which became Mr Koussevitzky's property two years ago, returned from Europe with his master and was quite the pet of the lobby while the Koussevitzkys were registering.

"It will be a most interesting season," promised Mr Koussevitzky. He refused to say whether he would give his Boston audiences more modern music or not. He is planning a Beethoven Festival in the Spring, celebrating the 100th anniversary of the composer. At these six or seven concerts the nine symphonies of Beethoven will be played.

Koussevitzky has brought back a new symphony, written by Alexander Tasman especially for Boston. Then there are four new etudes by Respighi and works by Roussel, "Choux," or "Buffoon," by Prokofieff, a modern Russian composer, whose "Seven, They Are Seven," was played by the Symphony Orchestra last season, will be one of the new numbers. Mr Koussevitzky played this in his Concerts Koussevitzky which he conducted in Paris this Summer. He also played "Music for the Theatre" there. This was written by a Brooklyn composer, Copland, and created much interest in Paris. He plans to add it to his orchestra's repertory.

But "Preface to Life," the symphony which created so much excitement in Paris, will not be played for Boston audiences. When Koussevitzky offered this extremely modern number, with groans instead of singing and other strange devices, the French people hissed and yelled and started a real riot.

"An interesting experiment," shrugged Mr Koussevitzky, "but, after all, only an experiment. It was metaphysics, not music."

POST STANDARD
SYRACUSE, N. Y.

SEP 19 1926

CONCERT SERIES OPENS OCTOBER 9

24 Boston Symphony Programs to Be Broadcast by WBZ, Springfield.

OTHER STATIONS TIE-IN

WJZ, WGY and WRC to Join in Initial Offering Presented by 107 Musicians.

BOSTON, Mass., Sept. 18.—When the forty-sixth Boston Symphony orchestra season opens at 8:10 o'clock Saturday evening, October 9, the greatest audience that ever has listened to this world famous orchestra of 107 musicians will be in readiness for Serge Koussevitzky's baton signal which will send the opening strains out from Symphony hall and through the air to millions of homes.

Westinghouse station WBZ at Springfield will broadcast the entire 24 concerts of the symphony season, it was announced yesterday by G. H. Jaspert, director. He also stated WJZ of New York, WGY of Schenectady and WRC of Washington will tie-in with WBZ on the opening night, thus making the concert available to radio listeners along the Atlantic seaboard and as far west as the Mississippi river.

Restricted Activities.

Serge Koussevitzky, Russian conductor of the Boston Symphony orchestra, will sail for America on the France September 21 to prepare for opening the symphony season. He restricted his European activities this summer to his annual series of "Concerts Koussevitzky" at the Grand Opera in Paris.

During the last two months, excepting the time required for conference with composers and publishers in regard to new scores, he has been resting at Aix-Les-Baine in Northern France.

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Schedule of Concerts.

This followed the broadcasting of 12 symphony concerts and, during the spring and early summer, nine concerts of the Pops Orchestra. All were sponsored by Mr. Quimby.

The dates of the broadcasts through WBZ are October 9, 16, 23 and 30, November 13 and 20, December 4, 11, 18 and 25, January 1, 15, 22 and 29, February 12, 19 and 26, March 5, 19 and 26, April 2, 16, 23 and 30.

THIS CLIPPING FROM
NEW YORK SUN

SEP 18 1926

Boston Symphony to Go on Air

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Westinghouse station WBZ at Springfield will broadcast the entire twenty-four concerts of the symphony season, it was announced today by G. H. Jaspert, director. He also stated that the powerful stations WJZ of New York, WGY of Schenectady and WRC of Washington will tie in with WBZ on the opening night, thus making the concert available to radio listeners along the Atlantic seaboard and as far west as the Mississippi River.

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THIS CLIPPING FROM
TIMES DISPATCH
RICHMOND, VA.

SEP 19 1926

3

STATIONS SPREADING OUT WITH IMPROVED FEATURES

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Boston Symphony—WBZ.

"Weekly concerts by the Boston Symphony Orchestra, Victor and Brunswick series, featuring noted artists, form the nucleus around which we will build our fall schedule. Beginning October 9, the series of twenty-four concerts by the Boston Symphony Orchestra will be presented from 8:15 until 10 P. M., Saturday evenings, excepting those Saturdays, when the orchestra is on tour.

LOS ANGELES
CAL.
EXAMINER

PORTLAND, ORE.
TELEGRAM

JAZZ AGAIN SCHEDULED FOR AN EARLY DEATH

By The Associated Press.

NEW YORK, N. Y., Sept. 23.—Jazz has shot its bolt, in the opinion of Serge Koussevitsky, conductor of the Boston Symphony orchestra, who has just returned from Europe. The time has come for something else to take the place of jazz, he said, declaring that aside from "color" it has added nothing to modern music.

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THIS CLIPPING FROM
HERALD
SYRACUSE, N. Y.

THIS CLIPPING FROM
ADVERTISER

SEP 3

Fifteen Stations Will Join To Broadcast Symphoney Concerts

Boston, Mass.,—Sept. 23—Marking the first time that a chain of radio stations of national coverage will tie in with a New England station for transmitting a series of broadcasts, it was announced today that fifteen concerts of the Boston Symphony Orchestra which opens its 46th season October 9, will be sent out through a network including some of the most powerful broadcasters in the world.

The entire series of 24 Saturday evening concerts by this world-famous organization of 107 musicians directed by the Russian conductor, Serge Koussevitzky, will be broadcast by Westinghouse Station WBZ which will feed the Symphony concerts to a chain including WJZ, New York, WGY, Schenectady, and WRC, Washington, D. C. This tie will thus make the concerts available to all listeners as far west as the Mississippi River, while owners of powerful receivers located still farther west will be well able to hear the broadcasts.

The concerts which will be heard through WBZ and the chain network will be given to the radio audience by Mr. W. S. Quimby, head of the Boston, New York, and Chicago houses bearing his name, who last season sponsored the broadcasting of both the Boston Symphony and Pops Concerts.

The dates of the broadcasts by the WBZ chain are October 9, 16 and 23, November 20, December 4, 11 and 25, January 22, and 29, February 19 and 26, March 5, April 16, 23 and 30.

The other nine of the twenty-four Saturday night concerts will only be broadcast through Westinghouse Station WBZ. The dates of these programs are October 30, November 13, December 18, January 1 and 15, February 12, March 19 and 26, and April 2.

THIS CLIPPING FROM
JOURNAL COURIER
LOUISVILLE, KY.

SEP 23

BOSTON SYMPHONY AGAIN RADIOCASTS

Boston, Sept. 18—When the forty-sixth Boston Symphony Orchestra season opens at 7:10 o'clock Saturday night, October 9, the greatest audience that has ever listened to this world-famous orchestra of 107 musicians is expected to be in readiness for Serge Koussevitzky's baton signal which will send the opening strains out from Symphony Hall and through the air to millions of homes.

THIS CLIPPING FROM
NEW YORK AMERICAN

SEP 23 19

THE OLD, OLD STORY.

SERGE KOUSSEVITSKY, the Boston Philharmonic's conductor, got back aboard the French liner, also, and said the usual thing. You've forgotten it? Well, here it is, for the last time:

"Jazz has shot its bolt . . . time coming when it will be replaced."

THIS CLIPPING FROM
RECORD
PHILADELPHIA, PA.

SEP 19 1926

The trustees of the Boston Symphony Orchestra have decided to broadcast all the regular concerts of that organization during the coming season, and radio fans in the immediate vicinity of Boston are naturally delighted. What will be the effect upon the attendance at the concerts remains to be seen. The trustees evidently feel that there will be no detriment to the box office receipts, but that is open to question. If the seats were all, or nearly all, sold far in advance, as is the case with most other large orchestras, the effect might be negligible, but there is reason to believe that many music-lovers will prefer to remain comfortably at home and enjoy the concerts free of charge rather than journey in to the auditorium and pay out their money for seats and transportation.

Koussevitzky Will Direct Symphonists in Forty-sixth Season; Will Be on WBZ Programs.

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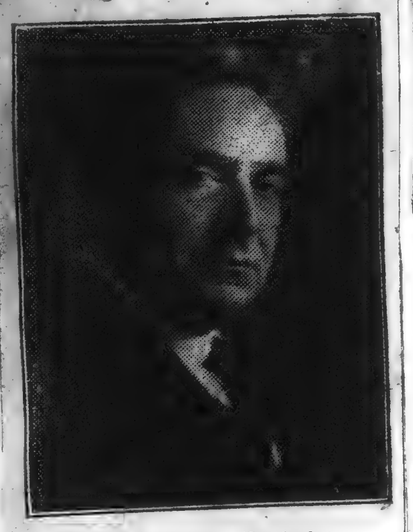
Bo... first ... the ... follow... month. Only ... be presented during ... four will come on the ... December and January. In February, March and April a total of ten concerts will be given. These concerts as they occur will be listed in the "Pick of the Air" and the DX programs which appear in The Daily News radio section each day.

THIS CLIPPING FROM
Record Eagle
Traverse City Mich
SEP 24 1926

History of the Boston Symphony Orchestra



Serge Koussevitsky, Conductor
Boston Symphony Orchestra

The superlative performances of the Boston Symphony Ochestra are indeed a thing to wonder at. But just how and why this organization has come to be one of the very greatest in the world leaves little room for speculation or debate. The simple facts of its history are self-explanatory.

In 1881, the late Major Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston a full-sized symphony orchestra — a rare phenomenon in those days. This noted musician, soldier, financier, and public-spirited citizen believed that there was a musical public for such an undertaking. Sparing no expense, he engaged the finest musicians then available in Europe to fill up its ranks, and brought to this country one after another of the world's greatest conductors to lend their individual genius to the cumulative improvement of the ensemble.

The Boston Symphony Orchestra in its original form had only sixty players, and its conductor was George Henschel, a celebrated musician of the day. The initial aims (always since adhered to) were that the musicians should play under one conductor in one orchestra, and not debase their talents by routine engagements; that the symphony concerts should provide only the finest music; that artistic considerations should always be paramount, and that the conductor be given absolute control. Controversy waxed hot in those days. The policies, the programmes, even the wisdom of the whole venture were violently attacked and staunchly defended. But the wisdom of the founder was justified as each succeeding year of the Orchestra added growth and success to the last.

The second conductor, Wilhelm Gericke, had two terms (1884-9) and 1898-1906. Through years of tireless training, this thorough and arduous musician gradually built up the fine ensemble for which the Boston Symphony Orchestra has since held its special renown. In the interim of Gericke's periods of service came Arthur Nikisch, the great Hungarian leader, and Emil Pauer who conducted through 1893-8.

Dr. Karl Muck was the conductor from 1906 to 1918, with the exception of the years 1908-12, which were held by Max Fiedler. To Dr. Muck's exacting hand the great Orchestra responded like a single, marvelously perfect instrument.

The Boston Symphony Orchestra next had two French conductors — Henri Rabaud in the season of 1918-19, a distinguished musician and composer, now head of the Paris Conservatoire, — and Pierre Monteux (1919-24), who ably carried on the then established tradition of a finely blended ensemble.

In the autumn of 1924, Serge Koussevitzky first crossed the Atlantic to become the conductor of the Boston Symphony Orchestra. From Europe had come many reports of his remarkable qualities as a leader and as an artist.

Expectations were more than fulfilled. America, having heard perhaps all of the "great" conductors living, has found qualities in Koussevitzky's leadership which are said to be quite without an equal.

With such a combination of a great orchestra and a great leader, it is not surprising that a Boston Symphony concert is regarded as one of the finest achievements in the musical performances of our day. There are waiting lists for every subscription series, and seats for any concert are at a premium.

THIS CLIPPING FROM
NEW YORK HERALD TRIBUNE
SEP 22 1926

Simon Guggenheim on France

Among the 1,000 passengers arriving from Havre and Plymouth on the French liner France are Serge Koussevitsky, Russian conductor of the Boston Symphony Orchestra, accompanied by Mrs. Koussevitsky, coming for the Boston season; A. Buzzi Peccia, of the Metropolitan Opera Company; Mrs. Gilbert Miller, American artist; Ralph Barton, artist and caricaturist; Dr. Alexis Carrel, of the Rockefeller Foundation; Dr. Lecomte de Nouy, Dr. Carrel's assistant; Edward Wace, director of the Credit Commercial, of France, and Simon Guggenheim, president of the American Smelting and Refining Company, with Mrs. Guggenheim and Guggenheim.

TIMES
WASHINGTON, D. C.
SEP 28 1926

ORCHESTRA NEWS FROM THE "HUB"

The Boston Symphony Orchestra, which will be heard in Washington but twice this season, under the noted Russian, Serge Koussevitzky, will have an eventful season this year of 1926-27.

Koussevitzky, as the New York Times proclaimed last season, "justifies superlatives." He brought forth a number of new and significant works during the past year, with compositions by Prokofieff, Respighi, Hindemith, Ibert, Tansman, Roussel, Tailleferre, and the American composers, Copland, Bloch, Spelman, Gilbert and Loeffler.

There was an unusual number of choral performances including Beethoven's Ninth Symphony, Brahms' "German Requiem" (both performed at Pension Fund concerts); Liszt's "Faust Symphony" and Psalm XIII; Prokofieff's "Sept, ils sont Sept"; Ibert's "Chant de Folie"; Ducasse's "Sarabande"; and Borodin's dances from "Prince Igor."

In Boston this year there are waiting lists for each of four series, and for the double series in New York.

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.
SEP 23 1926

KOUSSEVITSKY BACK WITH NEW SCORES

Boston Symphony Conductor Returns from Europe.

(Special to the Evening Bulletin.)
Boston, Sept. 22.—Serge Koussevitsky, conductor of the Boston Symphony Orchestra, arrived in this city last evening after a four months "vacation" in Europe, where he acquired many new scores for presentation this season and conducted four "Concerts Koussevitsky" at the Paris Opera. Much of the new music will be played by the Boston Symphony for the first public hearing during the coming season and much was written especially for the organization.

The conductor arrived in New York after a stormy crossing on the French liner France this morning and made fast time through to Boston.

After spending part of his vacation in Paris, Koussevitsky went to Zurich for the International Musical Festival, attended by famous musicians and composers from all parts of the world.

Included in the new scores are four

THIS CLIPPING FROM
ALBERQUERQUE, N. MEX.
JOURNAL
SEP 26 192

◆ ◆ ◆ Serge Koussevitsky, conductor of the Boston Symphony orchestra, says that jazz has added nothing to music but color. Yes, colored orchestras do seem to be pretty good at it. ◆ ◆ ◆

GAZETTE
SEP 24 1926

Boston Symphony Coming to Plymouth

Attention is being called to the fact that, through the efforts of the Plymouth Teachers' club the Boston Symphony orchestra, often called the greatest orchestra in the world, will be heard in Plymouth, Oct. 19. Although New England's oldest orchestra, now opening its 46th season, and her oldest town are not many miles apart it has been impossible heretofore to have a symphony concert there because there has been no auditorium large enough for a stage to hold 108 musicians. Plymouth now has Memorial hall with an extended stage and a seating capacity of 2,000, which enables her to present to her own townspeople and those of neighboring towns an opportunity not to be had in the orchestra's own city. For years the name of the Boston Symphony Orchestra has been the by-word the world over for what is closest to perfection in musical performance. This achievement is attributable to the wisdom and munificence of the orchestra's founder, Henry L. Higginson. No effort nor expense has been spared to obtain the finest musicians in Europe and America, and the foremost of living conductors to train and lead them. In 1924 there came to the Boston Symphony orchestra its first Russian conductor, Serge Koussevitzky. Then known to America only by almost incredible reports from Europe, he justified all expectations. There are qualities in his leadership which are said to be quite without equal, and of his brilliant command as a leader, of his inspired and inspiring imagination as an interpreter, there is but one opinion. Edward Morgan, president of the Plymouth Teachers' club visited the Middleboro Teachers' association on Tuesday evening, when he offered to reserve a section of the hall for any from Middleboro who wish to attend this concert, which the Plymouth association is bringing to this section, not with the idea of making money, but to enable the people of Plymouth and the neighboring towns to enjoy a great treat at a nominal cost. The fact that the great Koussevitzky is coming to Plymouth is alone enough to cause a great excitement in that historic town when one considers that every seat is subscribed and there are waiting lists for the Boston Symphony concerts in New York and Boston.

JOURNAL
PROVIDENCE, R. I.
SEP 25 1926

KOUSSEVITZKY SEES GREAT SEASON AHEAD

Boston Symphony Conductor Looks Forward to Providence Visit

(Special to the Providence Journal.)
Boston, Sept. 22.—Serge Koussevitsky, conductor of the Boston Symphony Orchestra, which will soon begin rehearsals for its 46th season, to-day expressed his enthusiasm over the campaign in Providence last spring which resulted in the securing of the E. F. Albee Theatre for a series of five symphony concerts there, after it had been announced that the orchestra would be forced to discontinue its visits to Providence for want of a suitable auditorium.

Mr. Koussevitsky said he looked forward to a particularly eventful season in the Rhode Island capital and promised that his selection for the symphony programmes there would include the greatest of the works of the old masters in addition to the most sifinificant of the newer scores.

The Russian conductor, who arrived from Europe on the La France last Wednesday, brought with him some new manuscript scores by Respighi, Roussel and Tansman, which were written especially for the Boston Symphony and will have their first performance in this city. Mr. Koussevitzky has many plans for the coming season, which will include a special Beethoven series in commemoration of the 100th anniversary of the famous

THIS CLIPPING FROM
POST
WASHINGTON, D. C.
SEP 27 1926

Promise or Menace?

Brooklyn Daily Eagle: Jazz, according to Serge Koussevitsky, conductor of the Boston Symphony orchestra, is on the wane, and will be replaced shortly by a new musical form. Ought one to take this as a promise or as a menace?

PRESS
CLEVELAND, OHIO
SEP 25 1926

15 STATIONS TO BE ON BOSTON CONCERT TIE-UP

Symphony Orchestra One of of Finest in Whole World

BOSTON, Mass., Sept. 24—Marking the first time that a chain of radio stations of national coverage will tie in with a New England station for transmitting a series of broadcasts, it was announced today that 15 concerts of the Boston Symphony Orchestra, which opens its 46th season October 9, will be sent out thru a network including some of the most powerful broadcasters in the world.

The entire series of 24 Saturday evening concerts by this world-famous organization of 107 musicians directed by the Russian conductor, Serge Koussevitzky, will be broadcast by Westinghouse station WBZ which will feed the Symphony concerts to a chain including WJZ, New York WGY, Schnectady, and WRC, Washington, D. C. This tie-in will thus make the concerts available to all listeners as far west as the Mississippi River, while owners of powerful receivers located still farther west will be well able to hear the broadcasts.

The concerts which will be heard thru WBZ and the chain network will be given to the radio audience by Mr. W. S. Quinby, head of the Boston, New York and Chicago houses bearing his name, who last

THIS CLIPPING FROM THE
WHEELING
WEST VA.
ISSUE OF
SEP 26 1926

15 STATIONS TO BROADCAST 15 CONCERTS

BOSTON SYMPHONY ORCHESTRA TO OPEN 46TH SESSION ON OCTOBER 9

NINE OF THE CONCERTS WILL ONLY BE BROADCASTED BY STATION WBZ

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AMERICAN
BALTIMORE, MD.
SEP 26 1926

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SEP 26 1926

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In addition to Koussevitsky, other distinguished conductors to be heard in the series of seven pairs in Pittsburgh are Walter Damrosch, who returns, after a 10-year absence, with his New York Symphony; William Mengelberg, with the New York Philharmonic; Fritz Reiner, the Cincinnati Symphony; Nikolai Sokoloff, Cleveland Symphony; Henri Verbrugghen, Minneapolis Orchestra, and William Furtwaengler, conductor, for the second appearance of the New York Philharmonic.

THIS CLIPPING FROM
Syracuse Herald
SEP 24 1926

History of the Boston Symphony Orchestra

Serge Koussevitsky, Conductor
Boston Symphony Orchestra

The superlative performances of the Boston Symphony Ochestra are indeed a thing to wonder at. But just how and why this organization has come to be one of the very greatest in the world leaves little room for speculation or debate. The simple facts of its history are self-explanatory.

In 1881, the late Major Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston a full-sized symphony orchestra — a rare phenomenon in those days. This noted musician, soldier, financier, and public-spirited citizen believed that there was a musical public for such an undertaking. Sparing no expense, he engaged the finest musicians then available in Europe to fill up its ranks, and brought to this country one after another of the world's greatest conductors to lend their individual genius to the cumulative improvement of the ensemble.

The Boston Symphony Orchestra in its original form had only sixty players, and its conductor was George Henschel, a celebrated musician of the day. The initial aims (always since adhered to) were that the musicians should play under one conductor in one orchestra, and not debase their talents by routine engagements; that the symphony concerts should provide only the finest music; that artistic considerations should always be paramount, and that the conductor be given absolute control. Controversy waxed hot in those days. The policies, the programmes, even the wisdom of the whole venture were violently attacked and staunchly defended. But the wisdom of the founder was justified as each succeeding year of the Orchestra added growth and success to the last.

The second conductor, Wilhelm Gericke, had two terms (1884-9) and 1898-1906. Through years of tireless training, this thorough and arduous musician gradually built up the fine ensemble for which the Boston Symphony Orchestra has since held its special renown. In the interim of Gericke's periods of service came Arthur Nikisch, the great Hungarian leader, and Emil Pauer who conducted through 1893-8.

Dr. Karl Muck was the conductor from 1906 to 1918, with the exception of the years 1908-12, which were held by Max Fiedler. To Dr. Muck's exacting hand the great Orchestra responded like a single, marvelously perfect instrument.

The Boston Symphony Orchestra next had two French conductors — Henri Rabaud in the season of 1918-19, a distinguished musician and composer, now head of the Paris Conservatoire, — and Pierre Monteux (1919-24), who ably carried on the then established tradition of a finely blended ensemble.

In the autumn of 1924, Serge Koussevitzky first crossed the Atlantic to become the conductor of the Boston Symphony Orchestra. From Europe had come many reports of his remarkable qualities as a leader and as an artist.

Expectations were more than fulfilled. America, having heard perhaps all of the "great" conductors living, has found qualities in Koussevitzky's leadership which are said to be quite without an equal.

With such a combination of a great orchestra and a great leader, it is not surprising that a Boston Symphony concert is regarded as one of the finest achievements in the musical performances of our day. There are waiting lists for every subscription series, and seats for any concert are at a premium.

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NEW YORK HERALD TRIBUNE
SEP 2 6 1926

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TIMES
WASHINGTON, D. C.

SEP 2 8 1926

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Koussevitzky, as the New York Times proclaimed last season, "justifies superlatives." He brought forth a number of new and significant works during the past year, with compositions by Prokofieff, Respighi, Hindemith, Ibert, Tansman, Roussel, Tailleferre, and the American composers, Copland, Bloch, Spelman, Gilbert and Loeffler.

There was an unusual number of choral performances including Beethoven's Ninth Symphony, Brahms' "German Requiem" (both performed at Pension Fund concerts); Liszt's "Faust Symphony" and Psalm XIII; Prokofieff's "Sept, ils sont Sept"; Ibert's "Chant de Folie"; Ducasse's "Sarabande"; and Borodin's dances from "Prince Igor."

In Boston this year there are waiting lists for each of four series, and for the double series in New York.

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BULLETIN
PROVIDENCE, R. I.
SEP 23 1926

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The conductor arrived in New York after a stormy crossing on the French liner France this morning and made fast time through to Boston.

After spending part of his vacation in Paris, Koussevitsky went to Zurich for the International Musical Festival, attended by famous musicians and composers from all parts of the world.

Included in the new scores are four

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ALBERQUERQUE, N. MEX.
JOURNAL
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GAZETTE
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Attention is being called to the fact that, through the efforts of the Plymouth Teachers' club the Boston Symphony orchestra, often called the greatest orchestra in the world, will be heard in Plymouth, Oct. 19. Although New England's oldest orchestra, now opening its 46th season, and her oldest town are not many miles apart it has been impossible heretofore to have a symphony concert there because there has been no auditorium large enough for a stage to hold 108 musicians. Plymouth now has Memorial hall with an extended stage and a seating capacity of 2,000, which enables her to present to her own townspeople and those of neighboring towns an opportunity not to be had in the orchestra's own city. For years the name of the Boston Symphony Orchestra has been the by-word the world over for what is closest to perfection in musical performance. This achievement is attributable to the wisdom and munificence of the orchestra's founder, Henry L. Higginson. No effort nor expense has been spared to obtain the finest musicians in Europe and America, and the foremost of living conductors to train and lead them. In 1924 there came to the Boston Symphony orchestra its first Russian conductor, Serge Koussevitzky. Then known to America only by almost incredible reports from Europe, he justified all expectations. There are qualities in his leadership which are said to be quite without equal, and of his brilliant command as a leader, of his inspired and inspiring imagination as an interpreter, there is but one opinion. Edward Morgan, president of the Plymouth Teachers' club visited the Middleboro Teachers' association on Tuesday evening, when he offered to reserve a section of the hall for any from Middleboro who wish to attend this concert, which the Plymouth association is bringing to this section, not with the idea of making money, but to enable the people of Plymouth and the neighboring towns to enjoy a great treat at a nominal cost. The fact that the great Koussevitzky is coming to Plymouth is alone enough to cause a great excitement in that historic town when one considers that every seat is subscribed and there are waiting lists for the Boston Symphony concerts in New York and Boston.

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PRESS
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THIS CLIPPING FROM THE
WHEELING
WEST VA.
ISSUE OF
SEP 26 1926

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Special Clipping Bureau
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AMERICAN
BALTIMORE, MD.

SEP 2 6 1926

15 STATIONS JOIN CONCERT HOOK-UP

BOSTON, Mass., Sept. 25.—Marking the first time that a chain of radio stations of national coverage will be in with a New England station for transmitting a series of broadcasts, it was announced today that fifteen concerts of the Boston Symphony Orchestra, which opens its forty-sixth season October 9, will be sent out through a network including some of the most powerful broadcasters in the world.

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HERALD
WASHINGTON, D. C.

* * *

With all due respect to the program makers for loud speaker products, one searches in vain for a reason why the New York Symphony Orchestra, the Philharmonic Symphony Orchestra and the Boston Symphony Orchestra should all schedule concerts during the coming season on Saturday evenings. So long as there were to be concerts broadcast to large chains of stations by these orchestras it would seem to be the better part of wisdom to put them on different days of the week.

The Boston Symphony and the Philharmonic will play alternate Saturdays for the microphones of the WJZ chain. The New York Symphony plays for the WEAF chain Washington's station, WRC, could get all of these orchestras if they were on different days. As it is, the National Capital will have to depend on the very slim chance of getting decent transmission from the WJZ chain. While we're not at all desirous of missing the Philharmonic or the Boston organization, we'd a heap rather have the New York Symphony from WEAF and its absolutely sure transmission system, than the other two on the hit or miss hay wire lines WJZ insists on using.

Fashion Key 1/

The exquisite garments sh... slightly soiled and handled, a...

New York Philharmonic.

ITEM
NEW ORLEANS, LA.

SEP 26 1926

FIFTEEN STATIONS JOIN TO RADIOCAST SYMPHONY SERIES

Series of 24 Saturday Concerts Go On Air Starting October 9

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COURANT
HARTFORD, CONN.

SEP 28 1926

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Serge Koussevitzky, the conductor arrived in Boston September 22 last bringing with him from Europe some new scores of interest and many promising plans for a remarkable Boston Symphony Orchestra season, which will include a visit to this city. His sojourn in Europe began with a series of "concerts Koussevitzky" which are the principal event of each spring season in Paris. Subsequently he spent much time consulting composers and publishers in quest of new music. The latter part of the summer he took a real vacation in Switzerland and at the watering places of France. Koussevitsky brought back with him manuscript scores of works by Respighi, Roussel and Tansman which have been written especially for the Russian conductor and his orchestra, and which are to have their first performance in Boston. He will assemble the orchestra for rehearsal in Symphony Hall, Boston, next Saturday in preparation for the opening of the season October 8. There will be notable choral concerts, and a Beethoven centennial festival in the spring, in observance of the master's death. Every effort is being made by Mr. Sedgwick to secure Mr. Koussevitzky's consent to present a Beethoven program for his Hartford concert. Seats are on sale at McCoy's music store. Mail orders will have careful attention, and the best seats will be allotted nearest to the location specified.

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OCT 1 01926

The radio routed its highbrow critics last night. Those sour souled scoffers who said that jazz is the highest expression of the loud speaker were forced to eat crow. WJZ made them all look ridiculous by invading the intellectual altitudes and presenting the Boston Symphony orchestra. And not just a mere concert of classics but one that featured Debussy and some of the ultra modern composers!

TIMES UNION
ALBANY, N. Y.

OCT 9 1926

BOSTON SYMPHONY ON AIR TONIGHT

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Then for five minutes preceding the first number on the program, scheduled for 8:15 p. m., and again during the fifteen-minute intermission, the voice of Professor John P. Marshall will be heard giving instructive information and comment corresponding to the notes in the program used by the audience at Symphony hall.

Professor Marshall will give his interpretations of the Symphony programs each Saturday evening during the series of twenty-four concerts.

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OCT 8 - 1926

BOSTON SYMPHONY CONCERT

The public of the Boston Symphony orchestra has grown considerably in recent seasons and is now limited only by the number of concerts the great orchestra, which must spend most of its time in rehearsal, can give.

That America expects great things of the pending season, which is to be the third under Serge Koussevitzky, is evident from the length of the waiting lists for every series of concerts. Of the five series of sixty-seven concerts to be given in greater Boston, it will not be possible for a non-subscriber to obtain a single seat.

Penfield Roberts comments on the orchestral situation in the Boston Globe of September 26: "Has any American orchestra ever sold out all its concerts in advance in this fashion before? Seats are to be had for the Philadelpha orchestra's Philadelphia concerts and for the Chicago orchestra's Chicago concerts; though the Friday afternoon series in both cities are sold out. No New York orchestra ever sells out its concerts for the season. Nor does any New York orchestra offer them in series of twenty-four at high prices, as is done in this city."

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JOURNAL
ATLANTA, GA.

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When the famous Boston Symphony orchestra opens its forty-sixth season Saturday night at 7:10 o'clock, Atlanta time, the greatest audience that has ever listened to this noted assemblage of 107 musicians will be on hand. In addition to the capacity crowd at Symphony hall, Boston, the concert will be attended by radio listeners who tune in on stations WBZ, Springfield, Mass.; WJZ, New York; WGY, Schenectady, and WRC, Washinton. Serge Koussevitsky, famous Russian conductor, will direct the concert.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE
OCT 9 1926

BOSTON SYMPHONY ON RADIO TONIGHT

Springfield, Oct. 9.—The opening concert of the 46th season of the Boston Symphony which will be broadcast through station WBZ furnishes the outstanding attraction on the air tonight. With station WJZ of New York; Wgy, Schenectady, and WRC, Washington, tied in with the Westinghouse station for the program by the celebrated orchestra of 107 musicians under the direction of Serge Koussovitsky, it is estimated that an audience aggregating millions will dial their receivers for this feature at 8.10 tonight.

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Prof. Marshall will give his interpretations of the symphony programs each Saturday evening during the series of 24 concerts. His broadcasts will include interesting facts regarding the compositions played and information regarding the composer and his particular style of composition. Realizing that the majority of the vast radio audience reside in localities where symphony orchestras and symphonic music are seldom heard, he will make his remarks in non-technical language.

The program of the first Boston Symphony concert to be broadcast through WBZ and the chain network covers a wide range in the field of musical composition. It begins with Weber's Overture. "Der Freischutz," one of the old "standbys" of orchestral music, and includes Debussy's Nocturnes, representing the modern French school, and Prokefiey's suite, representing the modern Russian school. The final number is Beethoven's "Eroica."

Prof. Marshall was organist with the Boston Symphony orchestra from 1909 to 1918, and is at present professor of music at Boston university and Holy Cross college. During the World war he served as musician to the commanding general of the northeastern and western departments and was appointed assistant director of camp music of the entire army. With such a musical background, Prof. Marshall is well qualified for the task of interpreting the symphony programs for the radio listeners and his broadcasts are certain to make their programs more vaulable and appreciated by listeners.

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The coming of Mr. Hamelin to be first clarinetist of the Symphony Orchestra does not imply the departure of the admired Mr. Allegra, recruit to the band a year ago. He will now play the E-flat clarinet, in the place of Mr. Vannini.

ITEMS ABOUT MUSIC

Transcript — Oct 7

Mr. Koussevitzky's Concert for the League of Composers—A Season in Europe for Miss Hess—Return of Mr. Hayes—Mr. Rakhmaninov's New Concerto

FOR a second time Mr. Koussevitzky has agreed to prepare a concert of ultra-modern music for the League of Composers in New York. It is announced for the Town Hall on Saturday evening, Nov. 27. From his Boston forces the conductor will assemble a chamber-orchestra; singing voices will also assist. The program will traverse Stravinsky's "Mavra," to be heard for the first time in America; Louis Gruenberg's setting of "The Creation," poem by James Wel[illegible]k; [illegible]

Transcript Oct 6

After Many Days

Franck's Symphony Again at Symphony Hall

IMPATIENCE and conjecture need chafe no more. At last, Mr. Koussevitzky is ready to restore Franck's Symphony to the active repertory of the Symphony Orchestra. Since April of 1924, in Mr Monteux's final year, it has not been heard at Symphony Hall. A cherished piece in Boston, many have wondered why Mr. Koussevitzky put it by through two seasons. He did so because his predecessors had repeated it to surfeit and because he himself waited for leisure to study and prepare it. Last summer he found the opportunity and at the second pair of Symphony Concerts, on Oct. 15 and 16, an expectant public will hear his version. In the same program, he includes Mr. Alexander Steinert's first piece of symphonic dimensions, "Southern Night."

THIS CLIPPING FROM
SENTINEL
KNOXVILLE, TENN.

Journal
OCT 9 1926

When the famous Boston Symphony Orchestra opens its forty-sixth season tonight at 8:10, Eastern time, the greatest audience that has ever listened to this noted assemblage of 107 musicians will be on hand. In addition to the capacity crowd at Symphony Hall, Boston, the concert will be attended by radio listeners who tune in on Stations WBZ, Springfield, Mass.; WJZ, New York; WGY, Schenectady, and WRC, Washington. Serge Koussevitsky, famous Russian conductor, will direct tonight's concert.

The skirl of the bag-pipes and the blurr of the fiddles will [illegible]

A BALLET OF CLOWNS: MR. KOUSSEVITZKY'S FIRST NOVEL PIECE

Oct 7th

FRAGMENTS FROM PROKOVIEV'S "CHOUT"

A Lusty Folk-Tale to Lively Music—A Scenario of Hearty Burlesque—The Good Memory of Henry T. Finck—Forthcoming Programs—Incidents and Prospects

TO PARIS last summer Mr. Koussevitzky took many things from his Bostonian repertory. Turn about is fair play; to his first pair of concerts in Boston on Friday and Saturday next, he brings a novelty from his concert in Paris on June third. His friend Prokoviev is the composer. "Chout"—Russian for clown or buffoon—is the title. "Chout" was originally written as a ballet for Dyaghilev's troupe of dancers. In 1915 Prokoviev began sketches for the piece. Interrupted by the war, he completed it in 1920. On the seventeenth of May, 1921, it received first performance—from Dyaghilev's Russian Ballet in Paris. Early in June London also sat before it. In 1923 the composer arranged an orchestral suite from the music, first heard at Brussels in November of 1924. For the ballet Prokoviev wrote the scenario as well as the music. Upon a Russian folk-tale he based it. Into six scenes he cast it. Turned into the spoken English of the year 1926, the sub-title might run: "Story of a Young Clown Who Got the Best of Seven Older Clowns."

Scene I. Once upon a time there was a clown—"Le Bouffon." The clown had a wife—"La Bouffonne." The clown was seated on the edge of his stove trying to invent a trick to play on some other clowns. His wife was scrubbing the floor. Finally the clown found what he was looking for. He jumped to the ground and said: "Wife, listen to me. Shortly seven clowns are coming to visit us. When I tell you to set the table, you will refuse and I will seem to kill you. When you have fallen, I will take my whip. At the first crack of the whip, make some movement; at the second, turn around; at the third, get up and set the table. Then we shall be able to sell our whip at a good price." No sooner said than done: the clowns came, saw the miracle, and paid three hundred rubles for the whip.

Scene II. Returned to their own home, the seven clowns decided to test their purchase. They killed their seven wives; cracked the whip over them; but not one came back to life.

Scene III. The widowers, furious, ran to the house of the young clown, determined to make him pay dearly. He became frightened, hid his wife, disguised himself in his sister's clothes. When the clowns came to seek out the culprit, he was seated at the spinning-wheel. But this "sister" pleased them. They seized "her," led "her" away, and decided to keep "her" as their kitchen-maid until they might find the clown.

Scene IV. The seven clowns had seven daughters. The time had come to find husbands for them. A merchant came with two match-makers to choose a bride from the seven daughters. The merchant was rich, oh! so rich. What good fortune! But the daughters of the clowns did not please the merchant. He chose the "maid."

Scene V. Arrived at home, the merchant took the young wife to his chamber. At first the clown-maid did not know how to set himself out of this situation. He said to the merchant: "I am ill. Tie a sheet to me and lower me through the window into the yard. When I give you the signal, draw me back up." The merchant did as requested. But when he drew up the sheet, he found a goat tied to it, and a great fear came upon him. He cried aloud for help. "Hasten to me, good people; my wife has been turned into a goat." The match-makers and servants came quickly, and tried by magic formulas and by turning and twisting the goat to break the spell. Finally the goat died of their efforts.

Scene VI. The merchant, heart-broken, began to bury his goat-wife. The clowns taunted and mocked him: "You wanted a kitchen-maid; so much the worse for you." Suddenly the young clown appeared, and with him seven soldiers. "Dogs!" said he, "what have you done? Where is my sister?" They gave him the goat. Whereupon he ordered the soldiers to arrest the seven clowns and obliged the merchant to pay three hundred rubles. And the clown and his wife amused themselves with the money, while the seven soldiers amused themselvs with the daughters of the seven clowns.

At the first performance of the ballet in 1921, "Chout" shared the program with "The Firebird," a suite of Andalusian Dances under the general title "Quadro Flamenco" and the Polovtsian Dances from "Prince Igor." The setting and decorations for "Chout" were designed by Michel Larinov, and four of the costumes are pictured herewith. The color-scheme was of brilliant reds and vivid oranges, in the cubistic manner. Prokoviev conducted. Apparently the chief interest of the day lay in "Chout," and chief interest in "Chout" was concentrated on the music. The dancing and stage-pictures both gave way. Of this music Parisian reviewers have written:

"Chout" is an important work from the point of view of the evolution of musical art. Prokoviev does not follow in the footsteps of Stravinsky. Surely there is no relation to "Le Sacre" in a music the most striking quality of which is transparence. Wilfully aggressive dissonances, brutality, violence are here displaced by a frenetic, laughing vitality, running course like a pure mountain-stream, full of brilliance and light. Nor does Prokoviev share Stravinsky's rhythmic complexities. Rather he invents rapidly running melodic lines with an irresistible force of expression. Without recourse to exceptional accentuation, they give the feeling of continuous activity and motion. Everything in the ballet is of youth, lightness, freshness. With means much simpler than those of his compatriots Prokoviev obtains effects of a delicious novelty. . . .

There is here a new force, lively, supple, tending toward simplicity rather than complexity, toward clarity and melodic plenty. Using all the innovations of his time, Prokoviev creates a new style, infinitely seductive. . . .

One encounters in "Chout" for the first time in Prokoviev, a number of Russian folk-themes, stoutly disguised, to be sure. Indeed, this music is not Russian in the same sense as the music of Balakirev or Musorgsky. It reminds one rather of the Russianism of Rimsky-Korsakov. Occasionally it makes one think even of Mozart and particularly of Scarlatti.

An adaptation of "Chout" under the title "Buffoon" was staged at the Neighborhood Playhouse in New York, March 15, 1924. The orchestral score was arranged for two pianos, violin, flute, oboe, percussion. A reviewer with a point of view of his own wrote in The Musical Courier:

For his ballet Prokoviev has written music that has the same relation to real music as the comic sections of our newspapers have to real art, and the pantomime to which he attaches it is of the same nature, real burlesque. It is thoroughly delightful, the whole thing, just harmless good-natured fooling. Musically speaking, this sort of work does more to "place" modernistic music than all of the writings on the subject put together. For the sake of fun-making these discords are perfect, and Prokoviev keeps so close to traditional lines that one knows exactly what he is taking off. Such pieces should make it difficult for the serious music of the modernists to be taken seriously!

The orchestral suite as played by Koussevitzky in Paris comprised: (1) Dance of the Daughters of the Clowns; (2) Dance in the Chamber of the Merchant; (3) The Young Woman Is Becomes a Goat; (4) Final Dance. A. H. M.

is now [illegible] at seventy-two. It was an extraordinary group of critics, that Big Six, which included the three who have left us and those three others who still happily survive—Aldrich and Henderson and Hale. These men did pioneer work in the advancement of musical understanding and appreciation in this country. It was largely due to them that much of the music which now is our daily bread was first tolerated, then accepted, then enjoyed.

Finck was the most pugnacious of the six. His great and excelling quality was courage. No critic was ever less hampered by conventions and fetishes, less awed by the Sacred Cows of musical respectability. It required high courage to speak well of Wagner in the early eighties, when he was abhorred as a revolutionist—almost as much as it takes to speak well of him today, when he is unfashionable and derided. But Finck, with a glad shout, threw his hat into the Wagnerian ring half a century ago, and he fought for this strange new music until he saw Wagner triumphant throughout the world. Yet Finck showed even greater courage: he dared to say that the mighty occasionally nod—that Beethoven, for instance, was sometimes tedious and banal. He said these things not delicately, tentatively, but bluntly and in a loud voice, to the horror of the orthodox and the delight of those who thought the same thoughts but lacked the audacity to confess them.

Another of Finck's rare qualities was his ardor. He never lost his zest for the things he loved, never wearied of hymning his adored Grieg, Dvorak, Liszt, MacDowell. He never wrote as if he were bored, though sometimes he declared that he was—by Brahms, for instance, whom he disliked and engagingly disparaged. He did not always persuade one to agree with him; and he had, like all of us, his prejudices and prepossessions. But what counted was his delight in the beauty and the greatness that took possession of his spirit, and his determination that the things he loved and valued we too should enjoy and esteem. That delight and that conviction he succeeded often in communicating to those who read his words. What more could he have wished? [The New York Herald-Tribune

Programs in Prospect

Beside Franck's Symphony and Mr. Steinert's new tone-poem "Southern Night," the program for the second pair of Symphony Concerts, on Oct. 15 and 16, includes Mozart's "Little Night-Music," with echo-measures, much admired in the eighteenth century, and Strauss's "Til Eulenspiegel" in which Mr. Koussevitzky excels himself. At Cambridge on Thursday evening, Oct. 14, conductor and orchestra will repeat their first program in Boston: Beethoven's "Eroica Symphony"; Weber's [illegible]ture to "Der Freischütz"; Debu[illegible]

ITEM
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OCT 9 1926

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Springfield, Oct. 9.—The opening concert of the 46th season of the Boston Symphony which will be broadcast through station WBZ furnishes the outstanding attraction on the air tonight. With station WJZ of New York; Wgy, Schenectady, and WRC, Washington, tied in with the Westinghouse station for the program by the celebrated orchestra of 107 musicians under the direction of Serge Koussovitsky, it is estimated that an audience aggregating millions will dial their receivers for this feature at 8.10 tonight.

For five minutes preceding the first number on the program, scheduled for 8.15 p. m., again during the 15 minute intermission the voice of Prof. John P. Marshall will be heard giving to the listening radio audiences instructive information and comment corresponding to the notes in the programs used by the audience at Symphony hall.

Prof. Marshall will give his interpretations of the symphony programs each Saturday evening during the series of 24 concerts. His broadcasts will include interesting facts regarding the compositions played and information regarding the composer and his particular style of composition. Realizing that the majority of the vast radio audience reside in localities where symphony orchestras and symphonic music are seldom heard, he will make his remarks in non-technical language.

The program of the first Boston Symphony concert to be broadcast through WBZ and the chain network covers a wide range in the field of musical composition. It begins with Weber's Overture. "Der Freischutz," one of the old "standbys" of orchestral music, and ingludes Debussy's Nocturnes, representing the modern French school, and Prokefiey's suite, representing the modern Russian school. The final number is Beethoven's "Eroica."

Prof. Marshall was organist with the Boston Symphony orchestra from 1909 to 1918, and is at present professor of music at Boston university and Holy Cross college. During the World war he served as musician to the commanding general of the northeastern and western departments and was appointed assistant director of camp music of the entire army. With such a musical background, Prof. Marshall is well qualified for the task of interpreting the symphony programs for the radio listeners and his broadcasts are certain to make their programs more vaulable and appreciated by listeners.

The coming of Mr. Hamelin to be first clarinetist of the Symphony Orchestra does not imply the departure of the admired Mr. Allegra, recruit to the band a year ago. He will now play the E-flat clarinet, in the place of Mr. Vannini.

ITEMS ABOUT MUSIC

TRANSCRIPT — Oct 7

Mr. Koussevitzky's Concert for the League of Composers—A Season in Europe for Miss Hess—Return of Mr. Hayes—Mr. Rakhmaninov's New Concerto

FOR a second time Mr. Koussevitzky has agreed to prepare a concert of ultra-modern music for the League of Composers in New York. It is announced for the Town Hall on Saturday evening, Nov. 27. From his Boston forces the conductor will assemble a chamber-orchestra; singing voices will also assist. The program will traverse Stravinsky's "Mavra," to be heard for the first time in America; Louis Gruenberg's setting of "The Creation," poem by James Weld[illegible]k; o[illegible]

THIS CLIPPING FROM
SENTINEL
KNOXVILLE, TENN.

OCT 9 1926

When the famous Boston Symphony Orchestra opens its forty-sixth season tonight at 8:10, Eastern time, the greatest audience that has ever listened to this noted assemblage of 107 musicians will be on hand. In addition to the capacity crowd at Symphony Hall, Boston, the concert will be attended by radio listeners who tune in on Stations WBZ, Springfield, Mass.; WJZ, New York; WGY, Schenectady, and WRC, Washington. Serge Koussevitsky, famous Russian conductor, will direct tonight's concert.

The skirl of the bag-pipes and the blurr of the "r" will be on t[illegible]

A BALLET OF CLOWNS: MR. KOUSSEVITZKY'S FIRST NOVEL PIECE

Oct 7th

FRAGMENTS FROM PROKOVIEV'S "CHOUT"

A Lusty Folk-Tale to Lively Music—A Scenario of Hearty Burlesque—The Good Memory of Henry T. Finck—Forthcoming Programs—Incidents and Prospects

TO PARIS last summer Mr. Koussevitzky took many things from his Bostonian repertory. Turn about is fair play; to his first pair of concerts in Boston on Friday and Saturday next, he brings a novelty from his concert in Paris on June third. His friend Prokoviev is the composer. "Chout"—Russian for clown or buffoon—is the title. "Chout" was originally written as a ballet for Dyaghilev's troupe of dancers. In 1915 Prokoviev began sketches for the piece. Interrupted by the war, he completed it in 1920. On the seventeenth of May, 1921, it received first performance—from Dyaghilev's Russian Ballet in Paris. Early in June London also sat before it. In 1923 the composer arranged an orchestral suite from the music, first heard at Brussels in November of 1924. For the ballet Prokoviev wrote the scenario as well as the music. Upon a Russian folk-tale he based it. Into six scenes he cast it. Turned into the spoken English of the year 1926, the sub-title might run: "Story of a Young Clown Who Got the Best of Seven Older Clowns."

Scene I. Once upon a time there was a clown—"Le Bouffon." The clown had a wife—"La Bouffonne." The clown was seated on the edge of his stove trying to invent a trick to play on some other clowns. His wife was scrubbing the floor. Finally the clown found what he was looking for. He jumped to the ground and said: "Wife, listen to me. Shortly seven clowns are coming to visit us. When I tell you to set the table, you will refuse and I will seem to kill you. When you have fallen, I will take my whip. At the first crack of the whip, make some movement; at the second, turn around; at the third, get up and set the table. Then we shall be able to sell our whip at a good price." No sooner said than done: the clowns came, saw the miracle, and paid three hundred rubles for the whip.

Scene II. Returned to their own home, the seven clowns decided to test their purchase. They killed their seven wives; cracked the whip over them; but not one came back to life.

Scene III. The widowers, furious, ran to the house of the young clown, determined to make him pay dearly. He became frightened, hid his wife, disguised himself in his sister's clothes. When the clowns came to seek out the culprit, he was seated at the spinning-wheel. But this "sister" pleased them. They seized "her," led "her" away, and decided to keep "her" as their kitchen-maid until they might find the clown.

Scene IV. The seven clowns had seven daughters. The time had come to find husbands for them. A merchant came with two match-makers to choose a bride from the seven daughters. The merchant was rich, oh! so rich. What good fortune! But the daughters of the clowns did not please the merchant. He chose the "maid."

Scene V. Arrived at home, the merchant took the young wife to his chamber. At first the clown-maid did not know how to get himself out of this situation. He said to the merchant: "I am ill. Tie a sheet to me and lower me through the window into the yard. When I give you the signal, draw me back up." The merchant did as requested. But when he drew up the sheet, he found a goat tied to it, and a great fear came upon him. He cried aloud for help. "Hasten to me, good people; my wife has been turned into a goat." The match-makers and servants came quickly, and tried by magic formulas and by turning and twisting the goat to break the spell. Finally the goat died of their efforts.

Scene VI. The merchant, heart-broken, began to bury his goat-wife. The clowns taunted and mocked him: "You wanted a kitchen-maid; so much the worse for you." Suddenly the young clown appeared, and with him seven soldiers. "Dogs!" said he, "what have you done? Where is my sister?" They gave him the goat. Whereupon he ordered the soldiers to arrest the seven clowns and obliged the merchant to pay three hundred rubles. And the clown and his wife amused themselves with the money, while the seven soldiers amused themselvs with the daughters of the seven clowns.

At the first performance of the ballet in 1921, "Chout" shared the program with "The Firebird," a suite of Andalusian Dances under the general title "Quadro Flamenco" and the Polovtsian Dances from "Prince Igor." The setting and decorations for "Chout" were designed by Michel Larinov, and four of the costumes are pictured herewith. The color-scheme was of brilliant reds and vivid oranges, in the cubistic manner. Prokoviev conducted. Apparently the chief interest of the day lay in "Chout," and chief interest in "Chout" was concentrated on the music. To it dancing and stage-pictures both gave way. Of this music Parisian reviewers have written:

> "Chout" is an important work from the point of view of the evolution of musical art. Prokoviev does not follow in the footsteps of Stravinsky. Surely there is no relation to "Le Sacre" in a music the most striking quality of which is transparence. Wilfully aggressive dissonances, brutality, violence are here displaced by a frenetic, laughing vitality, running course like a pure mountain-stream, full of brilliance and light. Nor does Prokoviev share Stravinsky's rhythmic complexities. Rather he invents rapidly running melodic lines with an irresistible force of expression. Without recourse to exceptional accentuation, they give the feeling of continuous activity and motion. Everything in the ballet is of youth, lightness, freshness. With means much simpler than those of his compatriots Prokoviev obtains effects of a delicious novelty. . . .
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> One encounters in "Chout" for the first time in Prokoviev, a number of Russian folk-themes, stoutly disguised, to be sure. Indeed, this music is not Russian in the same sense as the music of Balakirev or Musorgsky. It reminds one rather of the Russianism of Rimsky-Korsakov. Occasionally it makes one think even of Mozart and particularly of Scarlatti.

An adaptation of "Chout" under the title "Buffoon" was staged at the Neighborhood Playhouse in New York, March 15, 1924. The orchestral score was arranged for two pianos, violin, flute, oboe, percussion. A reviewer with a point of view of his own wrote in The Musical Courier:

> For his ballet Prokoviev has written music that has the same relation to real music as the comic sections of our newspapers have to real art, and the pantomime to which he attaches it is of the same nature, real burlesque. It is thoroughly delightful, the whole thing, just harmless good-natured fooling. Musically speaking, this sort of work does more to "place" modernistic music than all of the writings on the subject put together. For the sake of fun-making these discords are perfect, and Prokoviev keeps so close to traditional lines that one knows exactly what he is taking off. Such pieces should make it difficult for the serious music of the modernists to be taken seriously!

The orchestral suite as played by Mr. Koussevitzky in Paris comprised: (1) Dance of the Daughters of the Clowns; (2) Dance in the Chamber of the Merchant; (3) The Young Woman Is Become a Goat: (4) Final Dance. A. H. M.

is now [illegible] at seventy-two. It was an extraordinary group of critics, that Big Six, which included the three who have left us and those three others who still happily survive—Aldrich and Henderson and Hale. These men did pioneer work in the advancement of musical understanding and appreciation in this country. It was largely due to them that much of the music which now is our daily bread was first tolerated, then accepted, then enjoyed.

Finck was the most pugnacious of the six. His great and excelling quality was courage. No critic was ever less hampered by conventions and fetishes, less awed by the Sacred Cows of musical respectability. It required high courage to speak well of Wagner in the early eighties, when he was abhorred as a revolutionist—almost as much as it takes to speak well of him today, when he is unfashionable and derided. But Finck, with a glad shout, threw his hat into the Wagnerian ring half a century ago, and he fought for this strange new music until he saw Wagner triumphant throughout the world. Yet Finck showed even greater courage: he dared to say that the mighty occasionally nod—that Beethoven, for instance, was sometimes tedious and banal. He said these things not delicately, tentatively, but bluntly and in a loud voice, to the horror of the orthodox and the delight of those who thought the same thoughts but lacked the audacity to confess them.

Another of Finck's rare qualities was his ardor. He never lost his zest for the things he loved, never wearied of hymning his adored Grieg. Dvorak, Liszt, MacDowell. He never wrote as if he were bored, though sometimes he declared that he was—by Brahms, for instance, whom he disliked and engagingly disparaged. He did not always persuade one to agree with him; and he had, like all of us, his prejudices and prepossessions. But what counted was his delight in the beauty and the greatness that took possession of his spirit, and his determination that the things he loved and valued we too should enjoy and esteem. That delight and that conviction he succeeded often in communicating to those who read his words. What more could he have wished? [The New York Herald-Tribune

Programs in Prospect

Beside Franck's Symphony and Mr. Steinert's new tone-poem "Southern Night," the program for the second pair of Symphony Concerts, on Oct. 15 and 16, includes Mozart's "Little Night-Music," with echo-measures, much admired in the eighteenth century, and Strauss's "Til Eulenspiegel" in which Mr. Koussevitzky excels himself. At Cambridge on Thursday evening, Oct. 14, conductor and orchestra will repeat their first program in Boston: Beethoven's "Eroica Symphony"; Weber's [illegible]

ITEM
NEW ORLEANS, LA.

SEP 26 1926

FIFTEEN STATIONS JOIN TO RADIOCAST SYMPHONY SERIES

Series of 24 Saturday Concerts Go On Air Starting October 9

BOSTON, Mass., — Marking the first time that a chain of radio stations of national coverage will tie in with a New England station for transmitting a series of broadcasts, it was announced today that fifteen concerts of the Boston Symphony Orchestra which opens its 46th season October 9, will be sent out through a network including some of the most powerful broadcasters in the world.

The entire series of 24 Saturday evening concerts by this world-famous organization of 107 musicians directed by the Russian conductor, Serge Koussevitzky, will be broadcast by Westinghouse Station WBZ which will feed the Symphony concerts to a chain including WJZ, New YORK, WGY, Schenectady, and WRC, Washington, D. C. This tie in will thus make the concerts available to all listeners as far west as the Mississippi River, while owners of powerful receivers located still farther west will be well able to hear the broadcasts.

The concerts which will be heard through WBZ and the chain network will be given to the radio audience by Mr. W. S. Quinby, head of the Boston, New York, and Chicago houses bearing his name, who last season sponsored the broadcasting of both the Boston Symphony and Pops Concerts.

The dates of the broadcasts by the WBZ. chain are October 9, 16 and 23, November 20, December 4, 11 and 25, January 22, and 29, February 19 and 26, March 5, April 16, 23 and 30.

The other nine of the twenty-four Saturday night concerts will only be broadcast through Westinghouse Station WBZ. The dates of these programs are October 30, November 13, December 18, January 1 and 15, February 12, March 19 and 26, and April

COURANT
HARTFORD, CONN.

SEP 28 1926

Boston Symphony

There is a lively demand for tickets for the Hartford concert of the Boston Symphony Orchestra, scheduled this season for February. Former patrons of the Sedgwick concerts are securing their seat reservations early in order to have first choice of location for this concert, which is the outstanding feature in Hartford's musical season.

Serge Koussevitzky, the conductor, arrived in Boston September 22 last, bringing with him from Europe some new scores of interest and many promising plans for a remarkable Boston Symphony Orchestra season, which will include a visit to this city. His sojourn in Europe began with his series of "concerts Koussevitzky," which are the principal event of each spring season in Paris. Subsequently he spent much time consulting composers and publishers in quest of new music. The latter part of the summer he took a real vacation in Switzerland and at the watering places of France. Koussevitsky brought back with him manuscript scores of works by Respighi, Roussel and Tansman which have been written especially for the Russian conductor and his orchestra, and which are to have their first performance in Boston. He will assemble the orchestra for rehearsal in Symphony Hall, Boston, next Saturday in preparation for the opening of the season October 8. There will be notable choral concerts, and a Beethoven centennial festival in the spring, in observance of the master's death. Every effort is being made by Mr. Sedgwick to secure Mr. Koussevitzky's consent to present a Beethoven program for his Hartford concert. Seats are on sale at McCoy's music store. Mail orders will have careful attention, and the best seats will be allotted nearest to the location specified.

THIS CLIPPING FROM
NEW YORK,
N. Y.
NEWS

OCT 1 01926

The radio routed its highbrow critics last night. Those sour souled scoffers who said that jazz is the highest expression of the loud speaker were forced to eat crow. WJZ made them all look ridiculous by invading the intellectual altitudes and presenting the Boston Symphony orchestra. And not just a mere concert of classics but one that featured Debussy and some of the ultra modern composers!

TIMES UNION
ALBANY, N. Y.

OCT 9 1926

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W. S. Quinby, head of the W. S. Quinby company of Boston, New York and Chicago, and sponsor of the Symphony broadcasts, will speak to the members of the radio audience, welcoming them to this feast of music.

Then for five minutes preceding the first number on the program, scheduled for 8:15 p. m., and again during the fifteen-minute intermission, the voice of Professor John P. Marshall will be heard giving instructive information and comment corresponding to the notes in the program used by the audience at Symphony hall.

Professor Marshall will give his interpretations of the Symphony programs each Saturday evening during the series of twenty-four concerts.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

OCT 8 - 1926

BOSTON SYMPHONY CONCERT

The public of the Boston Symphony orchestra has grown considerably in recent seasons and is now limited only by the number of concerts the great orchestra, which must spend most of its time in rehearsal, can give.

That America expects great things of the pending season, which is to be the third under Serge Koussevitzky, is evident from the length of the waiting lists for every series of concerts. Of the five series of sixty-seven concerts to be given in greater Boston, it will not be possible for a non-subscriber to obtain a single seat.

Penfield Roberts comments on the orchestral situation in the Boston Globe of September 26: "Has any American orchestra ever sold out all its concerts in advance in this fashion before? Seats are to be had for the Philadelpha orchestra's Philadelphia concerts and for the Chicago orchestra's Chicago concerts, though the Friday afternoon seats in both cities are sold out. No New York orchestra ever sells out its concerts for the season. Nor does any New York orchestra offer them in series of four at high prices, as is done here."

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Seats are on sale at McCoy's, inc., No. 89 Asylum street. Telephone orders received, 2-6147.

THIS CLIPPING FROM
JOURNAL
ATLANTA, GA.

OCT 9 1926

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GAZETTE
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Transcript Oct 6

After Many Days

Franck's Symphony Again at Symphony Hall

IMPATIENCE and conjecture need chafe no more. At last, Mr. Koussevitzky is ready to restore Franck's Symphony to the active repertory of the Symphony Orchestra. Since April of 1924, in Mr Monteux's final year, it has not been heard at Symphony Hall. A cherished piece in Boston, many have wondered why Mr. Koussevitzky put it by through two seasons. He did so because his predecessors had repeated it to surfeit and because he himself waited for leisure to study and prepare it. Last summer he found the opportunity and at the second pair of Symphony Concerts, on Oct. 15 and 16, an expectant public will hear his version. In the same program, he includes Mr. Alexander Steinert's first piece of symphonic dimensions, "Southern Night."

A BALLET OF CLOWNS: MR. KOUSSEVITZKY'S FIRST NOVEL PIECE

Oct 7th

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Scene III. The widowers, furious, ran to the house of the young clown, determined to make him pay dearly. He became frightened, hid his wife, disguised himself in his sister's clothes. When the clowns came to seek out the culprit, he was seated at the spinning-wheel. But this "sister" pleased them. They seized "her," led "her" away, and decided to keep "her" as their kitchen-maid until they might find the clown.

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A Good Memory

One by one the Elder Statesmen among the music-critics of America go to their honored rest. Huneker, Krehbiel, and now Finck—the versatile, pertinacious, inimitable Henry T. Finck, who retired from The New York Evening Post in 1924 after a service of forty-three years as music-editor of that journal, and who

His Titanic Swats
(Acme Photo)

[illegible] well of him today, when he is [illegible]nfashionable and derided. But Finck, [illegible]ith a glad shout, threw his hat into the [illegible]agnerian ring half a century ago, and [illegible]e fought for this strange new music until he saw Wagner triumphant throughout the world. Yet Finck showed even greater courage: he dared to say that the mighty occasionally nod—that Beethoven, for instance, was sometimes tedious and banal. He said these things not delicately, tentatively, but bluntly and in a loud voice, to the horror of the orthodox and the delight of those who thought the same thoughts but lacked the audacity to confess them.

Another of Finck's rare qualities was his ardor. He never lost his zest for the things he loved, never wearied of hymning his adored Grieg, Dvorak, Liszt, MacDowell. He never wrote as if he were bored, though sometimes he declared that he was—by Brahms, for instance, whom he disliked and engagingly disparaged. He did not always persuade one to agree with him; and he had, like all of us, his prejudices and prepossessions. But what counted was his delight in the beauty and the greatness that took possession of his spirit, and his determination that the things he loved and valued we too should enjoy and esteem. That delight and that conviction he succeeded often in communicating to those who read his words. What more could he have wished? [The New York Herald-Tribune

Programs in Prospect

Beside Franck's Symphony and Mr. Steinert's new tone-poem "Southern Night," the program for the second pair of Symphony Concerts, on Oct. 15 and 16, includes Mozart's "Little Night-Music," with echo-measures, much admired in the eighteenth century, and Strauss's "Til Eulenspiegel" in which Mr. Koussevitzky excels himself. At Cambridge on Thursday evening, Oct. 14, conductor and orchestra will repeat their first program in Boston: Beethoven's "Eroica Symphony"; Weber's Overture to "Der Freischütz"; Febr[illegible]

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Prof Marshall will give his interpretations of the symphony programs each Saturday evening during the series of 24 concerts. His broadcasts will include interesting facts regarding the compositions played and information regarding the composer and his particular style of composition. Realizing that the majority of the vast radio audience reside in localities where symphony orchestras and symphonic music are seldom heard, he will make his remarks in nontechnical language.

The program of the first Boston Symphony concert to be broadcast through WBZ and the chain network covers a wide range in the field of musical composition. It begins with Weber's Overture, "Der Freischutz," one of the old "standbys" of orchestral music, and includes Debussy's Nocturnes, representing the modern French school, and Prokefiev's suite, representing the modern Russian school. The final number is Beethoven's "Eroica."

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The novelty of the afternoon was Prokofieff's ballet suite "Chout" (Buffoon). One or both of these pieces is expected to be included in the programme at the orchestra's premiere at the E. F. Albee Theatre in Providence, Oct. 26.

The subscription office in Symphony Hall has reported a greater demand for season tickets to the Providence series of concerts than ever before. Mail orders are still being received. Such seats as remain unsold by Oct. 18 will be placed on sale on that date at Steinert's music store in Providence.

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N. Y. EVENING SUN
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Excepting those Saturday nights when the Symphony Orchestra will be on tour, WBZ will offer its listeners the Saturday evening Symphony programs of approximately two hours' duration from the opening concert until the concluding one on April 30. The chain network, which includes WJZ, New York; WGY, Schenectady, and WRC, Washington, will transmit fifteen of the twenty-four concerts which go out on the WBZ wave.

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One of the features of the Symphony broadcasts will be the interesting and instructive discussions of symphonic music by Prof. John P. Marshall. About five minutes before the opening selection by the orchestra he will give an informative talk on symphony music in general. His voice will again be heard during the intermission, at which time he will interpret for the radio audience the selections of the evening's program. In order that the listeners may understand these weekly talks, arrangements are being made to illustrate the various points discussed with instrumental music.

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First time in Boston.
Symphony No. 3 in E-flat major, "Eroica" .....Beethoven
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I. Allegro con brio.
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COURANT
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The other great orchestra which will be heard in this series will be the New York Philharmonic in its students' concerts under Willem Mengelberg, but the opening concert of that orchestra will not be given until October 30.

This concert by the Boston Symphony will be given in Symphony Hall, Boston, and will mark the opening of the forty-sixth season of that organization. Its audience at that time will be the greatest in its history, it being estimated that over 10,000,000 persons will hear this world famous orchestra of 107 musicians.

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NEW YORK
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HERALD Oct 17

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The concert by the Boston Symphony will be given in Symphony Hall, Boston, and will mark the opening of their forty-sixth season. It is estimated that over 10,000,000 persons will hear this world famous orchestra of 107 musicians, which will simultaneously play for the audiences of WRC, WGY and WBZ, in addition to WJZ.

Herald Oct 17

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
OCT 9 - 1926

34

BOSTON SYMPHONY ON RADIO TONIGHT

Opening Concert of Winter Series to Be Broadcast By WBZ Starts at 8.10

The opening concert of the 46th season of the Boston Symphony which will be broadcast through station WBZ furnishes the outstanding attraction on the air tonight. With station WJZ of New York; WGY, Schnectady; and WRC, Washington, tied in with the Westinghouse station for the program by the celebrated orchestra of 107 musicians under the direction of Serge Koussovitsky, it is estimated that an audience aggregating millions will dial their receivers for this feature at 8.10 p. m. tonight.

For five minutes preceding the first number on the program, scheduled for 8.15 p. m., again during the 15 minute intermission the voice of Prof John P. Marshall will be heard giving to the listening radio audences instructive information and comment corresponding to the notes in the programs used by the audience at Symphony hall.

Prof Marshall will give his interpretations of the symphony programs each Saturday evening during the series of 24 concerts. His broadcasts will include interesting facts regarding the compositions played and information regarding the composer and his particular style of composition. Realizing that the majority of the vast radio audience reside in localities where symphony orchestras and symphonic music are seldom heard, he will make his remarks in nontechnical language.

The program of the first Boston Symphony concert to be broadcast through WBZ and the chain network covers a wide range in the field of musical composition. It begins with Weber's Overture, "Der Freischutz," one of the old "standbys" of orchestral music, and includes Debussy's Nocturnes, representing the modern French school, and Prokefiev's suite, representing the modern Russian school. The final number is Beethoven's "Eroica."

Prof Marshall was organist with the Boston Symphony orchestra from 1909 to 1918, and is at present professor of music at Boston University and Holy Cross college. During the World war he served as musical to the commanding general of the northeastern and western departments and was appointed assistant director of camp music of the entire army. With such a musical background, Prof Marshall is well qualified for the task of interpreting the symphony programs for the radio listeners and his broadcasts are certain to make their programs more veluable and appreciated by listeners.

The complete program of Saturday's concert follows:

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
OCT 91926

SYMPHONY OPENING PROVES GALA EVENT

Koussevitzky Given Ovation In Boston; Providence Tickets In Great Demand

(Special to the Providence Journal)

Boston, Oct. 8.—The inauguration of the concert season of the Boston Symphony Orchestra to-day at Symphony Hall proved a gala event. An ovation greeted Serge Koussevitzky, conductor, as he made his appearance on the stage, and the applause was spontaneous and sustained at the end of the brilliant Beethoven "Eroica Symphony," which terminated the programme.

The novelty of the afternoon was Prokofieff's ballet suite "Chout" (Buffoon). One or both of these pieces is expected to be included in the programme at the orchestra's premiere at the E. F. Albee Theatre in Providence, Oct. 26.

The subscription office in Symphony Hall has reported a greater demand for season tickets to the Providence series of concerts than ever before. Mail orders are still being received. Such seats as remain unsold by Oct. 18 will be placed on sale on that date at Steinert's music store in Providence.

The personnel of the Symphony this season is again at its customary standard of excellence. A notable acquisition to the gifted group of artists is that of one principal player, Gaston Hamelin, celebrated clarinet virtuoso, who arrived from Paris this week to fill that important position.

Prof Marshall Will Interpret Boston Symphony

N. Y. EVENING SUN
OCT 9 1926
OCT 9 1926

Symphony on Air

Boston Orchestra to Give Saturday Series During Winter.

WHEN Serge Koussevitzky gives the baton signal which will open the forty-sixth season of the Boston Symphony Orchestra Saturday evening, October 9, the greatest audience that has ever listened to this world famous orchestra of 107 musicians, aggregating millions, will be tuned in to station WBZ and the chain network linked with that station.

Excepting those Saturday nights when the Symphony Orchestra will be on tour, WBZ will offer its listeners the Saturday evening Symphony programs of approximately two hours' duration from the opening concert until the concluding one on April 30. The chain network, which includes WJZ, New York; WGY, Schenectady, and WRC, Washington, will transmit fifteen of the twenty-four concerts which go out on the WBZ wave.

To Discuss Music.

One of the features of the Symphony broadcasts will be the interesting and instructive discussions of symphonic music by Prof. John P. Marshall. About five minutes before the opening selection by the orchestra he will give an informative talk on symphony music in general. His voice will again be heard during the intermission, at which time he will interpret for the radio audience the selections of the evening's program. In order that the listeners may understand these weekly talks, arrangements are being made to illustrate the various points discussed with instrumental music.

Prof. Marshall from 1909 until 1918 was organist of the University and Holy Cross College. During the world war he served as musical aid to the commanding General of the Northwestern and Western departments and was later appointed assistant director of camp music of the entire army.

As was the case with the Symphony and Pope concerts broadcast last season, W. S. Quinby, head of the Boston, New York and Chicago houses bearing his name, is sponsoring the Symphony programs, which will be heard through the WBZ chain again this year.

Simultaneously with the above announcement comes another of a series of Sunday evening concerts which will be presented during October and November by Boris Kreinin, who was associated with Koussevitzky for a number of years in his work at Moscow.

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.
OCT 9 1926

BOSTON SYMPHONY CONCERT TO-NIGHT TO BE BROADCAST

Opening Programme of 46th Season to Be Put on Air by Four Stations.—Tickets for Providence Series Eagerly Sought.

Music lovers and radio fans are looking forward to the initial radio concert of the Boston Symphony Orchestra's 46th season at 8:10 o'clock this evening, following reports from Boston that the opening concert in Symphony Hall yesterday afternoon was one of the most successful premieres in recent years.

To-night's programme will be broadcast from WBZ, Springfield, hooked up with WJZ, New York; WGY, Schenectady, and WRC, Washington.

Serge Koussevitzky, conductor, was greeted with a spontaneous outburst of applause as he appeared on the platform last night.

The novelty of yesterday afternoon was Prokofieff's ballet suite "Chout" (Buffoon). One or both of these pieces is expected to be included in the programme at the orchestra's premiere at the E. F. Albee Theatre in Providence, Oct. 26.

The subscription office in Symphony Hall has reported a greater demand for season tickets to the Providence series of concerts than ever before. Mail orders are still being received. Such seats as remain unsold by Oct. 18 will be placed on sale on that date at Steinert's music store in Providence.

The personnel of the Symphony this season is again at its customary standard of excellence. A notable acquisition to the gifted group of artists is that of one principal player, Gaston Hamelin, celebrated clarinet virtuoso, who arrived from Paris this week to fill that important position.

W. S. Quinby, head of the W. S. Quinby Company of Boston, New York and Chicago, and sponsor of the symphony broadcasts, will speak to the members of the radio audience who listen in to-night, welcoming them to the feast of music.

Then for five minutes preceding the first number on the programme, scheduled for 8:15, and again during the 15-minute intermission, Prof. John P. Marshall will give instructive information and comment corresponding to the notes in the programme used by the audience at Symphony Hall.

Prof. Marshall will give his interpretations of the symphony programmes each Saturday evening during the series of 24 concerts. His broadcasts will include interesting facts regarding the composer and his particular style of composition. Realizing that the majority of the vast radio audience resides in localities where symphony orchestras and symphonic music are seldom heard, he will make his remarks in non-technical language.

The programme of the first Boston Symphony concert to be broadcast through WBZ and the chain network covers a wide range in the field of musical composition. It begins with Weber's Overture, "Der Freischutz," one of the old "standbys" of orchestral music, and includes Debussy's Nocturnes, representing the modern French school, and Prokofieff's suite, representing the modern Russian school The final number, Symphony No. 3 in E-flat major, is a representative of the famous Beethoven school.

Prof. Marshall will speak of the motives of these schools and will supplement his remarks with illustrations of themes and other features to which he desires to direct the especial attention of the radio audience.

Prof. Marshall was organist with the Boston Symphony Orchestra from 1909 to 1918 and is at present professor of music at Boston University and Holy Cross College. During the World War he served as musical aide to the commanding General of the Northeastern and Western departments and was appointed assistant director of camp music of the entire army.

The complete programme of Saturday's concert follows:

Overture to "Der Freischutz".....Weber

Two Nocturnes .....Debussy
- a. Nuages (Clouds).
- b. Fetes (Festivals).

Ballet Suite, "Chout" .....Prokofieff
- a. Danze des filles des bouffons.
- b. Dans la chambre a coucher du marchand.
- c. Le jeune femme est devenue chevre.
- d. Dans finale.

First time in Boston.

Symphony No. 3 in E-flat major, "Eroica" .....Beethoven
Op. 55

I. Allegro con brio.
II. Marcia Funebre; Adagio assai.
III. Scherzo; Allegro vivace; Trio.
IV. Finale; Allegro molto.

COURANT
HARTFORD, CONN.
OCT 9 1926

Boston Symphony on Air Through WJZ and Chain

The opening concert of the 46th season of the Boston Symphony which will be broadcast through Westinghouse station WBZ furnishes the outstanding attraction on the air tonight. With station WJZ of New York; WGY, Schenectady, and WRC, Washington, tied in with the Westinghouse station for the program by the celebrated orchestra of 107 musicians under the direction of Serge Kousevitsky which has been made available by W. S. Quinby of Boston, it is estimated that an audience aggregating millions will dial their receivers for this feature at 8:10 p. m. tonight.

For five minutes preceding the first number on the program scheduled for 8.15 p. m., and again during the fifteen minute intermission, the voice of Professor John P. Marshall will be heard giving to the listening radio audience instructive information and comment corresponding to the notes in the programs used by the audience at Symphony Hall.

Professor Marshall will give his interpretations of the Symphony programs each Saturday evening during the series of twenty-four concerts. His broadcasts will include interesting facts regarding the compositions played and information regarding the composer and his particular style of composition. Realizing that the majority of the vast radio audience resides in localities where symphony orchestras and symphonic music are seldom, he will make his remarks in non-technical language.

THIS CLIPPING FROM
CITIZEN
COLUMBUS, OHIO
OCT 9 1926

BOSTON ORCHESTRA CONCERTS

SPRINGFIELD, MASS., Oct. 9.—Station WBZ, here, has completed its schedule of Boston Symphony Orchestra concerts which are to be broadcast by that station.

The following are the dates for these orchestra broadcasts. A date followed by an asterisk indicates that WJZ, New York, WGY, Schenectady, N. Y., and WRC, Washington, will rebroadcast the program:

October 9*, 16*, 23*, 30.
November 13, 20*.
December 4*, 11*, 18, 25*.
January 1, 15, 22*, 29*.
February 12, 19*, 26*.
March 5*, 19, 26.
April 2, 16*, 23*, 30*.

SYMPHONY PROGRAM

The program of the concerts of the Boston Symphony orchestra in Symphony Hall next Friday afternoon and Saturday evening, will comprise Haydn's Symphony in E flat (No. 3 B & H.) "Les Rencontres," a suite of ballet pieces by Jacques Ibert, (first American performance) and the following four Wagnerian excerpts: Prelude to "Lohengrin"; The funeral music of Siegfried from the "Dusk of the Gods"; "Waldweben" from Siegfried; and the prelude to the "Meistersinger."

HERALD Oct 17

THIS CLIPPING FROM
NEW YORK TELEGRAM
OCT 9 - 1926

Noted Boston Symphony in Radio Series

First Concert To Be Radiated by WJZ This Evening.

THE premier concert of a series which will bring the leading symphony orchestras of New York and Boston to the listening audience of the North Atlantic States every Saturday night during the coming winter will be broadcast by stations WJZ, WRC, WGY and WBZ, starting at 8:10 o'clock tonight, and present the famous Boston Symphony Orchestra under the leadership of Serge Koussevitzky.

The other great orchestra which will be heard in this series will be the New York Philharmonic in its students' concerts under Willem Mengelberg, but the opening concert of that orchestra will not be given until October 30.

This concert by the Boston Symphony will be given in Symphony Hall, Boston, and will mark the opening of the forty-sixth season of that organization. Its audience at that time will be the greatest in its history, it being estimated that over 10,000,000 persons will hear this world famous orchestra of 107 musicians.

W. S. Quinby, head of the New York, Boston and Chicago house bearing his name, is sponsoring the series of concerts of the Boston Symphony Orchestra. It was he who was responsible for the first broadcasting by the Boston Symphony Orchestra on January 23 of this year and the subsequent twelve Boston Symphony concerts and the nine concerts of the Pops Orchestra, all of which were broadcast by station WBZ.

Serge Koussevitzky, the Russian conductor of the Boston Symphony, has just returned to America to lead the orchestra in this series. His entire summer was spent abroad in conference with composers and publishers on new scores for the organization.

NEW YORK
EVE. WORLD
OCT 9 1926

Boston Symphony to Open Winter Season Before 10,000,000 Fans

THE premier concert of a series which will bring the leading symphony orchestras of New York and Boston to the listening audience of the North Atlantic States every Saturday night during the coming winter will be broadcast by station WJZ, starting at 8.10 P. M. tonight with the presentation of the Boston Symphony Orchestra under the leadership of Serge Koussevitzky. The other great orchestra which will be heard in this series will be the New York Philharmonic in its Student's Concerts, under Willem Mengelberg. The latter's opening concert, however, will not be given until Oct. 30.

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THIS CLIPPING FROM
STAR
MONTREAL, CANADA
Gazette
OCT 9 1926

BOSTON SYMPHONY ORCHESTRA HISTORY

Founding in 1881 Was Realization of Major H. L. Higginson's Aspirations

The superlative performances of the Boston Symphony Orchestra are indeed a thing to wonder at. But just how and why this organization has come to be one of the very greatest in the world leaves little room for speculation or debate. The simple facts of its history are self-explanatory.

In 1881 Major Henry L. Higginson, since deceased, realized the first dream of his life by founding in Boston a full-sized symphony orchestra—a rare phenomenon in those days. This noted musician, soldier, financier and public-spirited citizen believed that there was a musical public for such an undertaking. Sparing no expense, he engaged the finest musicians then available in Europe to fill up its ranks, and brought to this country one after another of the world's greatest conductors to lend their individual genius to the cumulative improvement of the orchestra.

The Boston Symphony Orchestra in its original form had only sixty players, and its conductor was George Henschel, a celebrated musician of the day. The initial aims (always since adhered to) were that the musicians should play under one conductor in one orchestra, and not debase their talents by routine engagements; that the symphony concerts should provide only the finest music; that artistic considerations should always be paramount, and that the conductor be given absolute control. Controversy waxed hot in those days. The policies, the programmes, even the venture itself, were violently attacked and staunchly defended. But the wisdom of the founder was justified as each succeeding year of the orchestra added growth and success to the last. In 1900 Symphony Hall was built, to become the orchestra's special and permanent home.

The second conductor, Wilhelm Gericke, had two terms (1884-9 and 1898-1906). Through years of tireless training, this thorough and ardent musician gradually built up the fine ensemble for which the Boston Symphony Orchestra has since held its special renown. In the interim of Gericke's periods of service came Arthur Nikisch, the great Hungarian leader, and Emil Pauer who conducted through 1893-8.

Dr. Karl Muck was the conductor from 1906 to 1918, with the exception of the years 1908-12, which were held by Max Fiedler. To Dr. Muck's exacting hand the orchestra responded like a single, marvelously perfect instrument.

The Boston Symphony Orchestra next had two French conductors—Henri Rabaud in the season of 1918-19, a distinguished musician and composer, now head of the Paris Conservatoire, and Pierre Monteux (1919-24), who ably carried on the then established tradition of a finely blended ensemble.

In the autumn of 1924 Serge Kous-

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
OCT 3 192

The management of the Boston Symphony Orchestra announced last week that advance sales for the Providence course of concerts, to be given this year in the Albee theatre, had already far surpassed the highest record of the orchestra in this city, the increased size of the auditorium making this possible. In Boston this season all seats for the five series, totalling 67 concerts, are sold, and it will be impossible for a non-subscriber to secure a seat for any concert there. This is considered by musical authorities to set a new record for an American orchestra.

* * *

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.
OCT - 91926

BOSTON SYMPHONY'S FIRST RADIO CONCERT

On the Air at 8 10 p. m.—Rehearsal Shows All Kinks Smoothed Out for Broadcasting

Tonight all ears will be turned toward the Boston symphony orchestra, which will be on the WBZ air at 8.10 p. m. It has been our privilege to listen in on a test program of this organization, and the results more than cover WBZ with glory. Many have said that this music is way over the heads of most radio fans, but we believe that with the explanation given by Prof Marshall just previous to the broadcast, it will be an enjoyable evening for all. Nothing has been spared by the engineers of the local station to bring this music to the homes of listeners in such a perfect manner that they can sit back in their chairs and imagine the actual orchestra playing before them. So much has been said regarding the organization itself that we will not burden with more. We try to advise our readers on the best bets for the evening. Don't miss the Boston Symphony. If you once learn to understand the music you will never regret it. It is of the world's finest, and is played by an ensemble of international repute.

THIS CLIPPING FROM
TIMES
BROOKLYN, N. Y.
OCT 1 0 192

SYMPHONY CONCERTS ON AIR THIS WINTER

Boston Symphony and N. Y. Philharmonic Through WJZ.

The radio audience will have symphonic concerts every Saturday night throughout the winter, according to a recent announcement by the management of Station WJZ. The two big orchestras which will be heard during these series are the Boston Symphony Orchestra, under Serge Koussevitzky, which will be broadcast from Symphony Hall, Boston, and the New York Philharmonic Orchestra, under Willem Mengelberg, Furtwaengir, Toscannini and Hadley. The concerts of the Boston Symphony will be sponsored by W. S. Quinby, of W. S. Quinby and Company, and are the 1926 sequel to the Symphony and Pops Orchestra concerts broadcast by WBZ through his courtesy last year.

The concerts of the New York Philharmonic Orchestra will be the

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
OCT 3 192

SYMPHONY SEATS IN GREAT DEMAND

Number of Subscribers Already Has Exceeded That of Previous Years

(Special to the Providence Journal)

Boston, Oct. 2.—The number of subscribers for seats at the series of concerts which the Boston Symphony Orchestra will present, beginning Oct. 26, at the E. F. Albee Theatre in Providence, already has exceeded that of previous years, according to an announcement made by the management of the orchestra here to-day.

On and after Oct. 18, until the date set for the first concert, tickets for the series will be on sale at Steinert's music store in Providence, but until Oct. 18 application for tickets should be mailed to Symphony Hall in Boston. Indications are at present, according to the management, that not a seat will be left even before the first concert of the Providence series, and this condition will obtain, it is said, at the series which the orchestra will give in New York and Boston, for which waiting lists have already been formed.

The opening programme of the orchestra next Friday in Boston will include Beethoven's "Eroica Symphony," Prokofieff's "Buffoon" and shorter classics. Serge Koussevitzky is beginning his third season as conductor of the famous orchestra and has declared his anticipation of a remarkably successful and significant year for the organization.

Symphony

CONDUCTOR RETURNED, ORCHESTRA REGAINED, CLASSICS REKINDLED

Oct 9th

FIRST SYMPHONY CONCERT OF A NEW YEAR

Mr. Koussevitzky Warmly Welcomed—Little Changed Band Again on Its Mettle—Familiar Weber, Debussy and Beethoven Freshened and Renewed—A Ballet Suite from Prokoviev More Than Half Denatured

THE FAITHFUL chronicler sees his duty and does it. . . . Yesterday afternoon, at two o'clock and thirty-six minutes, Eastern Standard Time, Mr. Koussevitzky emerged from the right-hand door on the platform of Symphony Hall and walked briskly toward the conductor's stand of the Boston Symphony Orchestra. In no respect of body, garb or manner had his familiar presence altered. He was received by a standing orchestra, the strings of which tapped their bows upon the body of their instruments. There was no apparent change in the seating of the players, and only two familiar figures were gone from them. Mr. Jacques Hoffmann has withdrawn of his own motion from the first violins, and Mr. Vannini has given way to Mr. Hamelin and Mr. Allegra among the clarinets. A part of the audience also rose to greet the entering conductor; but, by cursory glance, as many more kept their seats—another sign of the gradual abatement, by mutual consent, of a dubious rite. From all sides, however, the clapping was full of good will. It persisted briefly and in a moment or two conductor and orchestra set to their work.

At the end of each piece, except the final symphony, the applause was warm enough to recall Mr. Koussevitzky; but not sufficiently prolonged to bring the orchestra to its feet—unwonted occurrence at the first concert of a new season. Rather, it was the conductor who by repeated gesture heaped praise upon his forces. As it was nearly half-past four when the "Eroica Symphony" ended, the audience, according to Friday-custom, lingered for no plaudits. More: it was to be observed with pain that not a few who cry aloud for the "dear old classics" were unable to sit through that same "Eroica" and departed at every halt. Indeed, the conductor waited (as it seemed a little impatiently) to begin the Scherzo unrhythmed by padding feet and swinging doors. By these signs, human nature keeps its sway over the platform and the auditorium of Symphony Hall.

Of the quality of the orchestra, at the outset of Mr. Koussevitsky's third season, only praise may be written. More and more it is made in his image and responsive to his will. It was well-nigh a perfect instrument on which he could play, measure by measure, the manifold Overture to "Der Freischütz." In the "Clouds" of Debussy, it gave him back subdued, shaded, tone, slow-moving, evanescent, but never bodiless or shapeless. In the ensuing "Fetes," edged, glinting, incisive was its voice. As a band it shrilled through the humors of the Suite from Prokoviev's ballet, "Chout"; rollicked in Russian folk-song; beat out Russian folk-dance as though to matter and manner born. Throughout the "Eroica Symphony," there was reason to admire its pliancy and power; its feeling for the warmth and largeness of Beethoven's melody; its vigor with his reiterated chords and pounding progressions. Its voice was plangent through the Funeral March; darting and light-pitched across the Scherzo; free-striding and quick-turning over the Finale.

Nor were individual virtuosities lacking. The subdued richness of the strings gave atmosphere to the beginning of Weber's Overture. In the ensuing song, the horns were mellow and lustrous. Instrument by instrument, the wood winds gained an exceeding lightness and loveliness of tone in "Clouds"; while the "aerial procession" in "Fêtes" was a little miracle of distant suggestion drawing nearer. The tonal grotesquerie of Prokoviev is exacting—and sounded impulsive, as the bassoons released their grunts or the flutes their twitters. When lingering melody suffuses the tumult of

For the most part the music of the day was a placed and established music yet by that virtue and vitality ever provoking new reflections. Within the easy recollection of hearers hardly middle-aged, the musical form and substance, the imaginative quality, of these two Nocturnes of Debussy were matter for endless and bitter debate. They were not to be endured, or they were revelations of a new beauty and imagery in sound. Nowadays, few question and fewer debate. For most the present concern is a performance that shall miss not a whit of either. We have become connoisseurs in the passing of the "aerial procession." We wait for the bite of contrast between the dying fall of "Clouds" and the lusty upspringing of "Fêtes." Upon the quality of tone for each measure of "Clouds," upon the partings and the meetings of the solo-voices, we now bestow our questionings—and speak of Mr. Koussevitzky's or Mr. Stokowski's Nocturnes oftener than of Debussy's. In the first stage of progress toward classic place the matter and the manner of a piece of music establish themselves. In the second, virtuosity has its inning and we listeners are concerned with shading and accents. In the third and last, we bid the performance freshen and renew.

In this third stage now stands the "Eroica Symphony." We will not hear it descending upon us from a pedestal. Going to it, conductor and orchestra must re-invoke the sensations it may have stirred at first, second, third performance in Beethoven's immediate world. Such a re-creation, or rather restoration, is the chief glory of Mr. Koussevitzky's "reading." By pace, rhythm, contrasts, shadings, he makes the first movement still sound as passionate and tumultuous as it surely did to the Vienna of 1805. We also are plumbing the depths of Beethoven's melody; catching up with the large might of his stride. Upon our ears the Funeral March again falls piercing and lambent, by a century and a quarter stressed rather than subdued. Anew and afresh the rhythmic and melodic verve of the scherzo sings and dances in our ears. We also discover the bright turmoil of Beethoven's finale, riven by warm gusts of melody. As act of faith in a passion of revelation anew sounds "The Eroica."

With Weber the difference is greater; the difficulty more. Conductors of Mr. Koussevitzky's temper must wreak themselves upon this Overture to "Der Freischütz," if it is to be epitome of a romantic mood, manner, time. Hence sedulous pains, mystery cloaking the beginning; the song of the horns releasing remote, subdued beauty; the sinister pages sombre and tense; Agathe's aquiver with longing; the suspensive chords parting the air; the finale flinging off rhetorical and romantical flourishes. Say, if the hearer likes, that the Overture to "Der Freischütz" so manipulated is overdone. Yet the warrant is the clear purpose, the intrinsic and everlasting thrill of a "hackneyed" classic. Mr. Koussevitzky but clears the mirror and deepens the image; while we hearers bathe in the reflection.

Possibly Serge Sergeivich Prokoviev was too vividly and variously companioned for the good of his Suite from "Chout." Possibly he erred when he believed that fragments of that music could be stripped of grotesque action and flamboyant setting; detached from the theater and led little diminished into the concert-hall. Supposition remains supposition; but certain it is that these novel pieces made the least impression among the numbers of the day. The "Final Dance" is vigorous and cumulative exercise with Russian folk-rhythms; while the whole power of the orchestra whips them, blow by blow, to climax. The tang and the frenzy are alike there—but long before Prokoviev Stravinsky in "Petrushka" turned the trick for western ears. No doubt, it is rude and lewd fun-making when the amorous merchant draws up his "lady" into the chamber and finds that the fleeing clown is transformed into goat. Most certainly, it warrants Prokoviev's rollicking measures; but our delight might be more boisterous if we saw, as well as heard, these japes, with the stage—and not the program-book—for communicating medium. No less, the first two divisions of the Suite disclose Prokoviev's design of a music rank and raucous with grotesquerie, tumbling and chortling with clownish humors, tweaking and twittering in the same breath, relieving itself (as it were) by excursions into hearty folk-melody. Yet the clew to the humors is the stage-figures and the stage-

THIS CLIPPING FROM
SUN
PITTSBURG, PA.
OCT 16 1926

Boston Symphony Orchestra.

Pittsburgh is promised a series of highly interesting programs to be given by the visiting orchestras this season at Syria Mosque. The symphony orchestra series consists of seven Friday nights and seven Saturday afternoons, with 14 programs in store. The first concerts will be given by the Boston Symphony Orchestra of 104 players, under the distinguished leadership of Serge Koussevitzky on Friday night, November 5, and Saturday afternoon, November 6.

THIS CLIPPING FROM
COURIER
BUFFALO, N. Y.
OCT 3 192

A superb opening for the orchestra series of the Buffalo Musical Foundation this season, is assured in the announcement of new program plans for the Boston Symphony orchestra which plays here on Wednesday evening, November 3d. Serge Koussevitzky, in Paris as usual this summer, has been spending much time in quest of new music. On his return to Boston, September, he came bearing his precious musical spoils. Carefully guarded, manuscript scores of works by Respighi, Roussel and Tansman were brought with other works.

Boston will be followed in the orchestra series by the Detroit Symphony orchestra. Ossip Gabrilowitch is to delight Buffalo audiences both as conductor and soloist in the orchestra series this year.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
OCT 12 1926

Boston Symphony

Serge Koussevitzky assembled the Boston Symphony Orchestra in Symphony Hall, Monday morning, October 4, for the first rehearsal in preparation for the opening of the symphony season on the following Friday afternoon. After greeting the orchestra, the Russian conductor introduced Gaston Hamelin, the clarinet virtuoso of high European repute who is to be its clarinet soloist and the only new principal in the orchestra's personnel.

Hamelin graduated with honors from the Paris Conservatory in 1904 and likewise took the first "Rose" prize. He became solo clarinet with the Sechiari Association, the Gaite Lyrique, the Pasdeloup, the "Concerts Koussevitzky," and other orchestras. He was also prominent in chamber music, playing on numerous occasions with the houses of chamber music in Paris.

Mr. Koussevitzky also introduced three violinists, Gaston Elcus, H. Graeser and J. Leibovici, illustrious musicians, with which the conductor is confident that he can even further improve these actions. J. Lemaire, bass and B. Zighera, second harp, completed the new members.

The rehearsal started with Beethoven's "Eroica" Symphony, which is to figure on the opening program of the season, next Friday afternoon and Saturday evening.

There is a lively demand for tickets for the Hartford concert of the Boston Symphony Orchestra, scheduled this season for February, patrons of the Sedgwick concerts are securing their seat reservations early in order to have first choice of location for this concert which is the outstanding feature in Hartford's musical season.

Every effort is being made by Mr. Sedgwick to secure Mr. Koussevitzky's consent to present a Beethoven program for his Hartford concert. Seats are on sale at McCoy's music store, 89 Asylum street, Hartford. Mail orders will have careful attention and the best seats will be allotted nearest to the location specified.

THIS CLIPPING FROM
INQUIRER
PHILADELPHIA, PA.
OCT 3 192

WJZ TO RADIO SYMPHONIC PROGRAMMES WEEKLY

N. Y. Philharmonic and Boston Symphony to Be Heard on Saturday Nights

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The concerts of the New York Philharmonic Orchestra will be the Student's Series, of which there will be twelve, to be given on Saturday nights intermittently throughout the coming winter.

The opening concert of this series will be the broadcast of the Boston Symphony Orchestra at ten minutes after eight, next Saturday night, when George Koussevitzky waves the signal baton starting the forty-ninth season for that organization. For the balance of the season until the last part of April, the Boston Symphony and the New York Philharmonic will divide Saturday nights.

The complete schedule of Saturday night symphonic concerts is given.

October 9—Boston Symphony.
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THIS CLIPPING FROM
STAR
MONTREAL, CANADA
Gazette
OCT 9 1926

BOSTON SYMPHONY ORCHESTRA HISTORY

Founding in 1881 Was Realization of Major H. L. Higginson's Aspirations

The superlative performances of the Boston Symphony Orchestra are indeed a thing to wonder at. But just how and why this organization has come to be one of the very greatest in the world leaves little room for speculation or debate. The simple facts of its history are self-explanatory.

In 1881 Major Henry L. Higginson, since deceased, realized the first dream of his life by founding in Boston a full-sized symphony orchestra —a rare phenomenon in those days. This noted musician, soldier, financier and public-spirited citizen believed that there was a musical public for such an undertaking. Sparing no expense, he engaged the finest musicians then available in Europe to fill up its ranks, and brought to this country one after another of the world's greatest conductors to lend their individual genius to the cumulative improvement of the orchestra.

The Boston Symphony Orchestra in its original form had only sixty players, and its conductor was George Henschel, a celebrated musician of the day. The initial aims (always since adhered to) were that the musicians should play under one conductor in one orchestra, and not debase their talents by routine engagements; that the symphony concerts should provide only the finest music; that artistic considerations should always be paramount, and that the conductor be given absolute control. Controversy waxed hot in those days. The policies, the programmes, even the venture itself, were violently attacked and staunchly defended. But the wisdom of the founder was justified as each succeeding year of the orchestra added growth and success to the last. In 1900 Symphony Hall was built, to become the orchestra's special and permanent home.

The second conductor, Wilhelm Gericke, had two terms (1884-9 and 1898-1906). Through years of tireless training, this thorough and ardent musician gradually built up the fine ensemble for which the Boston Symphony Orchestra has since held its special renown. In the interim of Gericke's periods of service came Arthur Nikisch, the great Hungarian leader, and Emil Pauer who conducted through 1893-8.

Dr. Karl Muck was the conductor from 1906 to 1918, with the exception of the years 1908-12, which were held by Max Fiedler. To Dr. Muck's exacting hand the orchestra responded like a single, marvelously perfect instrument.

The Boston Symphony Orchestra next had two French conductors—Henri Rabaud in the season of 1918-19, a distinguished musician and composer, now head of the Paris Conservatoire, and Pierre Monteux (1919-24), who ably carried on the then established tradition of a finely blended ensemble.

In the autumn of 1924 Serge Koussevitzky first crossed the Atlantic to become the conductor of the Boston Symphony Orchestra. From Europe had come many reports of his remarkable qualities as a leader and as an artist. Expectations were more than fulfilled. Arrangements have been concluded for the appearance of the orchestra here, at the Forum, on November 1.

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.
OCT - 91926

BOSTON SYMPHONY'S FIRST RADIO CONCERT

On the Air at 8 10 p. m.—Rehearsal Shows All Kinks Smoothed Out for Broadcasting

Tonight all ears will be turned toward the Boston symphony orchestra, which will be on the WBZ air at 8.10 p. m. It has been our privilege to listen in on a test program of this organization, and the results more than cover WBZ with glory. Many have said that this music is way over the heads of most radio fans, but we believe that with the explanation given by Prof Marshall just previous to the broadcast, it will be an enjoyable evening for all. Nothing has been spared by the engineers of the local station to bring this music to the homes of listeners in such a perfect manner that they can sit back in their chairs and imagine the actual orchestra playing before them. So much has been said regarding the organization itself that we will not burden with more. We try to advise our readers on the best bets for the evening. Don't miss the Boston Symphony. If you once learn to understand the music you will never regret it. It is of the world's finest, and is played by an ensemble of international repute.

THIS CLIPPING FROM
TIMES
BROOKLYN, N. Y.
OCT 1 0 1926

SYMPHONY CONCERTS ON AIR THIS WINTER

Boston Symphony and N. Y. Philharmonic Through WJZ.

The radio audience will have symphonic concerts every Saturday night throughout the winter, according to a recent announcement by the management of Station WJZ. The two big orchestras which will be heard during these series are the Boston Symphony Orchestra, under Serge Koussevitzky, which will be broadcast from Symphony Hall, Boston, and the New York Philharmonic Orchestra, under Willem Mengelberg, Furtwaengler, Toscannini and Hadley. The concerts of the Boston Symphony will be sponsored by W. S. Quinby, of W. S. Quinby and Company, and are the 1926 sequel to the Symphony and Pops Orchestra concerts broadcast by WBZ through his courtesy last year.

The concerts of the New York Philharmonic Orchestra will be the Student's Series, of which there will be twelve, to be given on Saturday nights intermittently throughout the coming winter. The last of this series will come in the early part of April. The concerts are to be given in Carnegie Hall and for the most part will be under the baton of Willem Mengelberg, as conductor.

The opening concert of this series was the broadcast of the Boston Symphony Orchestra at 8:10 o'clock last night, when Serge Koussevitsky waved the signal baton starting the forty-ninth season for that organization. Fr the balance of the season, until the last part of April, the Boston Symphony and the New York Philharmonic will divide Saturday nights.

Symphony

CONDUCTOR RETURNED, ORCHESTRA REGAINED, CLASSICS REKINDLED

Oct 9th

FIRST SYMPHONY CONCERT OF A NEW YEAR

Mr. Koussevitzky Warmly Welcomed—Little Changed Band Again on Its Mettle—Familiar Weber, Debussy and Beethoven Freshened and Renewed—A Ballet Suite from Prokoviev More Than Half Denatured

THE FAITHFUL chronicler sees his duty and does it. . . . Yesterday afternoon, at two o'clock and thirty-six minutes, Eastern Standard Time, Mr. Koussevitzky emerged from the right-hand door on the platform of Symphony Hall and walked briskly toward the conductor's stand of the Boston Symphony Orchestra. In no respect of body, garb or manner had his familiar presence altered. He was received by a standing orchestra, the strings of which tapped their bows upon the body of their instruments. There was no apparent change in the seating of the players, and only two familiar figures were gone from them. Mr. Jacques Hoffmann has withdrawn of his own motion from the first violins, and Mr. Vannini has given way to Mr. Hamelin and Mr. Allegra among the clarinets. A part of the audience also rose to greet the entering conductor; but, by cursory glance, as many more kept their seats—another sign of the gradual abatement, by mutual consent, of a dubious rite. From all sides, however, the clapping was full of good will. It persisted briefly and in a moment or two conductor and orchestra set to their work.

At the end of each piece, except the final symphony, the applause was warm enough to recall Mr. Koussevitzky; but not sufficiently prolonged to bring the orchestra to its feet—unwonted occurrence at the first concert of a new season. Rather, it was the conductor who by repeated gesture heaped praise upon his forces. As it was nearly half-past four when the "Eroica Symphony" ended, the audience, according to Friday-custom, lingered for no plaudits. More: it was to be observed with pain that not a few who cry aloud for the "dear old classics" were unable to sit through that same "Eroica" and departed at every halt. Indeed, the conductor waited (as it seemed a little impatiently) to begin the Scherzo unrhythmed by padding feet and swinging doors. By these signs, human nature keeps its sway over the platform and the auditorium of Symphony Hall.

Of the quality of the orchestra, at the outset of Mr. Koussevitsky's third season, only praise may be written. More and more it is made in his image and responsive to his will. It was well-nigh a perfect instrument on which he could play, measure by measure, the manifold Overture to "Der Freischütz." In the "Clouds" of Debussy, it gave him back subdued, shaded, tone, slow-moving, evanescent, but never bodiless or shapeless. In the ensuing "Fetes," edged, glinting, incisive was its voice. As a band it shrilled through the humors of the Suite from Prokoviev's ballet, "Chout"; rollicked in Russian folk-song; beat out Russian folk-dance as though to matter and manner born. Throughout the "Eroica Symphony," there was reason to admire its pliancy and power; its feeling for the warmth and largeness of Beethoven's melody; its vigor with his reiterated chords and pounding progressions. Its voice was plangent through the Funeral March; darting and light-pitched across the Scherzo; free-striding and quick-turning over the Finale.

Nor were individual virtuosities lacking. The subdued richness of the strings gave atmosphere to the beginning of Weber's Overture. In the ensuing song, the horns were mellow and lustrous. Instrument by instrument, the wood winds gained an exceeding lightness and loveliness of tone in "Clouds"; while the "aerial procession" in "Fêtes" was a little miracle of distant suggestion drawing nearer. The tonal grotesquerie of Prokoviev is exacting—and sounded impulsive, as the bassoons released their grunts or the flutes their twitters. When lingering melody suffuses the tumult of Beethoven's Finale, the suppleness and euphony of every choir withstood the test. A band of virtuosi indeed; but a band fused also into a single manifold voice—the composer's through the conductor's speaking.

For the most part the music of the day was a placed and established music yet by that virtue and vitality ever provoking new reflections. Within the easy recollection of hearers hardly middle-aged, the musical form and substance, the imaginative quality, of these two Nocturnes of Debussy were matter for endless and bitter debate. They were not to be endured, or they were revelations of a new beauty and imagery in sound. Nowadays, few question and fewer debate. For most the present concern is a performance that shall miss not a whit of either. We have become connoisseurs in the passing of the "aerial procession." We wait for the bite of contrast between the dying fall of "Clouds" and the lusty upspringing of "Fêtes." Upon the quality of tone for each measure of "Clouds," upon the partings and the meetings of the solo-voices, we now bestow our questionings —and speak of Mr. Koussevitzky's or Mr. Stokowski's Nocturnes oftener than of Debussy's. In the first stage of progress toward classic place the matter and the manner of a piece of music establish themselves. In the second, virtuosity has its inning and we listeners are concerned with shading and accents. In the third and last, we bid the performance freshen and renew.

In this third stage now stands the "Eroica Symphony." We will not hear it descending upon us from a pedestal. Going to it, conductor and orchestra must re-invoke the sensations it may have stirred at first, second, third performance in Beethoven's immediate world. Such a re-creation, or rather restoration, is the chief glory of Mr. Koussevitzky's "reading." By pace, rhythm, contrasts, shadings, he makes the first movement still sound as passionate and tumultuous as it surely did to the Vienna of 1805. We also are plumbing the depths of Beethoven's melody; catching up with the large might of his stride. Upon our ears the Funeral March again falls piercing and lambent, by a century and a quarter stressed rather than subdued. Anew and afresh the rhythmic and melodic verve of the scherzo sings and dances in our ears. We also discover the bright turmoil of Beethoven's finale, riven by warm gusts of melody. As act of faith in a passion of revelation anew sounds "The Eroica."

With Weber the difference is greater; the difficulty more. Conductors of Mr. Koussevitzky's temper must wreak themselves upon this Overture to "Der Freischütz," if it is to be epitome of a romantic mood, manner, time. Hence sedulous pains, mystery cloaking the beginning; the song of the horns releasing remote, subdued beauty; the sinister pages sombre and tense; Agathe's a-quiver with longing; the suspensive chords parting the air; the finale flinging off rhetorical and romantical flourishes. Say, if the hearer likes, that the Overture to "Der Freischütz" so manipulated is overdone. Yet the warrant is the clear purpose, the intrinsic and everlasting thrill of a "hackneyed" classic. Mr. Koussevitzky but clears the mirror and deepens the image; while we hearers bathe in the reflection.

Possibly Serge Sergeivich Prokoviev was too vividly and variously companioned for the good of his Suite from "Chout." Possibly he erred when he believed that fragments of that music could be stripped of grotesque action and flamboyant setting; detached from the theater and led little diminished into the concert-hall. Supposition remains supposition; but certain it is that these novel pieces made the least impression among the numbers of the day. The "Final Dance" is vigorous and cumulative exercise with Russian folk-rhythms; while the whole power of the orchestra whips them, blow by blow, to climax. The tang and the frenzy are alike there —but long before Prokoviev Stravinsky in "Petrushka" turned the trick for western ears. No doubt, it is rude and lewd fun-making when the amorous merchant draws up his "lady" into the chamber and finds that the fleeing clown is transformed into goat. Most certainly, it warrants Prokoviev's rollicking measures; but our delight might be more boisterous if we saw, as well as heard, these japes, with the stage—and not the program-book—for communicating medium. No less, the first two divisions of the Suite disclose Prokoviev's design of a music rank and raucous with grotesquerie, tumbling and chortling with clownish humors, tweaking and twittering in the same breath, relieving itself (as it were) by excursions into hearty folk-melody. Yet the clew to the humors is the stage-figures and the stage-action; while out of both come the warrant for the folk-melody and at least half its virtue. Somehow the composer of the "Scythian Suite" and "They Are Seven" hardly needs translation from the theater.

H. T. P.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
OCT 12 1926

Boston Symphony

Serge Koussevitzky assembled the Boston Symphony Orchestra in Symphony Hall, Monday morning, October 4, for the first rehearsal in preparation for the opening of the symphony season on the following Friday afternoon. After greeting the orchestra, the Russian conductor introduced Gaston Hamelin, the clarinet virtuoso of high European repute who is to be its clarinet soloist and the only new principal in the orchestra's personnel.

Hamelin graduated with honors from the Paris Conservatory in 1904 and likewise took the first "Rose" prize. He became solo clarinet with the Sechiari Association, the Gaite Lyrique, the Pasdeloup, the "Concerts Koussevitzky," and other orchestras. He was also prominent in chamber music, playing on numerous occasions with the houses of chamber music in Paris.

Mr. Koussevitzky also introduced three violinists, Gaston Elcus, H. Graeser and J. Leibovici, illustrious musicians, with which the conductor is confident that he can even further improve these actions, J. Lemaire, bass and B. Zighera, second harp, completed the new members.

The rehearsal started with Beethoven's "Eroica" Symphony, which is to figure on the opening program of the season, next Friday afternoon and Saturday evening.

There is a lively demand for tickets for the Hartford concert of the Boston Symphony Orchestra, scheduled this season for February, patrons of the Sedgwick concerts are securing their seat reservations early in order to have first choice of location for this concert which is the outstanding feature in Hartford's musical season.

Every effort is being made by Mr. Sedgwick to secure Mr. Koussevitzky's consent to present a Beethoven program for his Hartford concert. Seats are on sale at McCoy's music store, 89 Asylum street, Hartford. Mail orders will have careful attention and the best seats will be allotted nearest to the location specified.

THIS CLIPPING FROM
INQUIRER
PHILADELPHIA, PA.
OCT 3 - 1926

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N. Y. Philharmonic and Boston Symphony to Be Heard on Saturday Nights

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The concerts of the New York Philharmonic Orchestra will be the Student's Series, of which there will be twelve, to be given on Saturday nights intermittently throughout the coming winter.

The opening concert of this series will be the broadcast of the Boston Symphony Orchestra at ten minutes after eight, next Saturday night, when George Koussevitzky waves the signal baton starting the forty-ninth season for that organization. For the balance of the season until the last part of April, the Boston Symphony and the New York Philharmonic will divide Saturday nights.

The complete schedule of Saturday night symphonic concerts is given.

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...after the meetings, and agreed on a com-...mon policy.

...cert there. This is considered by mu-...sical authorities to set a new record ... an American orchestra.

* * *

...will obtain, ... the orchestra will g... and Boston, for which waiting lists have already been formed.

The opening programme of the orchestra next Friday in Boston will include Beethoven's "Eroica Symphony," Prokofieff's "Buffoon" and shorter classics. Serge Koussevitzky is beginning his third season as conductor of the famous orchestra and has declared his anticipation of a remarkably successful and significant year for the organization.

...esque. The sym-...orchestra series consists of seven Friday nights and seven Saturday afternoons, with 14 programs in store. The first concerts will be given by the Boston Symphony Orchestra of 104 players, under the distinguished leadership of Serge Koussevitzky on Friday night, November 5, and Saturday afternoon, November 6.

A super... ...a series of the Buffa... ...al Foundation this season, is assured in the announcement of new program plans for the Boston Symphony orchestra which plays here on Wednesday evening, November 3d. Serge Koussevitzky, in Paris as usual this summer, has been spending much time in quest of new music. On his return to Boston, September, he came bearing his precious musical spoils. Carefully guarded, manuscript scores of works by Respighi, Roussel and Tansman were brought with other works.

Boston will be followed in the orchestra series by the Detroit Symphony orchestra. Ossip Gabrilowitch is to delight Buffalo audiences both as conductor and soloist in the orchestra series this year.

Koussevitzky Defends American Composers

BY WARREN STOREY SMITH

Among the distinguished visitors to the festival of the International Society for Contemporary Music at Zurich last summer was Serge Koussevitzky, conductor of the Boston Symphony Orchestra. And with flattering loyalty to the country of his temporary adoption he found himself resenting the rather slim representation then and there accorded the American composer.

"I was disappointed," he said in a recent conversation regarding the matter in his Jamaica Plain home, "to find the American musician making no better showing. Not that the sole American composition to be heard there, Frederic Jacobi's string quartet, was itself undeserving of the honor shown it, but in a festival where orchestral works played a predominant part, why not something of larger mould?

"America may not yet boast composers of genius, but it possesses composers of decided talent. I cannot help but feel that at Zurich the place given to American music was unjustly proportional. Next year the festival will be held at Frankfort, with a symphony orchestra and every other resource at its disposal. It is my conviction that America deserves a really adequate representation, and I feel that a strenuous campaign should be waged to that end. Through these annual festivals contemporary American music can receive a hearing which should prove a gateway to further European performance. Take my own case for typical example. At Zurich I heard certain works that interested me, and they will appear upon my programmes for the coming season. Indeed, at a single concert I will perform four of these Zurich compositions—works by the Englishman, Walton, the Czecho-Slovakian, Krasa, the Austrian, Webern, and the Pole, Tansman."

These sentiments which Mr. Koussevitzky has so earnestly and so generously expressed have, in fact, been voiced by the committee whose task it is to assemble the available American music and to bring the worthiest of it to the attention of the jury that makes up the festival programmes. This committee, of which Alfred Human is the chairman, includes also Chalmers Clifton, Olin Downes, Lawrence Gilman, Harold Morris, Carlos Salzedo, Edgar Varese and Frank Patterson. From it is being broadcasted an appeal, not for the music itself, but for the names of composers and the titles of their works, restricting the latter to pieces in the larger forms—compositions for orchestra, chamber music and songs with orchestral or small instrumental accompaniment. It is likewise the intention of the committee to bring such pieces to the attention of orchestral conductors and chamber music societies, that the American composer may have wider opportunities for actual performance than are at present available.

And now a word as to the society, its four festivals and the part our own country has thus far played in them. Late in 1922, the International Society for Contemporary Music was founded and in the United States a national section was soon formed, with O. G. Sonneck as chairman. For the first two years the festival was held in Salzburg; in 1925, it was transferred to Venice, and last summer in the Swiss metropolis it was for the first time extended to embrace orchestral as well as chamber music. Originally the international jury numbered seven. It was reduced to three, increased to five, and now stands at the latter number. In 1927, its members will be Alois Haba of Prague, Philipp Jarnach of Berlin, Simonsen of Copenhagen, Walter Straram of Paris, and Sir Henry Wood of London.

The festival of 1923 saw America represented through Emerson Whithorne's suite of piano pieces, "New York Days and Nights." The following year there was no piece from America. In 1925 at Venice two of Henry Eichheim's "Oriental Impressions" gained a hearing.

Numerically, to be sure, the United States fared no worse at Zurich than did many another country. Of the 19 pieces played in five concerts, three were French, two Swiss, two German and two Austrian, and among the countries that that had but one piece to their credit were Spain, England, Italy and Russia. That America should be placed above these European nations is hardly to be expected. But the point which Mr. Koussevitzky would make is that the American piece for Frankfort should be, preferably, a work for orchestra, and one truly representative of America's position in contemporary music.

"I will do all within my power toward discovering such a piece," he said, and added his hope that other conductors of symphony orchestras in America would make equally diligent search for worthwhile pieces from the younger generation of American composers.

SYMPHONY CONCERTS

At the Symphony Concerts of this week Mr. Koussevitzky will bring to its first performance Alexander Steinert's "Southern Night," a poem for orchestra. This is the first orchestral composition by the young Bostonian to gain a hearing, and the score bears a dedication to Mr. Koussevitzky. Franck's Symphony, unheard here since Mr. Monteux's departure, Mozart's "Eine Kleine Nachtmusik" and Strauss' "Till Eulenspiegel's Merry Pranks' make the rest of a promising programme.

TRANSCRIPT Oct 9th

Symphony Finances

Annual Accounting for the Season of 1925-26—Estimated Deficit for the Season of 1926-27

THE FISCAL YEAR of the Symphony Orchestra ends on July 31 in the midst of the summer holidays. Not until the resumption of the Symphony Concerts in the following October may the Trustees print the annual accounting. The program book of yesterday contained it, viz.:

RECEIPTS, 1925-26

Gross Income from Concerts	$490,821.50
Symphony Hall (Rents, etc.)	115,364.99
Program-Books	53,566.65
Sale of Bound Volumes	884.20
Interest on Bank Balances	3,225.01
Sundry Receipts	628.46
Operating Income	$576,293.44

OUTGO, 1925-26

Expenses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$158,230.92
Symphony Hall (Maintenance)	120,262.16
Program-Books	42,069.73
Orchestra-Salaries	361,756.71
Other Salaries	29,093.00
Insurance	1,530.24
Music (Scores)	4,205.04
Sundry Expenses	12,339.22
Operating Outgo	$729,487.02

BALANCE SHEET, 1925-26

Operating Income	$664,490.81
Operating Outgo	729,487.02
Operating Deficit	$64,996.21
Income Endowment Fund and Interest	11,194.21
Net Loss	$53,802 00

The Trustees proffer these comments: "For the year 1925-26, the operating income increased by $40,487.93. The operating expenses increased by $54,984.76, due almost entirely to higher salaries and additional men in the orchestra. Again this year (1926-27) the orchestra-salaries must be increased by about $15,000, and taxes have risen by $5000 owing to the higher tax-rate in Boston. The estimated deficit for the current year is $75,000. We have pledges of $16,001.67 toward it. We hope the total pledges will be increased to at least $75,000."

Boston Symphony Season Opened

MONITOR Oct 9th

THE forty-sixth season of the Boston Symphony Orchestra, the third under the conductorship of Serge Koussevitzky, was opened in Symphony Hall yesterday afternoon with a concert which will be repeated this evening. The program:

Overture to "Der Freischütz".....Weber
Two Nocturnes, "Clouds" and "Festivals".....Debussy
Suite from the Ballet "Chout" op. 21.....Prokofieff
Symphony No. 3 in E flat major ("Eroica") op. 55.....Beethoven

Mr. Koussevitzky was warmly greeted. The orchestra stood when he entered; a large portion of the audience followed suit, and the applause continued after nearly all had sat down again.

Prokofieff's Suite was performed for the first time in Boston. The "story" of the ballet is amusing. Unhappily the sections of the music that make up this suite carry no suggestion, save in the most general way, of the action of the scenes they are supposed to represent; except for one horrid cry that seems to mark the discovery of the white goat. That is perhaps nothing to complain about; it merely becomes necessary to regard the suite purely as music. As such, it is characteristically well made, stirring in rhythmical and dynamic contrasts, and gorgeous in color. There is even a section of sustained lyrical beauty, as beauty used to be defined. The more violent expressions, too, come rather pleasingly to the ear today. When the ballet was first done in London, in 1921, one critic found much of the music "harsh, raucous, bitter." Had he then heard "The Rite of Spring?" Today this music of Prokofieff's strikes one as delightful, amusing, thrilling or lovely; but not as bitter. Nor as strikingly original. It is much nearer to Moussorgsky than to Stravinsky in his prime. Most of the audience seemed pleased; nobody walked out. The performance was surpassingly good. A solo violin passage was played by Mr. Burgin with fine dash.

The symphony, which was played by Mr. Koussevitzky two years ago, now marks perhaps the initial gesture of homage at the beginning of the Beethoven centenary season. It was played, as previously under Mr. Koussevitzky, eloquently and with all reverence to the composer. The final movement in particular was aflame with poetic beauty. Beethoven is not one of the composers with whom Mr. Koussevitzky takes liberties.

But does the conductor read the program notes? They included a note taken from the first published score of this work, which said: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning, rather than at the end of a concert, either after an overture or an aria, or after a concerto." There is sound sense in that. It applies, too, to other symphonies than the "Eroica." The fashion is against it. But fashion cannot alter the fact that this program would have been more enjoyable if the symphony had had the second place.

Debussy's oft-exhibited twins were dusted off and made most presentable. The overture to "Freischütz" suffered from the too great attention of the conductor. Instead of being electrical, it was soporific. Of course, when Mr. Koussevitzky asks us, we listen politely while he musically dissects. But sometimes we wish—like Christopher Robin—that he wouldn't.

L. A. S.

THIS CLIPPING FROM
COURIER
BUFFALO, N. Y.

OCT 1 01926

Serge Koussevitzky has added new members to the brilliant Boston Symphony ensemble which comes to Buffalo on November 3d to open the orchestra series. Mr. Brennan, manager of the orchestra, was in town last week to confer with Miss de Forest, manager of the Foundation, and commented on the beautiful form which the Boston ensemble is showing in its first rehearsals. Three new violinists who are notables in the orchestral world have been added.

There are also a new second harp and a clarinetist, Hamelin, who is the only new principal in the orchestra.

THIS CLIPPING FROM
POST
WASHINGTON, D. C.

OCT 1 01926

Season Opened.

The Boston Symphony orchestra, which will be heard in Washington twice this season under the management of Mrs. Wilson-Greene, opened its 1926-27 concert season at Boston on Friday afternoon. Its Washington concerts are scheduled for February 2 and April 5, both in the afternoon, at Poli's.

THIS CLIPPING FROM
POST
WASHINGTON, D. C.

OCT 1 01926

BOSTON SYMPHONY GIVES FIRST CONCERT IN SERIES

Famed Musicians Heard in WRC Recital; New York Philharmonic October 30.

NOTED ARTISTS TONIGHT

The premiere concert of a series which will bring the leading symphony orchestras of New York and Boston to the listening audience of the North Atlantic States every Saturday night during the coming winter, was broadcast by stations WJZ, WRC, WGY and WBZ last night. The famous Boston Symphony orchestra is under the leadership of Serge Koussevitzky. The other orchestra, which will be heard in this series, will be the New York Philharmonic, in its Students' concerts, under Willem Mengelberg. The opening concet of that orchestra will be given October 30.

The concert by the Boston Symphony was given in Symphony hall, Boston, and marked the opening of the forty-sixth season of that organization. It is estimated that over 10,000,000 persons heard this world-famous orchestra of 107 musicians.

W. S. Quinby, head of the New York, Boston and Chicago house bearing his name, is sponsoring this series of concerts.

THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.

OCT 10 1926

Musical Notes

A gala event in Boston was the opening of the Boston Symphony Orchestra season in Symphony Hall last Friday. The applause amounted to a real demonstration as the conductor first stepped upon the stage, and again after the brilliant end of the Beethoven Eroica Symphony which closed the concert.

The novelty of the afternoon was Prokofieff's Ballet Suite "Chout" (Buffoon). It is hoped that one or both of these pieces will figure upon the opening of the Providence season, in the Albee Theatre, Oct. 26.

The subscription offices in Symphony Hall report a greater demand for season tickets in Providence than ever before. It is expected, indeed, that no seats will be left for the single concerts by the time the season sale is over. Mail orders are being received, and such seats as remain unsold by Oct. 18 will then be placed on public sale at Steinert's.

The orchestra maintains its fine personnel of last season with the addition of one principal player in Gaston Hamelin, the celebrated clarinet virtuoso, who has come from Paris to fill that important position. There are also one or two minor changes.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.

OCT 1 0 1926

The opening of the 46th season of the Boston Symphony Orchestra on Friday in Symphony Hall, Boston, was a brilliant affair, according to reports from the Hub city. Serge Koussevitzky's band which will be heard in its opening concert here on Tuesday evening, Oct. 26, has practically the same personnel as last year. One notable addition is Gaston Hamelin, the celebrated clarinet virtuoso, who came from Paris this year to become the principal in the clarinet section of the Boston orchestra.

THIS CLIPPING FROM
PRESS
PITTSBURG, PA.

OCT 1 01926

NEW EUROPEAN SCORES TO BE CONCERT FEATURE

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived from Europe last week, bringing with him some new scores of interest and many promising plans for a remarkable Boston Symphony orchestra season, which will include two concerts in Pittsburgh on November 5 and 6 at Syria Mosque.

Mr. Koussevitzky's sojourn in Europe began with his series of "Concerts Koussevitzky," which are the principal events of each spring season in Paris.

The Boston orchestra will open the series of seven Friday night and seven Saturday afternoon symphony concerts in Pittsburgh under the auspices of the Pittsburgh Orchestra association. Others to follow are the Cincinnati on November 19-20; the Cleveland, December 10-11; New York Philharmonic, January 7-8; the New York Symphony, Walter Damrosch conductor, January 28-29; the Minneapolis, February 11-12; and the New York Philharmonic for a second visit on March 11 and 12.

THIS CLIPPING FROM
GAZETTE TIMES
PITTSBURG, PA.

OCT 1 0 1926

City on Itinerary Of Boston Orchestra

Pittsburgh will be included in the first tour of the Boston Symphony Orchestra, which opened its season last week under leadership of Sarge Koussevitzky. Concerts will be given at Syria Mosque Friday night, November 5, and Saturday afternoon, November 6, under the auspices of the Pittsburgh Orchestra Association.

These concerts will open the orchestra season in Pittsburgh, the schedule including the Cincinnati, November 19 and 20; Cleveland, December 10 and 11; New York Philharmonic, January 7 and 8; New York Symphony, January 28 and 29; Minneapolis, February 11 and 12, and New York Philharmonic, March 11 and 12.

THIS CLIPPING FROM
DEMOCRAT CHRONICLE
ROCHESTER, N. Y.
OCT

SYMPHONIC CONCERT NIGHT'S AIR FEATURE

Radio reception last evening was excellent, with the conditions permitting stations in Florida, Texas and Far West to be heard as clearly as those nearby. Eight Chicago stations were heard, while several distant "broadcasters" of low power and unfamiliar to fans were picked up well. The fact that WEAF was heard attests to excellence of conditions.

The feature of the evening was the opening concert of the Boston Symphony Orchestra under the direction of Sergei Koussevitzky. Late programs consisted mainly of dance numbers and popular music, following the custom of Saturday evenings. "Bloopers" were less annoying because of the many stations that could be tuned in.

THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.

OCT 11 1926

* * *

The center of the radio stage was occupied by WBZ Saturday night and we took no interest in anything but the Boston Symphony Orchestra. For some unknown reason the loud passages were subject to an unpleasant grumble which might have been either the pickup or the loud speaker. We are inclined to suspect a peculiar resonance at the pickup as being the fault. We did not listen at our own set so cannot place the fault accurately.

* * *

CONCERT-CHRONICLE: SATURDAY AUDIENCE SUNDAY SOBRIETIES

Transcript — Oct 17th

MR. KOUSSEVITZKY GOES TO HIS METTLE

Second Beginning at Symphony Hall—Mr. Elman Exhibits His New Quartet of All the Virtues—A Just Program Justly Played—The Coming of Ursula Greville—Via Brussels—Programs at Hand—Information and Improvement

IN the performance of music the audience also plays its part—seldom in clearer evidence than at the Symphony Concert of Saturday evening. On Friday afternoon, the listening company was uncommonly stodgy. It could not muster enough applause to bring the orchestra to its feet; while through the final number—Beethoven's "Eroica Symphony"—its collective mind was clearly turning to tea, cars and suburban homes. Of another mood was the house on Saturday—alert, eager, unhurried, striking out sparks from the moment in which Mr. Koussevitzky came upon the stage. It clapped him to the echo; rose en masse to salute him; had the orchestra standing at the end of Prokoviev's Suite; lingered to reward the most vivid performance of "The Eroica" that Boston has heard for many a year. Plainly its mind was on the concert; it had come for musical pleasure and received it; with one accord returned lusty thanks. More and more this evening assembly becomes the representative audience at the Symphony Concerts. Young years now divide it with middle age. It is cosmopolitan, rather than native-born. It stimulates both conductor and orchestra. They give back accordingly.

In such company it was easy to believe the Suite from "Chout" interesting and important, when the orchestra, to a man of all the hundred, beat out the rhythm and up-drove the great crescendo of the final dance. As stirringly it flailed through the scene in the merchant's chamber and shrilled high his comic disicomfiture and alarm at the "jeune femme" become goat. Once and again it is a pleasure to hear rowdy music at a Symphony Concert, and rowdy at every other moment is this ballet of "Chout." Prokoviev broad-humored, grotesque, riotous, it certainly is; but Prokoviev also master of rhythm, impetus,, full strokes, high colors, comic frenzies—music written from the shoulder and shaking the diaphragms of those that hear. Once, even, they answered with rich laughter.

Crown to the whole was the performance of the "Eroica Symphony." Against the weight of the string choir, Mr. Koussevitzky did well to multiply the woodwinds into fours and strengthen the brass; for Beethoven here wrote a deep-voiced music, scaling it also high. So swelled the orchestral tone was magnificently resonant; rhythmic ardor whipped it; large and full it sang; strode, clove, hammered at Beethoven's very heels. As for the conductor, he was altogether in the vein with this first release in a Symphony of the composer's romantic faith and passionate works. In the manifold first movement he interspersed power with beauty; the lengths of the Funeral March seemed inevitable and piercing play of emotion into invention; the contrasts of the Scherzo leapt to the ear; the stars of Beethoven's young maturity sang together in the Finale. A hundred and twenty-one years ago he scrawled his name on the fly-leaf. All that time, like lava, the music has cooled. Now Mr. Koussevitzky and the orchestra tossed it up again volcano-like. It glowed and it burnt.

SYMPHONY IN 2ND CONCERT

Traveler — Oct 16

Music by Alexander Steinert Played for First Time

A young Boston composer was represented on the program at yesterday's concert by the Boston Symphony orchestra under Serge Koussevitzky, a program to be repeated tonight at Symphony hall.

Alexander Lang Steinert was present in the audience to hear the first performance of his "Southern Night," poem for orchestra, first of his orchestral compositions to gain a hearing here.

The gifted young Bostonian is no stranger to Symphony audiences. He appeared as pianist with the orchestra in Scriabin's "Prometheus" two seasons ago, and while still at Harvard had two of his tunes, composed for the 1921 Hasty Pudding show, performed at the Pops.

"Southern Night," composed in the Provencal region of France and in the Maritime Alps, reflects the beauty of this country. It is a melodious piece, cleverly scored, which confirms the high promise of Mr. Steinert's vocal and piano compositions.

The composer was called up on the stage and vigorously applauded.

The program also included Mozart's serenade for string orchestra, "Eine Kleine Nachtmusik," Strauss's "Till Eulenspiegel" and Cesar Franck's symphony in D minor.

Symphony Series Here Dominates the Providence Musical Horizon

Providence Journal Oct 13

BY HORACE M. REYNOLDS.

The advent of autumn is the awakening of the city; at this time of year the city quickens into life as does the countryside at the touch of spring. Each man interprets this new rhythm of life in terms of his interests. To some it means college and football; to others new clothes or a change in bodily comfort; to still others, the revival of the theatrical season. But there is a smaller group to whom autumn means, perhaps above everything else, the commencement of the musical life of the city.

* * *

In Providence the five concerts by the Boston Symphony Orchestra dominate the musical horizon from which the mist of summer inactivity is just beginning to rise. And this year the true music lover, as he sits before his fire and fingers his five paste-boards, is thinking not alone of the programmes of the year but of how the music of those programmes will sound in the Albee Theatre. I have had small opportunity to judge the acoustic properties of the Albee, but I will hazard a guess on the strength of the few times I have sat in that theatre, that he will hear his music this year better than he heard it last year or than he will hear it in the seasons to come. Music halls are like violins in this: to be perfect they must be good to start with, and they must be mellowed by years of use. Infantry Hall was a barn, not a music hall, and while its convenient position recommended it to those of us who live on the hill, we shall not be sorry to exchange its circus-like atmosphere for the more appropriate one of a theatre. I say, morosely, better this year than in the seasons to come, because the music lover must face the fact that the Masons are not building a hall to be used solely as a concert hall, but one to be used primarily for whatever Masons do in their halls. An ideal concert hall should be high, fairly narrow, and not too deep. An assembly hall even if it has good acoustics rarely makes a perfect background for orchestral harmonies. It is usually too wide, too deep, with enormous vistas which swallow up the listener, engulfing him in a great impersonal space which makes very difficult that instantaneous response of audience to orchestra upon which a perfect performance depends.

As for the matter of music, we can be sure of the regular fare of the standard orchestral repertoire seasoned with a liberal sprinkling of novelties; novelties for which we can be sure Mr. Koussevitzky has searched over Europe this summer. And Mr. Koussevitzky's temperament makes him particularly hospitable to novelties, for in them he finds rich opportunities for the virtuosity which is his greatest gift as a conductor.

* * *

The matter of hall and programme settled, our music lover will probably spend some time thinking of the orchestra itself; he will allow his mind to run back to the first time he heard the orchestra and will trace it from this point to the present, stopping to consider the various conductors, comparing them one with the other, trying to capture again, perhaps, the magic of a particularly fine performance.

My own memories of the Boston Symphony Orchestra date back to 1915 when I came from Philadelphia to live in Cambridge. I had then for many years paid my twenty-five cents for the privilege of climbing the long staircase that led from the dimly-lit back entrance, to the second balcony, where, in tall-backed, narrow, pew-like seats, we listened to Saturday-night concerts by the Philadelphia Orchestra. That was in the old Academy of Music, the most perfect music hall in which it has even been my good fortune to hear music. A few years ago when this fine, old hall was threatened with demolishment in the interest of a more modern building, it was through the efforts of Mr. Edward Bok that it was saved for future generations of music-lovers, and for that act I have forgiven Mr. Bok his autobiography. These concerts were conducted first, by Carl Pohlig, later by Leopold Stokowski. After the concerts a small group of us foregathered at Soules's; a fine old cafe on Fourth street, redolent of hundred-year-old oak and walnut. There we drank Culmbacher, aesthetized, and exclaimed to ourselves, "This is life."

The change from Philadelphia to Boston, speaking orchestrally, was a come-down. The barn-like Symphony Hall seemed to swallow the music which the old Academy had held so beautifully; the audience was not so sympathetic, not so creative, to use Robert Haven Schauffler's term; and I missed the cafe, that instinctive centre of culture. The orchestra and the conductor, though, were fully as good, perhaps better. Muck had power; he was strong, and this strength showed in his face, which had a tremendous jaw, and a slightly sardonic expression about the eyes. One night, as I sat alone on one of those long backless benches in the smoking-room of the Boston Opera House, Muck came in and sat down beside me. It was then that I saw the power in the face which I had heard in his readings. As I sat there, cigarette in hand, studying this man, I could see the resemblance to Richard Wagner which had been so often noted. The face revealed little else than power; it was a perfect mask, a typical face of the Italian Renaissance—such as Giovanni Bellini has painted in his Doge of Venice. In the exchange of Stokowski for this man I had lost nothing. Great music under Muck's baton was vibrant with the power which springs from reserve strength, from emotion under the tension of discipline.

* * *

Rabaud followed Muck, and Rabaud was as dry a conductor as I have ever listened to. A man of wide but unimpassioned musical culture, he was devoted to the weak, wishy-washy music of the modern French school, and he deluged Boston audiences with that music, converting the strong substantial fare of Muck into programmes which were like large bowls of milk toast. Whether or not his programme-making was part of the French propaganda, doesn't interest me. But he will forever have a place in my mind as the dryest of dry conductors. He had none of that combination of precision and poetry, which marks the French mind at its best; that high harmony of intellect and emotion which one finds in a Cesar Franck, a Chausson, a Meryon, or a Verlaine. I remember one concert which, according to Rabaud's habit, comprised among other examples of French music, a Saint Saens symphony and the Vision Fugitive from Massanet's Herodiade. Werrenrath was the soloist, and I remember the oasis in the intolerable desert of Rabaud's usual aridity. Under him the orchestra sunk to the lowest level it has attained in the past 15 years.

Then came Monteux, a conductor of more sympathy, breadth and power. His performances were always impeccable, and characterized by a fine artistic restraint. What Monteux lacked was fire. Remembering Muck's face and how he had succeeded in giving to Brahms the intensity with which his music is meant to glow, I went downstairs one evening and took an unoccupied seat in the front row, far enough to the left to enable me to watch Monteux's face. Then I knew what I had guessed. Monteux had not the passion in his face and eyes to kindle his men into great playing. Watch any great conductor's face; his body may be as quiet as a tree, but his face will plead, threaten, cajole and condemn. Transfigured by the greatness of another man's conception, he pulls his players along to the perfect execution of a dream set down with black notes on lined white paper.

* * *

And now we have Koussevitzky, a virtuoso conductor of dash and brilliance. I have seldom heard the orchestra play so brilliantly as it plays under his beat.

And so we look forward with the keenest anticipation to what this year will bring forth. One hopes that Koussevitzky's fondness for novelties and the rich field they offer for "effects" will not exclude too much of the music of the great men who have something to say; one hopes that we will be moved as well as pleased and excited.

Certainly the Beethoven festival in the spring will make great demands on Koussevitzky's powers of interpretation. And those of us who find it possible to journey to Boston for that event will find in it ample opportunity to measure more completely Koussevitzy's stature as a reader of scores. His energy, intelligence and virtuosity have been proven.

THIS CLIPPING FROM
GLOBE
TORONTO, CAN.

OCT 21 1926

BOSTON SYMPHONY ORCHESTRA.

Serge Koussevitzky arrived in Boston on Sept. 22 last, bringing with him from Europe some new scores of interest and many promising plans for a remarkable Boston Symphony Orchestra season, which will include a visit to this city. Mail orders are now being accepted by Massey Hall office for the Boston Symphony concert on Tuesday, Nov. 2.

THIS CLIPPING FROM
MAIL
TORONTO, CAN.

OCT 30 1926

Boston Symphony.

Several numbers of unusual interest and brilliance should make an event of the first significance in the coming concert here by the Boston Symphony Orchestra, in Massey Hall, on Tuesday evening, November 2nd. Serge Koussevitsky will present as the principal number on the program Tchaikovsky's Fourth Symphony in F minor. This score is often considered the greatest by the Russian master and of higher brilliance and finer calibre than his Pathetic Symphony No. 6. There are a number of good reservations left at the Massey Hall Box Office.

2ND SYMPHONY OF SEASON GIVEN

Herald — Oct 16

Brilliant Performance of Strauss's Rondo by Orchestra

STEINERT'S SOUTHERN NIGHT SHOWS COLOR

By PHILIP HALE

The second concert of the Boston Symphony Orchestra, Mr. Koussevitzky conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Mozart, Eine Kleine Nachtmusik; A. L. Steinert, "Southern Night" (first performance); Strauss, "Till Eulenspiegel's Merry Pranks." Franck, Symphony, D minor.

There was a remarkably brilliant performance of Strauss' rondo, one of the few compositions by him that will preserve his memory for some years to come. It has been said that this rondo is one of his best works, perhaps the one that shows the most musical individuality, because it portrays some of his personal characteristics: his rough humor, his love of musical tricks that in this case embellish, in other instances disfigure his music, a certain slyness, a desire to be sensational. In the rondo these characteristics unite, with his indisputable vein of poetry, in creating a masterpiece. For this composer who finds in Till a congenial playfellow, introduces him to the audience with a few lovely measures, as a man telling a fairy story, beginning "once upon a time," and after the tale is told, and the scapegrace has been judged and sentenced to the scaffold, one hears Strauss saying: "I've told the story. Till is dead; think kindly of him, for through me he has amused you."

In the performance of Franck's Symphony yesterday the second movement, beautifully played and poetically read, was the salient feature. Is it blasphemous to say that it is not easy to understand why Franck in the first movement repeats the opening slow passage? Whether the effect of its first appearance is not frittered away? Whether by the repetition the movement has less fine proportions? M. d'Indy would of course not admit any change; he would scout the idea that in the whole work there is a superfluous measure.

Mr. Koussevitzky's reading of the symphony was eminently dramatic, as it was free in the matter of tempi. To those who look on Franck only as a saint, composing on his knees, intoxicated with pious orgies, or rapt in mystical visions, Mr. Koussevitsky's interpretation in some respects would seem too passionate, too worldly. But why refuse human qualities to Franck? He was not always in the church; his ecstasy was not always spiritual. When he wrote this symphony, it was not necessarily as an act of faith; he wrote music, and for the most part he wrote eloquently whether in tender or triumphant mood.

In comparatively recent years Mr. Gericke was the only conductor who gave the first theme of the Finale its proper sweep and dignity. Neither this theme nor the first of the first Allegro endures hurrying and agitation. An Allegro non troppo" even when it is in 2-2 time is not necessarily an "Allegro molto." We are not sticklers for strict observance of a composer's indications; they have been more than once misleading; composers conducting have often ignored them. But the prace of a first section is to be regulated by the nature of the phrase and its immediate development. These phrases of Franck's to which we have alluded do not admit of restlessness and rush.

Mr. Steinert says that his "Southern Night," while it has no program, was influenced by the beauty of Southern France and the Maritime Alps. M. d'Indy, one of Mr. Steinert's teachers, in composition, wrote last summer two orchestral pieces, "Diptyque Mediterraneen," giving "impressions of meridional light"; so that master and pupil sought inspiration in a southern clime.) It is natural that a young composer living in Paris and hearing much ultra-modern music should be led to write in an impressionistic vein; but Mr. Steinert's studies have not led him to believe that beauty lies only in wild irregularity nor is he a wooer of the purely fantastical. For a first orchestral work, this "Southern Night" is creditable to the composer, since it reveals his possession of a sense of color. The opening measures establish at once a mood. Later there are sections that show fancy, and in one there is an emotional outburst. On the other hand there are pages without marked significance, pages that seem tentative, experimental. This is not surprising. The composer himself would probably be the first to admit it. Let us not talk about "form" and "development"; for the tendency today is to put greater stress on color and rhythm. The conception of form today reminds one of the saying of Plotinus reasoning about beauty, a saying which once would have seemed paradoxical if not unintelligible: "Fire surpasses other bodies in beauty because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature." We have had too much corporeal music. "Southern Night" and its composer were warmly applauded by the great audience.

How charming in its artistic simplicity, its spontaneous and vital beauty is Mozart's little Serenade for strings. There has been only one Mozart. The Serenade was delightfully performed.

The concert will be repeated tonight. The program of next week will be as follows: Haydn, Symphony, E flat major (B. & H. No. 3—not No. 1 as announced in the program book); Ibert, "Les Rencontres," three pieces for ballet (first time in the United States); Wagner, Prelude to "Lohengrin," Funeral Music of Siegfried, "Waldweben" and Prelude to "The Mastersingers of Nuremberg."

CONCERT-CHRONICLE: ENTER MR. STEINERT; BUSY MISS LEGINSKA

Transcript — Oct 14

HIS "POEM" FROM THE SYMPHONY ORCHESTRA

A Note About "Southern Night" and the Composer — Public and Pieces for the Philharmonic Sundays—Old Acquaintances in Boston Give Pleasure in London —Forthcoming Programs — Chamber-Music at the Public Library

WITH Mr. Koussevitzky it is nothing against a composer that he is an American. He has played the music of Americans in both Boston and Paris. Performing artists receive their chance at his hands as well. Thus, as a pianist in Skriabin's "Prometheus" he introduced last year to the public of the Symphony Concerts Mr. Alexander Steinert. Those who follow closely musical affairs in Boston had already known him through the medium of numerous songs and piano-pieces. And this year—this week in fact—he is to make his bow in Symphony Hall as composer for orchestra in "Southern Night."

The tone-poem was composed in the summer of 1925 and scored during the early part of the following winter. It is based on no program or story; but it was undoubtedly influenced by the character of the country in which Mr. Steinert spends much of his time. For he has a studio at St. Paul, in the Maritime Alps, not far from Nice. Here he and his young wife spend most of their winters, both engaged in creative work. While Mr. Steinert composes, Mrs. Steinert paints; and each knows well the field of the other. The summer and early autumn they like to spend in New England. But it is the rugged Provence that lends its flavor to "Southern Night." There the old feudal atmosphere is still strongly in evidence. Time, the process of modernization, have not yet affected this part of the world.

"Southern Night" runs in simple, free, three-part form. The music is based on two important phrases of the first section. It affects neither the swollen orchestra used by some contemporary composers, nor the most recent harmonic idiom. Rather is its language that of ten or fifteen years ago, the current musical speech of the days just before the war. "Southern Night" is not a long piece; eight minutes—no more—suffice for performance. Nor is it an objective music, attempting to paint the country so dear to Mr. Steinert. Quite the contrary. Despite the ruggedness, it is a personal music, a subjective music, releasing moods aroused in the composer by his environment.

Mr. Steinert, now in his twenty-sixth year, began the study of the piano when he was eight years old. He is a graduate of Harvard College ("magna cum laude"), where he continued his musical studies. He lays much stress on the instruction in composition which he received from Mr. Charles Martin Loeffler. After his college days Mr. Steinert went to Paris. There he studied for two years at the Conservatory and privately with d'Indy and Gédalge.

Mr. Steinert published his first piece when he was sixteen years old—to his present regret. He has not published anything since 1922, wishing to be certain of the quality of his work before placing it in the hands of the public. In the larger forms he wrote in 1924-25 a Sonata for Violin and Piano, in the usual three movements, as yet unpublished and unplayed. Of it Mr. Steinert says whimsically: "The first movement took me two years; the second two months, and the last two weeks." Pondering it he has been merciless with his own criticism, subjecting it to much revision. (Beethoven's habit is not yet extinct among composers.) Since July Mr. Steinert has been at work on a Trio for Violin, Violoncello and Piano. A week after the performance of "Southern Night' Mr. and Mrs. Steinert expect to return to their beloved studio in France.

Mr. Steinert has definite preferences among composers and definite opinions of them. Without sacrificing in the least a broadly catholic taste, his preference goes to Musorgsky, and, in particular, to Ravel, Debussy and Stravinsky. He believes that Ravel is the greatest living musician, but that history will in time rank Debussy higher than Ravel, because of Debussy's pioneering work. He sees a long and easily traceable line of development in the music of Stravinsky; believes that before his recent turn into a "classical" period of his own Stravinsky was the greatest among living composers; is not so certain about this latest phase. Mr. Steinert has experienced a period of warm admiration for Strauss and Skriabin, who have now given way in his mind to the four named above. Further, he gives no small allegiance to the classics—including Brahms—amongst whom he prefers Mozart and Bach.

Mr. Steinert agrees with the current opinion that nowhere is music so well performed as in America. Also that nowhere is appreciation so broadly developed. In Paris his friends cannot see how he can admire Brahms at the same time as the chosen four. Further, in Paris he is called upon to take sides among the cliques and "chapels" into which musicians align themselves. Likewise, in Germany there is little knowledge of the music of the French or feeling for it. Only in America is there a broad catholicity of understanding—which is best brought home to one by going abroad.

A. H.

CONCERT-CHRONICLE: SATURDAY AUDIENCE SUNDAY SOBRIETIES

Transcript — Oct 17

MR. KOUSSEVITZKY GOES TO HIS METTLE

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IN the performance of music the audience also plays its part—seldom in clearer evidence than at the Symphony Concert of Saturday evening. On Friday afternoon, the listening company was uncommonly stodgy. It could not muster enough applause to bring the orchestra to its feet; while through the final number—Beethoven's "Eroica Symphony"—its collective mind was clearly turning to tea, cars and suburban homes. Of another mood was the house on Saturday—alert, eager, unhurried, striking out sparks from the moment in which Mr. Koussevitzky came upon the stage. It clapped him to the echo; rose en masse to salute him; had the orchestra standing at the end of Prokoviev's Suite; lingered to reward the most vivid performance of "The Eroica" that Boston has heard for many a year. Plainly its mind was on the concert; it had come for musical pleasure and received it; with one accord returned lusty thanks. More and more this evening assembly becomes the representative audience at the Sypmhony Concerts. Young years now divide it with middle age. It is cosmopolitan, rather than native-born. It stimulates both conductor and orchestra. They give back accordingly.

In such company it was easy to believe the Suite from "Chout" interesting and important, when the orchestra, to a man of all the hundred, beat out the rhythm and up-drove the great crescendo of the final dance. As stirringly it flailed through the scene in the merchant's chamber and shrilled high his comic disicomfiture and alarm at the "jeune femme" become goat. Once and again it is a pleasure to hear rowdy music at a Symphony Concert, and rowdy at every other moment is this ballet of "Chout." Prokoviev broad-humored, grotesque, riotous, it certainly is; but Prokoviev also master of rhythm, impetus,, full strokes, high colors, comic frenzies—music written from the shoulder and shaking the diaphragms of those that hear. Once, even, they answered with rich laughter.

Crown to the whol was the performance of the "Eroica Symphony." Against the weight of the string choir, Mr. Kouszevitzky did well to multiply the woodwinds into fours and strengthen the brass; for Beethoven here wrote a deep-voiced music, scaling it also high. So swelled the orchestral tone was magnificently resonant; rhythmic ardor whipped it; large and full it sang; strode, clove, hammered at Beethoven's very heels. As for the conductor, he was altogether in the vein with this first release in a Symphony of the composer's romantic faith and passionate works. In the manifold first movement he interspersed power with beauty; the lengths of the Funeral March reemed inevitable and piercing play of emotion into invention; the contrasts of the Scherzo leapt to the ear; the stars of Beethoven's young maturity sang together in the Finale. A hundred and twenty-one years ago he scrawled his name on the fly-leaf. All that time, like lava, the music has cooled. Now Mr. Koussevitzky and the orchestra tossed it up again volcano-like. It glowed and it burnt.

SYMPHONY IN 2ND CONCERT

Traveler — Oct 16

Music by Alexander Steinert Played for First Time

A young Boston composer was represented on the program at yesterday's concert by the Boston Symphony orchestra under Serge Koussevitzky, a program to be repeated tonight at Symphony hall.

Alexander Lang Steinert was present in the audience to hear the first performance of his "Southern Night," poem for orchestra, first of his orchestral compositions to gain a hearing here.

The gifted young Bostonian is no stranger to Symphony audiences. He appeared as pianist with the orchestra in Scriabin's "Prometheus" two seasons ago, and while still at Harvard had two of his tunes, composed for the 1921 Hasty Pudding show, performed at the Pops.

"Southern Night," composed in the Provencal region of France and in the Maritime Alps, reflects the beauty of this country. It is a melodious piece, cleverly scored, which confirms the high promise of Mr. Steinert's vocal and piano compositions.

The composer was called up on the stage and vigorously applauded.

The program also included Mozart's Serenade for string orchestra, "Eine Kleine Nachtmusik," Strauss's "Till Eulenspiegel" and Cesar Franck's symphony in D minor.

Symphony Series Here Dominates the Providence Musical Horizon

Providence Journal Oct 13

BY HORACE M. REYNOLDS.

The advent of autumn is the awakening of the city; at this time of year the city quickens into life as does the countryside at the touch of spring. Each man interprets this new rhythm of life in terms of his interests. To some it means college and football; to others new clothes or a change in bodily comfort; to still others, the revival of the theatrical season. But there is a smaller group to whom autumn means, perhaps above everything else, the commencement of the musical life of the city.

* * *

In Providence the five concerts by the Boston Symphony Orchestra dominate the musical horizon from which the mist of summer inactivity is just beginning to rise. And this year the true music lover, as he sits before his fire and fingers his five paste-boards, is thinking not alone of the programmes of the year but of how the music of those programmes will sound in the Albee Theatre. I have had small opportunity to judge the acoustic properties of the Albee, but I will hazard a guess on the strength of the few times I have sat in that theatre, that he will hear his music this year better than he heard it last year or than he will hear it in the seasons to come. Music halls are like violins in this: to be perfect they must be good to start with, and they must be mellowed by years of use. Infantry Hall was a barn, not a music hall, and while its convenient position recommended it to those of us who live on the hill, we shall not be sorry to exchange its circus-like atmosphere for the more appropriate one of a theatre. I say, morosely, better this year than in the seasons to come, because the music lover must face the fact that the Masons are not building a hall to be used solely as a concert hall, but one to be used primarily for whatever Masons do in their halls. An ideal concert hall should be high, fairly narrow, and not too deep. An assembly hall even if it has good acoustics rarely makes a perfect background for orchestral harmonies. It is usually too wide, too deep, with enormous vistas which swallow up the listener, engulfing him in a great impersonal space which makes very difficult that instantaneous response of audience to orchestra upon which a perfect performance depends.

As for the matter of music, we can be sure of the regular fare of the standard orchestral repertoire seasoned with a liberal sprinkling of novelties, novelties for which we can be sure Mr. Koussevitzky has searched over Europe this summer. And Mr. Koussevitzky's temperament makes him particularly hospitable to novelties, for in them he finds rich opportunities for the virtuosity which is his greatest gift as a conductor.

* * *

The matter of hall and programme settled, our music lover will probably spend some time thinking of the orchestra itself; he will allow his mind to run back to the first time he heard the orchestra and will trace it from this point to the present, stopping to consider the various conductors, comparing them one with the other, trying to capture again, perhaps, the magic of a particularly fine performance.

My own memories of the Boston Symphony Orchestra date back to 1915 when I came from Philadelphia to live in Cambridge. I had then for many years paid my twenty-five cents for the privilege of climbing the long staircase that led from the dimly-lit back entrance, to the second balcony, where, in tall-backed, narrow, pew-like seats, we listened to Saturday-night concerts by the Philadelphia Orchestra. That was in the old Academy of Music, the most perfect music hall in which it has even been my good fortune to hear music. A few years ago when this fine, old hall was threatened with demolishment in the interest of a more modern building, it was through the efforts of Mr. Edward Bok that it was saved for future generations of music-lovers, and for that act I have forgiven Mr. Bok his autobiography. These concerts were conducted first, by Carl Pohlig, later by Leopold Stokowski. After the concerts a small group of us foregathered at Soules's; a fine old cafe on Fourth street, redolent of hundred-year-old oak and walnut. There we drank Culmbacher, aesthetized, and exclaimed to ourselves, "This is life."

The change from Philadelphia to Boston, speaking orchestrally, was a come-down. The barn-like Symphony Hall seemed to swallow the music which the old Academy had held so beautifully; the audience was not so sympathetic, not so creative, to use Robert Haven Schauffler's term; and I missed the cafe, that instinctive centre of culture. The orchestra and the conductor, though, were fully as good, perhaps better. Muck had power; he was strong, and this strength showed in his face, which had a tremendous jaw, and a slightly sardonic expression about the eyes. One night, as I sat alone on one of those long backless benches in the smoking-room of the Boston Opera House, Muck came in and sat down beside me. It was then that I saw the power in the face which I had heard in his readings. As I sat there, cigarette in hand, studying this man, I could see the resemblance to Richard Wagner which had been so often noted. The face revealed little else than power; it was a perfect mask, a typical face of the Italian Renaissance—such as Giovanni Bellini has painted in his Doge of Venice. In the exchange of Stokowski for this man I had lost nothing. Great music under Muck's baton was vibrant with the power which springs from reserve strength, from emotion under the tension of discipline.

* * *

Rabaud followed Muck, and Rabaud was as dry a conductor as I have ever listened to. A man of wide but unimpassioned musical culture, he was devoted to the weak, wishy-washy music of the modern French school, and he deluged Boston audiences with that music, converting the strong substantial fare of Muck into programmes which were like large bowls of milk toast. Whether or not his programme-making was part of the French propaganda, doesn't interest me. But he will forever have a place in my mind as the dryest of dry conductors. He had none of that combination of precision and poetry, which marks the French mind at its best; that high harmony of intellect and emotion which one finds in a Cesar Franck, a Chausson, a Meryon, or a Verlaine. I remember one concert which, according to Rabaud's habit, comprised among other examples of French music, a Saint Saens symphony and the Vision Fugitive from Massanet's Herodiade. Werrenrath was the soloist, and I remember the oasis in the intolerable desert of Rabaud's usual aridity. Under him the orchestra sunk to the lowest level it has attained in the past 15 years.

Then came Monteux, a conductor of more sympathy, breadth and power. His performances were always impeccable, and characterized by a fine artistic restraint. What Monteux lacked was fire. Remembering Muck's face and how he had succeeded in giving to Brahms the intensity with which his music is meant to glow, I went downstairs one evening and took an unoccupied seat in the front row, far enough to the left to enable me to watch Monteux's face. Then I knew what I had guessed. Monteux had not the passion in his face and eyes to kindle his men into great playing. Watch any great conductor's face; his body may be as quiet as a tree, but his face will plead, threaten, cajole and condemn. Transfigured by the greatness of another man's conception, he pulls his players along to the perfect execution of a dream set down with black notes on lined white paper.

* * *

And now we have Koussevitzky, a virtuoso conductor of dash and brilliance. I have seldom heard the orchestra play so brilliantly as it plays under his beat.

And so we look forward with the keenest anticipation to what this year will bring forth. One hopes that Koussevitzky's fondness for novelties and the rich field they offer for "effects" will not exclude too much of the music of the great men who have something to say; one hopes that we will be moved as well as pleased and excited.

Certainly the Beethoven festival in the spring will make great demands on Koussevitzky's powers of interpretation. And those of us who find it possible to journey to Boston for that event will find in it ample opportunity to measure more completely Koussevitzy's staturé as a reader of scores. His energy, intelligence and virtuosity have been proven.

THIS CLIPPING FROM
GLOBE
TORONTO, CAN.

OCT 21 1926

BOSTON SYMPHONY ORCHESTRA.

Serge Koussevitzky arrived in Boston on Sept. 22 last, bringing with him from Europe some new scores of interest and many promising plans for a remarkable Boston Symphony Orchestra season, which will include a visit to this city. Mail orders are now being accepted by Massey Hall office for the Boston Symphony concert on Tuesday, Nov. 2.

THIS CLIPPING FROM
MAIL
TORONTO, CAN.

OCT 30 1926

Boston Symphony.

Several numbers of unusual interest and brilliance should make an event of the first significance in the coming concert here by the Boston Symphony Orchestra, in Massey Hall, on Tuesday evening, November 2nd. Serge Koussevitsky will present as the principal number on the program Tchaikovsky's Fourth Symphony in F minor. This score is often considered the greatest by the Russian master and of higher brilliance and finer calibre than his Pathetic Symphony No. 6. There are a number of good reservations left at the Massey Hall Box Office.

2ND SYMPHONY OF SEASON GIVEN

Herald — Oct 16

Brilliant Performance of Strauss's Rondo by Orchestra

STEINERT'S SOUTHERN NIGHT SHOWS COLOR

By PHILIP HALE

The second concert of the Boston Symphony Orchestra, Mr. Koussevitzky conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Mozart, Eine Kleine Nachtmusik; A. L. Steinert, "Southern Night" (first performance); Strauss, "Till Eulenspiegel's Merry Pranks." Franck, Symphony, D minor.

There was a remarkably brilliant performance of Strauss' rondo, one of the few compositions by him that will preserve his memory for some years to come. It has been said that this rondo is one of his best works, perhaps the one that shows the most musical individuality, because it portrays some of his personal characteristics: his rough humor, his love of musical tricks that in this case embellish, in other instances disfigure his music, a certain slyness, a desire to be sensational. In the rondo these characteristics unite, with his indisputable vein of poetry, in creating a masterpiece. For this composer who finds in Till a congenial playfellow, introduces him to the audience with a few lovely measures, as a man telling a fairy story, beginning "once upon a time," and after the tale is told, and the scapegrace has been judged and sentenced to the scaffold, one hears Strauss saying: "I've told the story. Till is dead; think kindly of him, for through me he has amused you."

In the performance of Franck's Symphony yesterday the second movement, beautifully played and poetically read, was the salient feature. Is it blasphemous to say that it is not easy to understand why Franck in the first movement repeats the opening slow passage? Whether the effect of its first appearance is not frittered away? Whether by the repetition the movement has less fine proportions? M. d'Indy would of course not admit any change; he would scout the idea that in the whole work there is a superfluous measure.

Mr. Koussevitzky's reading of the symphony was eminently dramatic, as it was free in the matter of tempi. To those who look on Franck only as a saint, composing on his knees, intoxicated with pious orgies, or rapt in mystical visions, Mr. Koussevitsky's interpretation in some respects would seem too passionate, too worldly. But why refuse human qualities to Franck? He was not always in the church; his ecstasy was not always spiritual. When he wrote this symphony, it was not necessarily as an act of faith; he wrote music, and for the most part he wrote eloquently whether in tender or triumphant mood.

In comparatively recent years Mr. Gericke was the only conductor who gave the first theme of the Finale its proper sweep and dignity. Neither this theme nor the first of the first Allegro endures hurrying and agitation. An Allegro non troppo" even when it is in 2-2 time is not necessarily an "Allegro molto." We are not sticklers for strict observance of a composer's indications; they have been more than once misleading; composers conducting have often ignored them. But the prace of a first section is to be regulated by the nature of the phrase and its immediate development. These phrases of Franck's to which we have alluded do not admit of restlessness and rush.

Mr. Steinert says that his "Southern Night," while it has no program, was influenced by the beauty of Southern France and the Maritime Alps. M. d'Indy, one of Mr. Steinert's teachers, in composition, wrote last summer two orchestral pieces, "Diptyque Mediterraneen," giving "impressions of meridional light"; so that master and pupil sought inspiration in a southern clime.) It is natural that a young composer living in Paris and hearing much ultra-modern music should be led to write in an impressionistic vein; but Mr. Steinert's studies have not led him to believe that beauty lies only in wild irregularity nor is he a wooer of the purely fantastical. For a first orchestral work, this "Southern Night" is creditable to the composer, since it reveals his possession of a sense of color. The opening measures establish at once a mood. Later there are sections that show fancy, and in one there is an emotional outburst. On the other hand there are pages without marked significance, pages that seem tentative, experimental. This is not surprising. The composer himself would probably be the first to admit it. Let us not talk about "form" and "development"; for the tendency today is to put greater stress on color and rhythm. The conception of form today reminds one of the saying of Plotinus reasoning about beauty, a saying which once would have seemed paradoxical if not unintelligible: "Fire surpasses other bodies in beauty because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature." We have had too much corporeal music. "Southern Night" and its composer were warmly applauded by the great audience.

How charming in its artistic simplicity, its spontaneous and vital beauty is Mozart's little Serenade for strings. There has been only one Mozart. The Serenade was delightfully performed.

The concert will be repeated tonight. The program of next week will be as follows: Haydn, Symphony, E flat major (B. & H. No. 3—not No. 1 as announced in the program book); Ibert, "Les Rencontres," three pieces for ballet (first time in the United States); Wagner, Prelude to "Lohengrin," Funeral Music of Siegfried, "Waldweben" and Prelude to "The Mastersingers of Nuremberg."

CONCERT-CHRONICLE: ENTER MR. STEINERT; BUSY MISS LEGINSKA

Transcript — Oct 14

HIS "POEM" FROM THE SYMPHONY ORCHESTRA

A Note About "Southern Night" and the Composer — Public and Pieces for the Philharmonic Sundays—Old Acquaintances in Boston Give Pleasure in London —Forthcoming Programs — Chamber-Music at the Public Library

WITH Mr. Koussevitzky it is nothing against a composer that he is an American. He has played the music of Americans in both Boston and Paris. Performing artists receive their chance at his hands as well. Thus, as a pianist in Skriabin's "Prometheus" he introduced last year to the public of the Symphony Concerts Mr. Alexander Steinert. Those who follow closely musical affairs in Boston had already known him through the medium of numerous songs and piano-pieces. And this year—this week in fact—he is to make his bow in Symphony Hall as composer for orchestra in "Southern Night."

The tone-poem was composed in the summer of 1925 and scored during the early part of the following winter. It is based on no program or story; but it was undoubtedly influenced by the character of the country in which Mr. Steinert spends much of his time. For he has a studio at St. Paul, in the Maritime Alps, not far from Nice. Here he and his young wife spend most of their winters, both engaged in creative work. While Mr. Steinert composes, Mrs. Steinert paints; and each knows well the field of the other. The summer and early autumn they like to spend in New England. But it is the rugged Provence that lends its flavor to "Southern Night." There the old feudal atmosphere is still strongly in evidence. Time, the process of modernization, have not yet affected this part of the world.

"Southern Night" runs in simple, free, three-part form. The music is based on two important phrases of the first section. It affects neither the swollen orchestra used by some contemporary composers, nor the most recent harmonic idiom. Rather is its language that of ten or fifteen years ago, the current musical speech of the days just before the war. "Southern Night" is not a long piece; eight minutes—no more—suffice for performance. Nor is it an objective music, attempting to paint the country so dear to Mr. Steinert. Quite the contrary. Despite the ruggedness, it is a personal music, a subjective music, releasing moods aroused in the composer by his environment.

Mr. Steinert, now in his twenty-sixth year, began the study of the piano when he was eight years old. He is a graduate of Harvard College ("magna cum laude"), where he continued his musical studies. He lays much stress on the instruction in composition which he received from Mr. Charles Martin Loeffler. After his college days Mr. Steinert went to Paris. There he studied for two years at the Conservatory and privately with d'Indy and Gédalge.

Mr. Steinert published his first piece when he was sixteen years old—to his present regret. He has not published anything since 1922, wishing to be certain of the quality of his work before placing it in the hands of the public. In the larger forms he wrote in 1924-25 a Sonata for Violin and Piano, in the usual three movements, as yet unpublished and unplayed. Of it Mr. Steinert says whimsically: "The first movement took me two years; the second two months, and the last two weeks." Pondering it he has been merciless with his own criticism, subjecting it to much revision. (Beethoven's habit is not yet extinct among composers.) Since July Mr. Steinert has been at work on a Trio for Violin, Violoncello and Piano. A week after the performance of "Southern Night' Mr. and Mrs. Steinert expect to return to their beloved studio in France.

Mr. Steinert has definite preferences among composers and definite opinions of them. Without sacrificing in the least a broadly catholic taste, his preference goes to Musorgsky, and, in particular, to Ravel, Debussy and Stravinsky. He believes that Ravel is the greatest living musician, but that history will in time rank Debussy higher than Ravel, because of Debussy's pioneering work. He sees a long and easily traceable line of development in the music of Stravinsky; believes that before his recent turn into a "classical" period of his own Stravinsky was the greatest among living composers; is not so certain about this latest phase. Mr. Steinert has experienced a period of warm admiration for Strauss and Skriabin, who have now given way in his mind to the four named above. Further, he gives no small allegiance to the classics—including Brahms—amongst whom he prefers Mozart and Bach.

Mr. Steinert agrees with the current opinion that nowhere is music so well performed as in America. Also that nowhere is appreciation so broadly developed. In Paris his friends cannot see how he can admire Brahms at the same time as the chosen four. Further, in Paris he is called upon to take sides among the cliques and "chapels" into which musicians align themselves. Likewise, in Germany there is little knowledge of the music of the French or feeling for it. Only in America is there a broad catholicity of understanding—which is best brought home to one by going abroad.

A. H. M.

Plans and Hooks

THIS CLIPPING FROM
RECORD
PHILADELPHIA, PA.

OCT 3 - 1926

Koussevitzky to Broadcast

WBZ Begins Series of Thirteen Concerts on Saturday.

When the forty-sixth Boston Symphony Orchestra season opens at 10 minutes past 8 on Saturday evening, October 9, the greatest audience that has ever listened to this world-famous orchestra of 107 musicians will be in readiness for Serge Koussevitzky's baton signal which will send the opening strains out from Symphony Hall and through the air to millions of homes.

The entire series of 24 Saturday evening concerts will be broadcast by WBZ which will feed the Symphony concerts to a chain including WJZ, WGY and WRC. This tie-in will thus make the concerts available to all listeners as far west as the Mississippi River, while owners of powerful receivers located still farther west will be well able to hear the broadcasts.

The dates of the broadcasts by the WBZ chain are October 9, 16 and 23, November 20, December 4, 11 and 25, January 22 and 29, February 19 and 26, March 5, April 16, 23 and 30.

The other nine of the 24 Saturday night concerts will only be broadcast through Westinghouse Station WBZ. The dates of these programs are October 30, November 13, December 18, January 1 and 15, February 12, March 19 and 26, and April 2.

THIS CLIPPING FROM
PRESS
PITTSBURG, PA.

OCT 3 - 1926

Remarkable Record Held By the Boston Symphony

The superlative performances of the Boston Symphony orchestra are indeed a thing to wonder at. But just how and why this organization has come to be one of the greatest in the world leaves little room for speculation or debate.

In 1881 the late Major Henry L. Higginson realized the first dream and aspiration of his life by founding a full-sized symphony orchestra in Boston. This noted musician and public-spirited citizen believed there was a musical public for such an undertaking. Sparing no expense, he engaged the finest musicians then available in Europe to fill its ranks, and brought to this country one after another of the world's finest conductors.

The Boston Symphony in its original form had only 60 players, and its conductor was George Henschel. The initial aims were that the musicians should play under one conductor in one orchestra, and not debase their talents by routine engagements; that the symphony concerts should provide only the finest music; that artistic considerations should always be paramount, and that the conductor should be given absolute control.

The policies, programs, and even the venture were violently attacked and staunchly defended. But the wisdom of the founder was justified as each succeeding year the orchestra added growth and success to the list. In 1900 Symphony hall was built, to become the orchestra's permanent home.

William Gericke, the second conductor, had two terms (1884-9 and 1898-1906). Through years of tireless training, he gradually built up the fine ensemble for which the orchestra has since held its special renown. In the interim of Gericke's periods of service came Arthur Nikisch, the great Hungarian leader, and Emil Pauer, who conducted through 1893-8. Dr. Karl Muck was the next conductor and was there from 1906 to 1918, with the exception of the years 1908 to 1912, which were held by Max Fiedler.

The orchestra next had two French conductors, Henri Rabaud, now head of the Paris Conservatoire, and Pierre Monteux, who ably carried on the established tradition of a finely blended ensemble.

In the autumn of 1924, Serge Koussevitsky became the conductor. From Europe had come many reports of his remarkable qualities as a leader and artist. Expectations were more than fulfilled. America, having heard perhaps all of the great living conductors, has found qualities in Koussevitsky's leadership, which are said to be quite without equal.

THIS CLIPPING FROM
NEWS
BUFFALO, N. Y.

OCT 16 1926

Symphony Orchestra Series

THE radio audience will have symphonic concerts every Saturday night throughout the winter according to a recent announcement by the management of station WJZ. The two big orchestras which will be heard during these series are the Boston Symphony orchestra, under Serge Koussevitzky, which will be broadcast from Symphony Hall, Boston, by stations WBZ, WJZ, WGY and WRC and the New York Philharmonic orchestra, under Willem Mengelberg, Furtwaengler, Toscan-

THIS CLIPPING FROM
N. Y. EVENING SUN

The concerts of the New York Philharmonic orchestra will be the student's series, of which there will be 12, to be given on Saturday nights intermittently throughout the coming winter. The last of this series will come in the early part of April. The concerts are to be given in Carnegie hall and for the most part will be under the baton of Willem Mengelberg as conductor.

The student's concerts are especially designed to fit the needs of the student musician. The entire season's program, which is now being prepared by Mr. Mengelberg, will be built in the form of a musical education and the history of music will be traced from the days of the early composers down to the latest writers of classical music.

OCT 16 1926

Music and Musicians

By W. J. HENDERSON

Mr. Lawrence Gilman has returned from Europe with many thoughts about Wagner and the prodigies of the "Ring." Mr. Philip Hale, the mentor of Boston, has found in "The Thunderer" a consideration of "coloratura" singing and has deemed it worthy of reproduction in the first number of that amazing treasury of learning and discernment, the program book of the Boston Symphony Orchestra. There is ground for belief that the British article was written by H. C. Colles, musical editor of the London *Times*, and at one period guest critic of the New York *Times*.

THIS CLIPPING FROM
NEW YORK EVENING POST

OCT 9 - 1926

TWO composers are writing music especially for the Chamber Symphony Orchestra of New York, Max Jacobs, conductor. Boris Levinson's will be a Hebrew suite, "Palestine," and Mortimer Wilson will be represented by "Music and Calories," which is in ten short movements, fifteen minutes in all, with the following sub-titles: "Dewey Morn in the Garden Patch," "Crawling, Hopping and Waddling Things," "Pink Stockings, Chigger Bites and Wet Feet," "Citrus, Cereal and Swine," "From Roses to Coffee," "In a Vineyard," "A Gravel Walk," "A Picture Hat and No Hurry," "A Cold Bottle and a Bird," Grazing Kine on a Hillside West" and "From Soup to Nuts."

In addition to modern novelties rarely or never played compostions by such old masters as Cimarosa, Leopold and W. A. Mozart, Philip Emanuel Bach, Orlando Gibbons and Mehul will be on the programs of the Chamber Symphony Orchestra. Assisting soloists will be Wanda Landowska, Max Rosen and Carlos Salzedo.

Serge Koussevitsky, who led a picked group of men from the Boston Symphony Orchestra at a chamber orchestral concert for the League of Composers of this city last year, will appear under the same auspices, by courtesy of the trustees of the Boston organiza-

THIS CLIPPING FROM
OBSERVER DISPATCH
UTICA, N. Y.

OCT 16 1926

Boston Symphony Second Concert On Air Tonight

The second of the concerts of the Boston Symphony Orchestra being broadcast through Weshingtouse Station WBZ and a chain of stations including WJZ, WBY and WRC will go on the air tonight. These concerts are arranged by W. S. Quinby.

The first concert by this organization of 107 musicians, under the direction of the Russian conductor, Serge Koussevitsky brought a flood of letters and telegrams of appreciation.

During the broadcast direct from Symphony Hall tonight, Professor Marshall will again go on the air to interpret the Symphony program. He will give a sketch of the life of Mozart and familiarize the radio audience with the principal themes of his Kleine Nacht Musik, the opening selection on tonight's program. He will also tell of the life of Caesar Franck, playing portions of his symphony in D minor, and explaining the composer's methods of treating his themes.

During the intermission, Professor Marshall will illustrate Strauss' symphanic poem "Til Eulenspiegel," explaining how this humorous music is connected with the Eulenspiegel legend. The novelty on tonight's symphony broadcast is the tone poem, "Southern Nights," by Alexander Lang Steinert.

Tel. Chelsea ...

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES

THE PUBLIC of the Boston Symphony Orchestra has grown considerably in recent seasons and is now limited only by the number of concerts the great orchestra, which must spend most of its time in rehearsal, can give.

That America expects great things of the pending season, which is to be the third under Serge Koussevitzky, is evident from the length of the waiting lists for every series of concerts. At the five series of sixty-seven concerts to be given in greater Boston, it will not be possible for a non-subscriber to obtain a single seat.

Penfield Roberts comments on the orchestral situation in the Boston *Globe* of September 26th:

"Has any American orchestra ever sold out all its concerts in advance in this fashion before? Seats are to be had for the Philadelphia Orchestra's Philadelphia concerts and for the Chicago Orchestra's Chicago concerts, though the Friday afternoon series in both cities are sold out. No N... York orchestra ever sells out its con-

THIS CLIPPING FROM
POST
PITTSBURG, PA.

OCT 17 1926

ORCHESTRA PROGRAMS

Pittsburgh is promised a series of highly interesting programs to be given by the visiting orchestras this season at Syria Mosque. The Symphony Orchestra series consists of seven Friday nights and seven Saturday afternoons, with 14 programs in store. The first concerts will be given by the Boston Symphony Orchestra of 104 players, under the distinguished leadership of Serge Koussevitzky. The programs for these concerts are announced here for the first time, and the dates are Friday night, November 5, and Saturday afternoon, November 6.

FRIDAY NIGHT.

Overture "Le Carnaval Romain," Op. 9 ..... Berlioz
Symphony in D minor ..... Franck
Suite from the Ballett "Chout" (Buffoon) Op. 21 ..... Prokofieff
Prelude to "Lehengrin" ..... Wagner
Symphonic Poem, "Pini di Roma ((Pines of Rome) ..... Respighi
The Pines of the Villa Gorghese.
The Pines near a Catacomb.
The Pines of the Janiculum.
The Pines of the Appian Way.
Saturday Matinee.
"Eine Kleine Nachtmusik" Serenade... Mozart
For String Orchestra.
Two Nocturnes ..... Debussy
Nuages (Clouds).
Fetes (Festivals).
Orchestra Suite from the Ballet "Petrouchka" ..... Stravinsky
Symphony No. 4 in F Minor, Op. 36 ..... Tschaikowsky

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.

OCT 16 1926

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BOSTON SYMPHONY CONCERT TONIGHT

Fine Evening of Music Promised on Local Radio—La Zazzera Back on the Air

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The evening program will of course be given over almost in its entirety to the Boston Symphony concert. Tonight's concert is one, lighter in nature, one might say, than the offering of last week. The first number will be a work of Mozard, "Eine Kleine Machtmusik Serenade." This will be followed by "Southern Night," a tone poem for orchestra composed by Steinert, while the third number, closing the first part of the program, will consist of a composition of Strauss, Till Eulenspiegel's Merry Pranks After the Old-Fashioned Roguish Manner." Following the intermission, in which Prof Marshall will speak briefly regarding the symphony to follow, the audience will hear the "Symphony in D Minor," by Caesar Franck. This is a more pretentious work and will require more careful listening on the part of the listeners to understand its beauties.

Quite in keeping with the fine type of program presented by the Boston Symphony will be the offering of Gustave LaZazzera, 'cellist, of our own city, who will be heard from the local studio at 6.30. Gustave LaZazzera is one of Springfield's finest musicians. He first studied with the celebrated Arturo Cuccoli of Padua, then with Francesco Serato of Bologna, and Tito Rosati of Rome. In Italy he was considered an artist of the highest grade and played with the Augustus orchestra of Rome and other orchestras, both symphonic and operatic. His work along radio lines will be recalled by WBZ audiences, when he appeared as 'cellist of the Philharmonic trio that broadcast each evening from this station for over two years. It is interesting to note that in tonight's program Mr LaZazzara has chosen those numbers that were most popular with the listeners in when he was on the air with the trio before. The piano accompaniments will be played by Eleanor Turner LaZazzera.

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Public sale of season tickets for Boston Symphony concerts in this city will [illegible] Steinert's. If

THIS CLIPPING FROM
GAZETTE
SCHENECTADY, N. Y.

OCT 12 1926

Well, the Boston Symphony concert came and went Saturday night, and a good time was had by all. An especially good time was had by Mr. Quinby, who sponsored and arranged the broadcasts, for he was given the microphone for a period before the music went on the air. We learned of his gratification on being able to supply such good music for the world in general, and, in a way, it wasn't such a bad little talk at that. He might have indulged in tactless advertising, subtle or otherwise, but he didn't. Ever since some theater owner in Cincinnati devoted more of his remarks to his theater than to "The Ten Commandments," which he was describing via WLW a year or two ago, we have been suspicious of these "big-hearted Andies," so to speak. But, as we said before, we have no fault to find with Mr. Quinby. He exercised good taste.

After Mr. Quinby came Professor Marshall, who showed us something new in the way of describing the musical program. Not only did he cover this in a generally more interesting and educational manner than we are accustomed to, but he went to the trouble of illustrating the motifs on the piano. We could do with a lot more of this sort of thing.

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NEW YORK EVENING POST

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THIS CLIPPING FROM
TRIBUNE
TAMPA, FLA.

OCT 17 1926

BOSTON SYMPHONY AT WBZ

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RECORD
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The entire series of 24 Saturday evening concerts will be broadcast by WBZ which will feed the Symphony concerts to a chain including WJZ, WGY and WRC. This tie-in will thus make the concerts available to all listeners as far west as the Mississippi River, while owners of powerful receivers located still farther west will be well able to hear the broadcasts.

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The Boston Symphony in its original form had only 60 players, and its conductor was George Henschel. The initial aims were that the musicians should play under one conductor in one orchestra, and not debase their talents by routine engagements; that the symphony concerts should provide only the finest music; that artistic considerations should always be paramount, and that the conductor should be given absolute control.

The policies, programs, and even the venture were violently attacked and staunchly defended. But the wisdom of the founder was justified as each succeeding year the orchestra added growth and success to the list. In 1900 Symphony hall was built, to become the orchestra's permanent home.

William Gericke, the second conductor, had two terms (1884-9 and 1898-1906). Through years of tireless training, he gradually built up the fine ensemble for which the orchestra has since held its special renown. In the interim of Gericke's periods of service came Arthur Nikisch, the great Hungarian leader, and Emil Pauer, who conducted through 1893-8. Dr. Karl Muck was the next conductor and was there from 1906 to 1918, with the exception of the years 1908 to 1912, which were held by Max Fiedler.

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NEW YORK
EVENING POST
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CHARLES PIKE SAWYER.

Race Will Start in January.

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TIMES
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by the Boston Symphony ... 104 players, under the distinguished leadership of Serge Koussevitzky. The programs for these concerts are announced here for the first time, and the dates are Friday night, November 5, and Saturday afternoon, November 6.

FRIDAY NIGHT.

Overture "Le Carnaval Romain," Op. 9 ..... Berlioz
Symphony in D minor ..... Franck
Suite from the Ballett "Chout" (Buffoon) Op. 21 ..... Prokofieff
Prelude to "Lehengrin" ..... Wagner
Symphonic Poem, "Pini di Roma ((Pines of Rome) ..... Respighi
The Pines of the Villa Gorghese.
The Pines near a Catacomb.
The Pines of the Janiculum.
The Pines of the Appian Way.

Saturday Matinee.

"Eine Kleine Nachtmusik" Serenade...Mozart
For String Orchestra.
Two Nocturnes ..... Debussy
Nuages (Clouds).
Fetes (Festivals).
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Fine Evening of Music Promised on Local Radio—La Zazzera Back on the Air

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The evening program will of course be given over almost in its entirety to the Boston Symphony concert. Tonight's concert is one, lighter in nature, one might say, than the offering of last week. The first number will be a work of Mozard, "Eine Kleine Nachtmusik Serenade." This will be followed by "Southern Night," a tone poem for orchestra composed by Steinert, while the third number, closing the first part of the program, will consist of a composition of Strauss, Till Eulenspiegel's Merry Pranks After the Old-Fashioned Roguish Manner." Following the intermission, in which Prof Marshall will speak briefly regarding the symphony to follow, the audience will hear the "Symphony in D Minor," by Caesar Franck. This is a more pretentious work and will require more careful listening on the part of the listeners to understand its beauties.

Quite in keeping with the fine type of program presented by the Boston Symphony will be the offering of Gustave LaZazzera, 'cellist, of our own city, who will be heard from the local studio at 6.30. Gustave LaZazzera is one of Springfield's finest musicians. He first studied with the celebrated Arturo Cuccoli of Padua, then with Francesco Serato of Bologna, and Tito Rosati of Rome. In Italy he was considered an artist of the highest grade and played with the Augustus orchestra of Rome and other orchestras, both symphonic and operatic. His work along radio lines will be recalled by WBZ audiences, when he appeared as cellist of the Philharmonic trio that broadcast each evening from this station for over two years. It is interesting to note that in tonight's program Mr LaZazzara has chosen those numbers that were most popular with the listeners in when he was on the air with the trio before. The piano accompaniments will be played by Eleanor Turner LaZazzera.

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.
OCT 16 1926

SYMPHONY WILL REPEAT BOSTON NUMBERS HERE

First Three at Opening of Providence Season to Be Identical With Those of Initial Programme in Hub.—Public Sale of Season Tickets Monday.

The first three numbers played by the Boston Symphony Orchestra at the opening of its Providence season in the E. F. Albee Theatre on Tuesday evening, Oct. 26, will be identical with those of the opening programme in Boston, Oct. 8. Included will be Prokofieff's Ballet Suite "Chout" [illegible] and Providence music lovers will have the honor of hearing its second American rendition.

Weber's overture to "Der Freischutz" and Debussey's two nocturnes "Clouds" and "Festivals," are two other numbers to be repeated here. The symphony of the evening will be Franck's greatest masterpiece in D-minor. Serge Koussevitzky, director of the Boston Symphony, won high praise from Boston music critics for his interpretation of the great Belgian composer's masterpiece in that city.

Public sale of season tickets for Boston Symphony concerts in this city will open Monday morning at Steinert's. If any remain unsold at the end of next week, single tickets for the opening concert will go on sale one week from Monday morning.

[illegible] is announced by WBZ, the Westinghouse station at Boston, which states that it has captured the world-renowned Boston Symphony orchestra for its entire series of twenty-four Saturday night (not consecutive) concerts. The first will be a grand broadcast for the entire Atlantic seaboard and comes October 9. This intial concert will be rebroadcast through WGY, Schenectady, WJZ, New York and WRC, Washington, D. C. The other concerts via WBZ will follow on October 16, 23, 30; November 13, 20; December 4, 11, 18, 25; January 1, 15, 22, 29; February 12, 19, 26; March 5, 19, 26; April 2, 16, 23 and 30. W. S. Quinby is credited for bringing the Boston Symphony to the air audiences.

Kaye Will Start In January.

THIS CLIPPING FROM
NEW YORK
EVENING POST
OCT 16 1926

The Boston Symphony Orchestra began in Symphony Hall, Boston, October 8, its forty-sixth season, and its third season under Serge Koussevitzky. The program included Prokofieff's Ballet Suite, "Chout"; Beethoven's "Eroica" Symphony; Debussy's Nocturnes "Clouds" and "Festivals;" and the "Freischutz" overture. The season of five Thursday evening and five Saturday afternoon concerts, in Carnegie Hall, will open on November 25.

by the Boston Symphony [illegible] 104 players, under the distinguished leadership of Serge Koussevitzky. The programs for these concerts are announced here for the first time, and the dates are Friday night, November 5, and Saturday afternoon, November 6.

FRIDAY NIGHT.

Overture "Le Carnaval Romain," Op. 9 ..... Berlioz
Symphony in D minor ..... Franck
Suite from the Ballett "Chout" (Buffoon) Op. 21 ..... Prokofieff
Prelude to "Lehengrin" ..... Wagner
Symphonic Poem, "Pini di Roma ((Pines of Rome) ..... Respighi
The Pines of the Villa Gorghese.
The Pines near a Catacomb.
The Pines of the Janiculum.
The Pines of the Appian Way.
Saturday Matinee.
"Eine Kleine Nachtmusik" Serenade...Mozart
For String Orchestra.
Two Nocturnes ..... Debussy
Nuages (Clouds).
Fetes (Festivals).
Orchestra Suite from the Ballet "Petrouchka" ..... Stravinsky
Symphony No. 4 in F Minor, Op. 36 ..... Tschaikowsky

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
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"There was enthusiasm throughout the concert. Yet at the end the applause bestowed upon the performance of Beethoven's Third Symphony was, by the standard of the past two years, hardly commensurate either with the splendor of its presentation.

As a matter of fact this semi-apathy is easy to explain. In the sense that it over-towered the other pieces of the afternoon—Weber's Overture to "Der Freischutz," Debussy's Nocturnes, "Clouds" and "Festivals" and the suite, new to Boston, from Prokofieff's ballet "Chout"—Beethoven's "Eroica," abstractly considered, fully deserved to stand as crown and climax to them.

But music such as this, though it be 40 times familiar, has still need to fall upon fresh ears.

Yet, to repeat, the performance of the "Eroica" was superb; there is no other word. Superb in the conductor's conception of the music, superb in the performance by an orchestra as rich-toned, as responsive, as noble-voiced as though the concert had been, not the first, but the 20th of the season."

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Now if someone would pass a law interchanging Friday and Saturday, we would be quite contented.

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That the business men of America are giving more adequate recognition to the place of music in civic development is indicated by a recent report on music issued by the Chamber of Commerce of the United States. That report is entitled "The Movement for Symphony Orchestras in American Cities." It was compiled in response to inquiries received from member groups of that organization. Copies of the report are to be had from the headquarters of the organization in Washington, D. C. It was designed merely to present facts without advocacy. However, the bulletin gives practical hints for the financing of symphony orchestras such as may help interested persons to establish them in their own cities.

In tracing the history of our leading symphony orchestras, the report credits the New York Philharmonic with having given freedom to the musician's point of view in symphonic presentation. It also credits the Boston Symphony with the first serious effort to bring orchestral music within the reach of the masses.

Besides describing the essentials of orchestral management, the report discusses the question of municipal versus private support for a symphony orchestra. It continues:

"Before adopting any particular financing plan it is well to get some idea as to what the musical needs of the community really are. Where there is a musical association of some sort it should not be difficult to obtain this information; in the absence of such a body it may be possible to appoint a committee of local persons with musical interests to make a report.

"If it is decided to organize a symphony orchestra the first step is to estimate probable costs, including concert hall, salaries of director and musicians, printing and office expense, etc. By comparing estimated costs with estimated revenues from ticket and box sales some idea of probable deficit may be obtained."

Three possible financing methods, as described in the report, are those of endowment by wealthy citizens, a guarantee fund from a group of underwriters and the membership association plan.

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The Boston Symphony Orchestra's interpretation of the Cesar Franck D Minor Symphony reached such heights of musical performance Saturday night that nothing in the loud speakers over the week-end can be compared with it! That is written deliberately, after weighing carefully the merits of the bevy of stars who assaulted the microphones during the Sunday evening hours. If we but had all of the superlatives we have lavished on much lesser performances perhaps some justice might be done to the way the orchestra played the composition. But we haven't.

Also, after the emotional awakening such music gives, it is rather difficult, if not impertinent, to attempt to describe it. It is enough to say that the symphony came after a performance of modern music that was neither badly or particularly well played; that it came as modern music after a very formal serenade of Mozart, a rather indifferently interpreted tone poem of Richard Strauss, and a sort of cubist production of Alexander Lang Steinert. And it fell on ears that were just about to become bored, with a sweetness and then a grandeur and finally an overpowering intoxication of tone that was completely overwhelming. Few things have equalled it in radio concertizing since we've been listening in. Incidentally, the WJZ and WRC transmission was perfect.

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This is regarded as a record, even for the Boston Symphony which, under Serge Koussevitzky, has once again retained its high position in the American music world.

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The best entertainment last evening came from WGY. That station linked with WJZ, gave two musical programs which would be hard to beat, the leading feature being the Maxwell House Hour. Had it not been for WGY this program would have come through poorly from WJZ.

Other New York stations were out of the question and Central New Yorkers missed the Atwater Kent concert

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GAZETTE
SCHENECTADY, N. Y.
OCT 19 1926

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TRIBUNE
PROVIDENCE, R. I.
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Students must be under 25 years of age, and their application must be signed by their music teacher in recommendation. The cards, issued by the federation, are redeemable on the day of the concert, at the office of Mrs. Misch, 400 Westminster street.

The members of the Octo Whist Club met for the first game, Friday evening, at the home of Miss Helen Coffey. Prizes were taken by Mrs. G. Semper, Mrs. P. J. Lennon and Mrs. G. Demis.

There was a collation served by the hostess and it was announced that Miss Kitty Hopkins will entertain the club next Friday at her home, 1263 Smith street.

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NEW YORK JOURNAL
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OCT 20 1926

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BY PATTERSON GREENE

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"What I should like to accomplish by this series," says Damrosch, "is to draw hundreds of thousands into the magic circle of real music.

"If New York has 6,000,000 inhabitants, and 50,000 of them, at a generous estimate, attend orchestral concerts, that means that 5,959,000 still live in Egyptian darkness so far as music is concerned. These 5,000,000 are human beings with human emotions and aspirations, just the same as the fortunate 50,000. I cannot see any reason why the greater part of them should not be made to understand this most beautiful language of the emotions—music.

"What is true of New York is true of every city, town and village in our country.

"The radio offers such great opportunities, and can reach so far beyond the limits of the concert hall that I am overcome with its marvelous possibilities."

The New York Symphony is not the only great organization of its kind to be broadcast from the East. The great Boston Symphony, under Koussevitsky, will also be heard over a chain of stations, WJZ, WBZ and WGY.

I am hoping that some of our fine

THIS CLIPPING FROM
MONTREAL, CANADA
STAR
OCT 21 1926

BOSTON SYMPHONY

Interesting Programme for Concert Here November 1

The programme of the Boston Symphony Orchestra, which is playing at the Forum on Monday evening, November 1, includes several unusually interesting and brilliant numbers.

Serge Koussevitsky will present as the principal number on the programme Franck's Symphony in D minor, which has been called the greatest symphony of the last half century and the greatest of the French school of music. Berlioz's "Roman Carnival Overture" will open the programme, while a novelty will be a ballet suite, "Chout," by Prokofieff, the talented young Russian composer. Wagner's prelude to "Lohengrin" will also be given.

THIS CLIPPING FROM
GAZETTE TIMES
PITTSBURG, PA.
OCT 24 1926

TO PLAY "PINES OF ROME"

A feature of the concert here on Friday night, November 5, by the Boston Symphony Orchestra at Syria Mosque, will be "Pines of Rome," the latest symphonic poem of Respighi, the famous Italian composer. Respighi made his first visit to America last season and conducted this score in several cities, where it was applauded as one of the most significant achievements of the modern Italian school. A second concert will be played Saturday afternoon, November 6.

THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.
OCT 26 1926

Boston Symphony Seasons Opens Tonight

The Boston Symphony Orchestra and its conductor will arrive in Providence late this afternoon in readiness for the opening of the season in the Albee Theatre, to-night at 8:15. A gala opening is expected on this, the occasion of the orchestra's transference to the better auditorium. The demand for seats has exceeded all records, and a capacity audience will welcome the famous organization to-night.

The first half of the program is the same as that of the opening of the symphony season in Boston, and includes overture to Weber's "Der Freischutz;" Debussy's two nocturnes, "Clouds" and "Festivals;" Prokofieff's ballet suite, "Chout" ("Buffoon"). The evening will close with

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"If New York has 6,000,000 inhabitants, and 50,000 of them, at a generous estimate, attend orchestral concerts, that means that 5,959,000 still live in Egyptian darkness so far as music is concerned. These 5,000,000 are human beings with human emotions and aspirations, just the same as the fortunate 50,000. I cannot see any reason why the greater part of them should not be made to understand this most beautiful language of the emotions—music.

"What is true of New York is true of every city, town and village in our country.

"The radio offers such great opportunities, and can reach so far beyond the limits of the concert hall that I am overcome with its marvelous possibilities."

The New York Symphony is not the only great organization of its kind to be broadcast from the East. The great Boston Symphony, under Koussevitsky, will also be heard over a chain of stations, WJZ, WBZ and WGY.

I am hoping that some of our fine

THIS CLIPPING FROM
MONTREAL, CANADA
STAR
OCT 21 1926

BOSTON SYMPHONY

Interesting Programme for Concert Here November 1

The programme of the Boston Symphony Orchestra, which is playing at the Forum on Monday evening, November 1, includes several unusually interesting and brilliant numbers.

Serge Koussevitsky will present as the principal number on the programme Franck's Symphony in D minor, which has been called the greatest symphony of the last half century and the greatest of the French school of music. Berlioz's "Roman Carnival Overture" will open the programme, while a novelty will be a ballet suite, "Chout," by Prokofieff, the talented young Russian composer. Wagner's prelude to "Lohengrin" will also be given.

THIS CLIPPING FROM
GAZETTE TIMES
PITTSBURG, PA.
OCT 24 1926

TO PLAY "PINES OF ROME"

A feature of the concert here on Friday night, November 5, by the Boston Symphony Orchestra at Syria Mosque, will be "Pines of Rome," the latest symphonic poem of Respighi, the famous Italian composer. Respighi made his first visit to America last season and conducted this score in several cities, where it was applauded as one of the most significant achievements of the modern Italian school. A second concert will be played Saturday afternoon, November 6.

THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.
OCT 26 1926

Boston Symphony Seasons Opens Tonight

The Boston Symphony Orchestra and its conductor will arrive in Providence late this afternoon in readiness for the opening of the season in the Albee Theatre to-night at 8:15. A gala opening is expected on this, the occasion of the orchestra's transference to the larger auditorium. The demand for seats has exceeded all records, and a capacity audience will welcome the famous organization.

The first half of the programme is the same as that of the opening of the symphony season in Boston and includes Overture to Weber's "Der Freischutz"; Debussy's Two Nocturnes, "Clouds" and "Festivals"; Prokofieff's Ballet Suite, "Chout" ("Buffoon"). The evening will close with Franck's great Symphony in D mi

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.
OCT 26 1926

BOSTON SYMPHONY GIVES CONCERT HERE TO-NIGHT

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THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
OCT 17 1926

Boston Symphony Will Give Concert Here February 6

Hartford music lovers have already shown their interest in the coming February concert of the Boston symphony orchestra by buying advance sale tickets at McCoy's music store, No. 89 Asylum street. This concert appearance is always the outstanding musical event of the year in Hartford. Concerning a recent concert under Mr. Koussevitzky's direction in Boston, "The Post" of that city said:

"There was enthusiasm throughout the concert. Yet at the end the applause bestowed upon the performance of Beethoven's Third Symphony was, by the standard of the past two years, hardly commensurate either with the splendor of its presentation.

As a matter of fact this semi-apathy is easy to explain. In the sense that it over-towered the other pieces of the afternoon—Weber's Overture to "Der Freischutz," Debussy's Nocturnes, "Clouds" and "Festivals" and the suite, new to Boston, from Prokofieff's ballet "Chout"—Beethoven's "Eroica," abstractly considered, fully deserved to stand as crown and climax to them.

But music such as this, though it be 40 times familiar, has still need to fall upon fresh ears.

Yet, to repeat, the performance of the "Eroica" was superb; there is no other word. Superb in the conductor's conception of the music, superb in the performance by an orchestra as rich-toned, as responsive, as noble-voiced as though the concert had been, not the first, but the 20th of the season."

Reservations for seats can be made by calling at McCoy's music store or by phoning 2-6147.

THIS CLIPPING FROM
NEW YORK TIMES
OCT 17 1926

THE second of the series of concerts by the Boston Symphony Orchestra under Serge Koussevitzky will be broadcast by WJZ, WBZ and WGY at 8:10 P. M. Saturday. The pick-up will be made by Station WBZ direct from Symphony Hall, Boston.

The opening number will be the "Eine Kleine Nachtmusik" serenade for string orchestra, by Mozart. The allegro, romanza, andante, menuetto, allegretto, rondo and allegro movements will be played. A poem for orchestra, "Southern Night," by Steinert, will be played by the Boston Symphony Orchestra for the first time as the second number on this program.

The last selection in the first half of the concert will be "Till Eulenspiegel's Merry Pranks, After the Old-Fashioned, Roguish Manner," in rondo form, Opus 28, by Strauss. The entire second half of the concert will be devoted to the playing of Cesar Franck's Symphony in D minor.

One of the unusual features of this series by the Boston Symphony Orchestra, which will be a part of this concert, is the comment and instructive information, corresponding to the notes in the programs used by the audience in Symphony Hall which will be given for the benefit of the listening audience five minutes before the first selection and again during the intermission by Professor John P. Marshall, who is Professor of Music at Boston University and Holy Cross College.

* *

... the New York Philharmonic. And beginning this coming Saturday, the Baklite Hour from WEAF will present Walter Damrosch, who will among other things, revive his noted series of Wagnerian piano-lectures.

Now if someone would pass a law interchanging Friday and Saturday, we would be quite contented.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
OCT 17 1926

How to Organize Symphony Band

That the business men of America are giving more adequate recognition to the place of music in civic development is indicated by a recent report on music issued by the Chamber of Commerce of the United States. That report is entitled "The Movement for Symphony Orchestras in American Cities." It was compiled in response to inquiries received from member groups of that organization. Copies of the report are to be had from the headquarters of the organization in Washington, D. C. It was designed merely to present facts without advocacy. However, the bulletin gives practical hints for the financing of symphony orchestras such as may help interested persons to establish them in their own cities.

In tracing the history of our leading symphony orchestras, the report credits the New York Philharmonic with having given freedom to the musician's point of view in symphonic presentation. It also credits the Boston Symphony with the first serious effort to bring orchestral music within the reach of the masses.

Besides describing the essentials of orchestral management, the report discusses the question of municipal versus private support for a symphony orchestra. It continues:

"Before adopting any particular financing plan it is well to get some idea as to what the musical needs of the community really are. Where there is a musical association of some sort it should not be difficult to obtain this information; in the absence of such a body it may be possible to appoint a committee of local persons with musical interests to make a report.

"If it is decided to organize a symphony orchestra the first step is to estimate probable costs, including concert hall, salaries of director and musicians, printing and office expense, etc. By comparing estimated costs with estimated revenues from ticket and box sales some idea of probable deficit may be obtained."

Three possible financing methods, as described in the report, are those of endowment by wealthy citizens, a guarantee fund from a group of underwriters and the membership association plan.

* * *

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
OCT 17 1926

BOSTON MUSIC WEEK-END HIT

Dame Nature covered the radio wave lengths with a new top-coating from the Aurora Borealis, or something equally blanketing, for the week end and the result was freaky reception—where there was any at all! New Orleans, Jacksonville, and points East made themselves heard Saturday in faint tones and Havana, Jacksonville, New York, Philadelphia and Baltimore came into loud speakers with varying intensity last night.

The Boston Symphony Orchestra's interpretation of the Cesar Franck D Minor Symphony reached such heights of musical performance Saturday night that nothing in the loud speakers over the week-end can be compared with it! That is written deliberately, after weighing carefully the merits of the bevy of stars who assaulted the microphones during the Sunday evening hours. If we but had all of the superlatives we have lavished on much lesser performances perhaps some justice might be done to the way the orchestra played the composition. But we haven't.

Also, after the emotional awakening such music gives, it is rather difficult, if not impertinent, to attempt to describe it. It is enough to say that the symphony came after a performance of modern music that was neither badly or particularly well played; that it came as modern music after a very formal serenade of Mozart, a rather indifferently interpreted tone poem of Richard Strauss, and a sort of cubist production of Alexander Lang Steinert. And it fell on ears that were just about to become bored, with a sweetness and then a grandeur and finally an overpowering intoxication of tone that was completely overwhelming. Few things have equalled it in radio concertizing since we've been listening in. Incidentally, the WJZ and WRC transmission was perfect.

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
OCT 18 1926

HOW BOSTON HONORS ITS GREAT SYMPHONY

The 1926-27 season of the Boston Symphony Orchestra, Serge Koussevitsky, conductor, opened in Boston recently with every seat for its entire Boston series of 67 concerts sold in advance to former subscribers.

This is regarded as a record, even for the Boston Symphony which, under Serge Koussevitzky, has once again retained its high position in the American music world.

The opening Boston program included Beethoven's Eroica Symphony, Prokofieff's Suite "Buffoon," and shorter classics. The Boston Symphony Orchestra, under Koussevitzky, is one of the attractions of Mrs. Wilson-Greene's Artists' Course of concerts.

The performance at Poli's on Thursday afternoon, November 4, of Feodor Chaliapin and his own opera company in "The Barber of Seville," opens this series, with Elvira de Hidalgo, principals, chorus and symphony orchestra of 35.

THIS CLIPPING FROM
POST STANDARD
SYRACUSE, N. Y.
OCT 18 1926

DESPITE poor receiving conditions Saturday night many enjoyed the concert by the Boston Symphony orchestra broadcast by WBZ, WJZ and WGY. Of the three stations WGY was the only one that could be had but fortunately this station came in well. These programs will be available each Saturday night.

Radio reception was better Saturday afternoon than during the evening hours. New York stations could be had easily with the result fans were able to follow the football games, reports of which were broadcast.

We now have had four nights when reception has been only fair or bad. The trouble has not been that of a natural interference such as static or fading but rather that caused by a magnetic storm, visible as Northern Lights, which have made radio signals so weak only two or three comparatively nearby powerful stations even could be picked up. Northern Lights always have caused radio reception troubles in the fall and so no one should consider results of the last three or four nights as being the fault of receivers. Indeed, so great was the magnetic storm Friday night that newspapers carried stories Saturday morning about telegraph lines failing. Conditions may be expected to improve greatly within the next 24 or 48 hours.

The best entertainment last evening came from WGY. That station linked with WJZ, gave two musical programs which would be hard to beat, the leading feature being the Maxwell House Hour. Had it not been for WGY this program would have come through poorly from WJZ.

Other New York stations were out of the question and Central New Yorkers missed the Atwater Kent concert

THIS CLIPPING FROM
GAZETTE
SCHENECTADY, N. Y.
OCT 19 1926

... and not badly either.

The Boston Symphony Saturday night was, of course, wonderful. There is very little to say about it, of course, except to describe the music, and that is not necessary. Our announcing professor, however, had a violinist to help him in his explanation of the themes, and it was not as successful as he is at the piano alone. The contrast of the duet with the orchestra was too great and too noticeable.

... issued by the federation, are redeemable on the day of the concert, at the office of Mrs. Misch, 400 Westminster street.

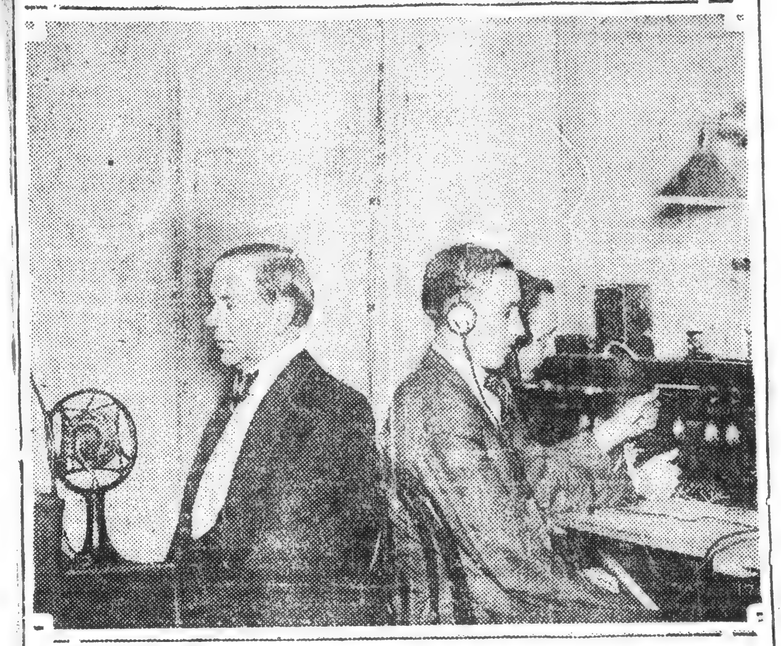
The members of the Octo Whist Club met for the first game, Friday evening, at the home of Miss Helen Coffey. Prizes were taken by Mrs. G. Semper, Mrs. P. J. Lennon and Mrs. G. Demis.

There was a collation served by the hostess and it was announced that Miss Kitty Hopkins will entertain the club next Friday at her home, 1263 Smith street.

THIS CLIPPING FROM
NEW YORK JOURNAL
OCT 20 1926
OCT 19 1926

34

"Picking Up" the Boston Symphony



OPERATING ROOM IN SYMPHONY HALL.

A sound-proof room is used by WBZ for "picking up" the weekly concerts by the Boston Symphony Orchestra, which are relayed by land lines to WJZ, WGY and WRC. At the microphone is Professor John P. Marshall who interprets the symphony programmes for the four stations. The operators at the amplifiers control the volume and "blend" the microphones during special orchestrations.

... has been called the greatest symphony of the last half century and the greatest of the French school of music. Berlioz's "Roman Carnival Overture" will open the programme, while a novelty will be a ballet suite, "Chout," by Prokofieff, the talented young Russian composer. Wagner's prelude to "Lohengrin" will also be given.

THIS CLIPPING FROM
EXAMINER
SAN FRANCISCO, CALIF.
OCT 20 1926

SYMPHONY WILL BE BROADCAST

BY PATTERSON GREENE

Walter Damrosch will open a series of concerts by the New York Symphony Orchestra over WEAF and associated stations next Saturday night. In advance of these programs, the veteran conductor has issued a statement which implies an interesting commentary on radio.

"What I should like to accomplish by this series," says Damrosch, "is to draw hundreds of thousands into the magic circle of real music.

"If New York has 6,000,000 inhabitants, and 50,000 of them, at a generous estimate, attend orchestral concerts, that means that 5,959,000 still live in Egyptian darkness so far as music is concerned. These 5,000,000 are human beings with human emotions and aspirations, just the same as the fortunate 50,000. I cannot see any reason why the greater part of them should not be made to understand this most beautiful language of the emotions—music.

"What is true of New York is true of every city, town and village in our country.

"The radio offers such great opportunities, and can reach so far beyond the limits of the concert hall that I am overcome with its marvelous possibilities."

The New York Symphony is not the only great organization of its kind to be broadcast from the East. The great Boston Symphony, under Koussevitsky, will also be heard over a chain of stations, WJZ, WBZ and WGY.

I am hoping that some of our fine Western orchestras will be made similarly available to the great army of radio listeners. The result would be of benefit to the orchestra as well as to the hearers. Where music is heard, it is liked: and where tit is liked, there is ar influx to the concert hall.

THIS CLIPPING FROM
GAZETTE TIMES
PITTSBURG, PA.
OCT 24 1926

TO PLAY "PINES OF ROME"

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THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.
OCT 26 1926

Boston Symphony Season Opens Tonight

The Boston Symphony Orchestra and its conductor will arrive in Providence late this afternoon in readiness for the opening of the season in the Albee theatre to-night at 8:15. A gala opening is planned on this occasion of the theatre's transformation to the latter playhouse. The demand for seats has exceeded all records, and a capacity audience will welcome the famous organization.

The first half of the programme is the same as that of the opening of the symphony season in Boston and includes Overture to Weber's "Der Freischutz"; Debussy's Two Nocturnes, "Clouds" and "Festivals"; Prokofieff's Ballet Suite, "Chout" ("Buffoon"). The evening will close with Franck's great Symphony in D minor.

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THIS CLIPPING FROM
SENTINAL
Plymouth Mass
OCT 22 1926

A Review of the Boston Symphony Orchestra

Special to The Old Colony Memorial

This article is written with regret for it closes an episode unique in the long history of this town. It is written, also, with satisfaction, for with Finis must be set down Success. The Teachers' Club has achieved a most notable feat, and the townspeople of Plymouth can offer each member of that organization sincere congratulations well merited. The Club has demonstrated in the only absolutely incontrovertible fashion that it can handle big affairs, and that the town can appreciate and support a Symphony Concert. An undertaking of such magnitude, planned and executed with such care should afford satisfaction to each citizen of this town in the knowledge that it was carried through to success by the men and women whose duty it is to teach the children of our town. It is an indication of the calibre of our teaching force. It should be convincing.

As for the concert, itself, to attempt to write about it is futile. It is possible to give some idea of the beauty and dignity of the hall in which it was held, of the gathering that sat entranced through a brilliant and stirring program, of the enthusiastic applause, and the absorbed attention that meant more than applause, of the great conductor whose interpretations were suave, jocose, fiery and gay, solemn and powerful as the music, and the mood demanded—but of the music itself, nothing can be said. Only those who experienced it, felt it, can have an adequate idea of its appeal and power. It was a concert of such beauty, of such spirited and sympathetic playing as is seldom heard in the larger cities. Mr. Koussevitzky was evidently inspired by the warm-hearted reception given him by his audience, and by the splendid hall placed at the disposal of his orchestra. He responded whole-heartedly, and led his men in the manner which has gained him the great reputation he possesses. Many people, who attend the Symphony concerts in Boston say that his performance here surpassed anything they had previously experienced. In the Mozart "Nachtumsik" for strings (a happy choice for an opening number) he displayed such a gentle, pleasant suavity as would ingratiate him and his music with the most obdurate of critics. The Berlioz "Carnaval Romain Overture" yielded a gay picture of charm and color and movement under his baton. There was such warmth and grace and gayety as seldom is made apparent in this overture under the direction of less gifted conductors.

With the opening bass of the Lohengrin Prelude, a new emotion made itself felt. The spiritual sweetness and dignity increased as the music flowed serenely on until it reached a sublimity in keeping with the holiest of man's desires. There was an appeal, an inspiration, of such profound power as music alone will yield when in the hands of a master interpreter. "Till Eulenspiegel" brought the audience gaily back to an earthly sphere; and Mr. Koussevitzky with a jocosity most charming, and a sense of the burlesque, the absurd and the mischievous allowed the waggish mechanic full latitude for his horseplay and his gay devilties.

After intermission the audience again assembled and expectancy was in the air. Then these burst forth such grandeur and power as few composers, conductors and orchestras are capable of. Tschaikowsky's Fourth Symphony was worthy of the orchestra, and the orchestra was worthy of Tschaikowsky. The conductor was a man exalted, and the travail of the composer became a passion which swept the audience like fire. It is impossible to speak of the beauties of the second and third movements during which that flame smouldered and flared intermittenly; the intervales in which clear, cool tones and dancing rhythms attempted to belie the heat and force which raged beneath to break forth again in a Finale which rose to a consummation which left the listeners awed.

For an appreciable space of time there was silence, and then such a outbreak of applause as the conductor will long remember. There can be no doubt as to the feelings of that audience. Indeed, Koussevitzky seemed the only self possessed person in all the hall. It must take tremendous restraint and iron control to bring a great band of musicians through the emotional storm of such a composition and keep them responsive to every call. This Koussevitzky did, and for it deserves the deep respect of all men. It was his con-

THIS CLIPPING FROM
SENTINAL
Plymouth Mass
OCT 22 1926

EDITORIALS

* * *

A REMARKABLE ACHIEVEMENT

* * *

"And now the matchless deed achieved
Determined, dared and done."
—Christopher Smart.

The noted Boston Symphony Orchestra with its some hundred and ten musicians led by that famous conductor, Serge Koussevitsky, rendered a concert in the new Memorial Hall, Tuesday evening, Oct. 19, 1926.

Every available seat was sold and the audience numbering some 2,500 were thrilled by the wonderful musical treat to which they listened.

Surely Plymouth has again lived up to its tradition. "You might as well have the best" is a slogan frequently broadcasted over the radio in connection with the Radio Symphony Concerts which millions of listeners-in have enjoyed, but they lack that personal quality which those enjoy when present with the great Koussevitsky and his musicians in action at their best.

To the Teachers' Club of Plymouth largely belongs the honor of bringing the Boston Symphony Orchestra to this town. Their courageous zeal and untiring effort were crowned with success. Civic pride and community spirit runs high along several lines in our Pilgrim Town, and once the teachers' plans became known great encouragement and enthusiasm was everywhere manifest. Over one hundred sponsors came forward pledging themselves to meet financial obligations should the Teachers' Club require financial assistance. What a splendid community spirit was here shown. What honor is due those who stood ready if needed. And back of all this stands the town itself, of which Plymoutheans you are a unit within the whole body of Plymoutheans and it is your spirit, your desire for progress, expansion and happiness and whose money and desire to perpetuate Plymouth which now prompts you to pay for and support our splendid Memorial Building, for without such a building in our midst no such elaborate and highly entertaining performance as The Boston Symphony Concert could have taken place. The occupying of every available seat in the hall is sufficient testimonial as to the appreciation of highest order musical concerts by the people of Plymouth and other towns.

On the whole the Symphony Concert was one of the best advertising efforts for the town that has yet taken place. It again demonstrates to the world at large the fact that Plymouth today as even in Ye Pilgrim Times stands for the highest ideals in all those things leading to clean Christian living, friendship and happiness. Verily we may and should be proud of our town and all within it.

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THIS CLIPPING FROM
POST
PITTSBURG, PA.
OCT 24 1926

SYMPHONY ORCHESTRA CONCERT

A feature of the concert here on Friday night, November 5, by the Boston Symphony Orchestra at Syria Mosque, will be "Pines of Rome," the latest symphonic poem of Respighi, Italian composer. Respighi made his first visit to America last season, and conducted this score in several cities, where it was applauded as one of the most significant achievements of the modern Italian school. Special attention was attracted by an episode in the third movement, the introduction of a phonograph into an orchestral score for the first time in history. Respighi had been struck by some remarkable phonographic recordings of the singing of the nightingale. So great was the success of "The Pines of Rome" when it was performed by Koussevitzky and his Boston Symphony Orchestra at the concerts in Boston, that it was repeated. The four different movements are described as follows: "The Pines of the Villa Borghese," "The Pines near a Catacomb," "The Pines of the Janiculum," and "The Pines of the Appian Way." Other numbers on the Friday evening program Berlioz Overture, "Le Carnaval Romaine," Ceasar Franck Symphony in D minor; Prokofieff "Suite from the Ballet 'Chout'; and Wagner's "Prelude to Lohengrin." The Saturday matinee program includes Mozart's "Eine Kleine Nachtmusik," Serenade for string orchestra; two Nocturnes by Debussy; Stravinsky's Orchestral Suite from the Ballet "Petrouchka"; and Tschaikowsky's Symphony No. 4 in F minor.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
OCT 26 1926

SYMPHONY SEASON OPENS TONIGHT

The opening concert of the season by the Boston Symphony Orchestra will be held this evening at the Albee Theatre. It is expected that a capacity audience will be on hand to welcome the famous organization back to Providence.

The first half of the program is the same as that of the opening of the symphony season in Boston and includes overture to Weber's "Der Freischutz"; Debussy's two nocturnes, "Clouds" and "Festivals"; Prokofieff's ballet suite, "Chout" ("Buffoon"). The evening will close with Franck's great symphony in D minor.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN
OCT 27 1926

George E. Burns, contralto.

At the concerts of the Boston Symphony orchestra this week the program will include the Second Symphony of Borodin; a new number, "Tziganes" by the Roumanian composer, Lazar, for its first performance in America; Berlioz's overture "Roman Carnival" and Respighi's "Pines of Rome." Lowell patrons of the concerts will be interested to examine the Casadeus collection of ancient instruments, which has been acquired by the orchestra as a memorial of its founder and which are to form a permanent exhibit at Symphony Hall.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
OCT 27 1926

Boston Symphony

The first of the 1926-27 season Boston Symphony concerts, given in the Albee Theatre last evening, needed nothing more than the Festival overture to give it all the joy of a fete. The serenity of the conductor, the finish of the orchestra, the enthusiasm of the audience, all contributed to make the performance as near ideal as one can hope to enjoy.

At the beginning, President Faunce of Brown University came upon the stage and in his inimitable way greeted the audience, congratulating it on its fine appearance, rising rank on rank to the heights, and commended Mr. Albee's generosity in giving the music lovers of Providence an opportunity to hear the orchestra, although in doing so he was put to great inconvenience.

He also addressed the conductor as an adopted son of Brown University, and commented on his sperlative art in the manipulation of the bass viol. To all of which the audience signified its approval by prolonged applause, which was redoubled when Mr. Koussewitski took the stand.

In places in the house the acoustics was somewhat disappointing. The orchestra, seated far back on the stage, seemed as if it were cased in soft velvets and other devices to deaden its tone. The voices of some of the instruments gave nothing of the resonance that one is in the habits of expecting from them.

Particularly noticeable was this in the case of the cellos and the basses. They were never strong enough to reveal their character, and often they were very dim inded. The woodwinds and the reeds, on the other hand, were particularly good, and the violins were, on the whole, fresh and vivid; but the general effect was one of subdued restraint, as though the orchestra had been cut down in numbers rather than augmented, as it seemed to be.

The programme contained two notable numbers the Ballet Suite, "Chout" of Prokofieff and the Symphony in D minor of Cesar Franck. The first was in its own right unusual music, and besides, it carried with it a very amusing story that could never have been gathered from the tones that perhaps were intended to represent it. It was remarkable for the rhythmic intensity, its vitality and its gorgeous color, as well as its audacity and its insolence. No rogue story could be more alluring or insinuating.

It contained a fine passage for solo violin which Mr. Burgin handled with his usual skill. The last number was a veritable riot. It gave the orchestra such an opportunity to shriek as has fallen to the lot of few orchestras in the past. Just imagine how poor old Hayden's Surprise would fare in such company.

The very antithesis to this Suite was Franck's Symphony, which from beginning to end was a thing of sheer beauty unbroken by a single ugly phrase. From this it is easy to see why Franck has been called a mystic and a dreamer all unconscious of the world about him, who seemed to sit in his ivory tower and enjoy the imagery of his soul as it passed in review, quite unmindful of the human race. The music in places suggests a chastened and circumspect Wagner with all the sting of his cynicism removed.

Themes came and passed from instrument to instrument and went on only to return and pause and contemplate themselves and pass again from instrument to instrument in a most leisurely and delightful manner. In the first movement it would seem that a greater contrast might be made between the Lento and the Allegro non troppo. The second movement was a thing of infinite perfection. The responses in the instrumentation, particularly between the English horn and the 'cello, were delightful in their variety.

Debussy's Fetes and Nuages made a fine study in contrast, as well as in suggestion. His comments made it plain what he intended to show in his clouds, but one who had not read them might easily imagine children playing in the sand or making mud pies. And the gray clouds of this number are in strong contrast to the cloudlike movement of the Lento of the Franck symphony, where clouds far richer in color are rising and breaking and vanishing away in endless sequence.

Fetes, with its episode of processions, whether by night or by day, now falls short of some of the work in similar vein by the English composer Holst.

Weber's overture, played with the utmost finish, seemed in places a little dull and languid. Perhaps it felt a little out of place in the company that it was keeping.

M. C. W.

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.
OCT 27 1926

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M. C. W.

THIS CLIPPING FROM
SENTINAL

A Review of the Boston Symphony Orchestra

Special to The Old Colony Memorial

This article is written with regret for it closes an episode unique in the long history of this town. It is written, also, with satisfaction, for with Finis must be set down Success. The Teachers' Club has achieved a most notable feat, and the townspeople of Plymouth can offer each member of that organization sincere congratulations well merited. The Club has demonstrated in the only absolutely incontrovertible fashion that it can handle big affairs, and that the town can appreciate and support a Symphony Concert. An undertaking of such magnitude, planned and executed with such care should afford satisfaction to each citizen of this town in the knowledge that it was carried through to success by the men and women whose duty it is to teach the children of our town. It is an indication of the calibre of our teaching force. It should be convincing.

As for the concert, itself, to attempt to write about it is futile. It is possible to give some idea of the beauty and dignity of the hall in which it was held, of the gathering that sat entranced through a brilliant and stirring program, of the enthusiastic applause, and the absorbed attention that meant more than applause, of the great conductor whose interpretations were suave, jocose, fiery and gay, solemn and powerful as the music, and the mood demanded—but of the music itself, nothing can be said. Only those who experienced it, felt it, can have an adequate idea of its appeal and power. It was a concert of such beauty, of such spirited and sympathetic playing as is seldom heard in the larger cities. Mr. Koussevitzky was evidently inspired by the warm-hearted reception given him by his audience, and by the splendid hall placed at the disposal of his orchestra. He responded whole-heartedly, and led his men in the manner which has gained him the great reputation he possesses. Many people, who attend the Symphony concerts in Boston say that his performance here surpassed anything they had previously experienced. In the Mozart "Nachtumsik" for strings (a happy choice for an opening number) he displayed such a gentle, pleasant suavity as would ingratiate him and his music with the most obdurate of critics. The Berlioz "Carnaval Romain Overture" yielded a gay picture of charm and color and movement under his baton. There was such warmth and grace and gayety as seldom is made apparent in this overture under the direction of less gifted conductors.

With the opening bass of the Lohengrin Prelude, a new emotion made itself felt. The spiritual sweetness and dignity increased as the music flowed serenely on until it reached a sublimity in keeping with the holiest of man's desires. There was an appeal, an inspiration, of such profound power as music alone will yield when in the hands of a master interpreter. "Till Eulenspiegel" brought the audience gaily back to an earthly sphere; and Mr. Koussevitzky with a jocosity most charming, and a sense of the burlesque, the absurd and the mischievous allowed the waggish mechanic full latitude for his horseplay and his gay devilties.

After intermission the audience again assembled and expectancy was in the air. Then these burst forth such grandeur and power as few composers, conductors and orchestras are capable of. Tschaikowsky's Fourth Symphony was worthy of the orchestra, and the orchestra was worthy of Tschaikowsky. The conductor was a man exalted, and the travail of the composer became a passion which swept the audience like fire. It is impossible to speak of the beauties of the second and third movements during which that flame smouldered and flared intermittenly; the intervales in which clear, cool tones and dancing rhythms attempted to belie the heat and force which raged beneath to break forth again in a Finale which rose to a consummation which left the listeners awed.

For an appreciable space of time there was silence, and then such a outbreak of applause as the conductor will long remember. There can be no doubt as to the feelings of that audience. Indeed, Koussevitzky seemed the only self possessed person in all the hall. It must take tremendous restraint and iron control to bring a great band of musicians through the emotional storm of such a composition and keep them responsive to every call. This Koussevitzky did, and for it deserves the deep respect of all men. It was his con-

THIS CLIPPING FROM
SENTINAL

EDITORIALS

* * *

A REMARKABLE ACHIEVEMENT

* * *

"And now the matchless deed achieved
Determined, dared and done."
—Christopher Smart.

The noted Boston Symphony Orchestra with its some hundred and ten musicians led by that famous conductor, Serge Koussevitsky, rendered a concert in the new Memorial Hall, Tuesday evening, Oct. 19, 1926.

Every available seat was sold and the audience numbering some 2,500 were thrilled by the wonderful musical treat to which they listened.

Surely Plymouth has again lived up to its tradition. "You might as well have the best" is a slogan frequently broadcasted over the radio in connection with the Radio Symphony Concerts which millions of listeners-in have enjoyed, but they lack that personal quality which those enjoy when present with the great Koussevitsky and his musicians in action at their best.

To the Teachers' Club of Plymouth largely belongs the honor of bringing the Boston Symphony Orchestra to this town. Their courageous zeal and untiring effort were crowned with success. Civic pride and community spirit runs high along several lines in our Pilgrim Town, and once the teachers' plans became known great encouragement and enthusiasm was everywhere manifest. Over one hundred sponsors came forward pledging themselves to meet financial obligations should the Teachers' Club require financial assistance. What a splendid community spirit was here shown. What honor is due those who stood ready if needed. And back of all this stands the town itself, of which Plymoutheans you are a unit within the whole body of Plymoutheans and it is your spirit, your desire for progress, expansion and happiness and whose money and desire to perpetuate Plymouth which now prompts you to pay for and support our splendid Memorial Building, for without such a building in our midst no such elaborate and highly entertaining performance as The Boston Symphony Concert could have taken place. The occupying of every available seat in the hall is sufficient testimonial as to the appreciation of highest order musical concerts by the people of Plymouth and other towns.

On the whole the Symphony Concert was one of the best advertising efforts for the town that has yet taken place. It again demonstrates to the world at large the fact that Plymouth today as even in Ye Pilgrim Times stands for the highest ideals in all those things leading to clean Christian living, friendship and happiness. Verily we may and should be proud of our town and all within it.

* * * * *

THIS CLIPPING FROM
POST
PITTSBURG, PA.

OCT 24 1926

SYMPHONY ORCHESTRA CONCERT

A feature of the concert here on Friday night, November 5, by the Boston Symphony Orchestra at Syria Mosque, will be "Pines of Rome," the latest symphonic poem of Respighi, Italian composer. Respighi made his first visit to America last season, and conducted this score in several cities, where it was applauded as one of the most significant achievements of the modern Italian school. Special attention was attracted by an episode in the third movement, the introduction of a phonograph into an orchestral score for the first time in history. Respighi had been struck by some remarkable phonographic recordings of the singing of the nightingale. So great was the success of "The Pines of Rome" when it was performed by Koussevitzky and his Boston Symphony Orchestra at the concerts in Boston, that it was repeated. The four different movements are described as follows: "The Pines of the Villa Borghese," "The Pines near a Catacomb," "The Pines of the Janiculum," and "The Pines of the Appian Way." Other numbers on the Friday evening program Berlioz Overture, "Le Carnaval Romaine," Ceasar Franck Symphony in D minor; Prokofieff "Suite from the Ballet 'Chout'; and Wagner's "Prelude to Lohengrin." The Saturday matinee program includes Mozart's "Eine Kleine Nachtmusik," Serenade for string orchestra; two Nocturnes by Debussy; Stravinsky's Orchestral Suite from the Ballet "Petrouchka"; and Tschaikowsky's Symphony No. 4 in F minor.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

OCT 26 1926

SYMPHONY SEASON OPENS TONIGHT

The opening concert of the season by the Boston Symphony Orchestra will be held this evening at the Albee Theatre. It is expected that a capacity audience will be on hand to welcome the famous organization back to Providence.

The first half of the program is the same as that of the opening of the symphony season in Boston and includes overture to Weber's "Der Freischutz"; Debussy's two nocturnes, "Clouds" and "Festivals"; Prokofieff's ballet suite, "Chout" ("Buffoon"). The evening will close with Franck's great symphony in D minor.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

OCT 2 7 1926

George E. Burns, contralto.

At the concerts of the Boston Symphony orchestra this week the program will include the Second Symphony of Borodin; a new number, "Tziganes" by the Roumanian composer, Lazar, for its first performance in America; Berlioz's overture "Roman Carnival" and Respighi's "Pines of Rome." Lowell patrons of the concerts will be interested to examine the Casadeus collection of ancient instruments, which has been acquired by the orchestra as a memorial of its founder and which are to form a permanent exhibit at Symphony Hall.

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JOURNAL
PROVIDENCE, R. I.

OCT 27 1926

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OSTON HERALD
DAY, OCT. 14, 1926

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ments, including several assistant attorneys-general, includes 30 names, and there is a small army of clerks and other minor employes. In the midst of the civil war there were just eight persons in the entire staff of the attorney-general—the department of justice was not established until 1870, and included among these eight persons were four clerks and one messenger.

Boston may well congratulate herself on the pleasing way in which the new Statler is fitting into its older surroundings. In particular the open space where Arlington street crosses Providence has given the city one more spot impressive for architectural setting.

The Daylight Saving Decision

Most of us have felt there was small likelihood that the United States supreme court would overturn the decisions of the lower federal courts on the constitutionality of the Massachusetts daylight saving law. But the pertinacity with which its opponents have fought it year after year, seeking now in one way and again in another to get rid of it, is a token of their conviction that the law is doing them harm.

This decision brings the issue back to the state itself, where it belongs. It is really a local issue, and its most important aspect is that of the size of the local unit, whether the state as a whole, or some smaller area, as a county or a municipality. The argument on the score of general convenience is all for the state as the unit, and yet there are none of us who want unreasonable hardship inflicted on our farming population. If the agriculturists can shoulder the burden of proof, which obviously rests upon them in view of the majority sentiment of the state, and bring forward reasons sufficiently cogent for repeal, the subject may be made a live issue. Anyhow, the minority are sure of a fair hearing.

Those rude inscriptions on Dighton rock, which is in the original part of Dighton set off in 1735 as Berkeley, have long puzzled visitors, George Washington included. If at last Prof. Delabarre is right in his interpretation, we can assume that the Indians tried their own hands at illustrating Miguel Corteral's lettering.

realizes that she has made only a beginning in these latter concerns, for official statistics touching what we may call the instruments of culture, although they show a surprising growth, do not bear comparison with those of some older states. The "public and society" libraries of Texas, for example, number, by the latest Federal census, 640,000 volumes. No doubt the number is now considerably greater, for Texas grows in a half decade with astonishing rapidity, not only in population and material wealth, but in her instruments of culture. Nevertheless, the libraries of Massachusetts, according to the same census, numbered 8,250,000 volumes, and Texas, at her best speed, must for a long while be far behind Massachusetts in this matter of "public and society libraries." The college and professional libraries of Texas, numbered rather less than 680,000 volumes, those of Massachusetts rather more than 3,760,000 volumes. As to private libraries, those of Massachusetts must greatly exceed those of Texas in the number of volumes. with a population a third less than that of Texas on an area about three and a half per cent. that of Texas, grows a vastly greater crop of the thing we call culture. But Massachusetts reads these statistics not with cheap pride, rather with an unenvious satisfaction in the speed of Texas along the path that she herself has so long trodden.

Amateurs quickly learn that it takes more than kick to make grape wine.

The German Dyes Case

On Monday the supreme court handed down a final decision in a case which for several years has been in process, first before the district court at Wilmington, Del., and then in the circuit court, and now for the third time the United States government loses. It was President Harding who directed the attorney-general, Harry M. Daugherty, to bring suit against the Chemical Foundation, Inc., at a time when the air was full of rumors of scandalous proceedings in connection with the sale of nearly 5000 German dye and chemical patents in 1919 by Frank L. Polk, then acting as secretary of state, to this Foundation, organized under the laws of Delaware with a capitalization of $250,000. The case

individual buyer could have done as he pleased with this property. But the Foundation was established to take over these patents in the interest of the whole public; the dye and chemical manufacturers of the United States bought not for profit but for research and is to license the use of the patents on reasonable terms to all applicants. Whatever the merit of this contention, the court now turns aside from all the sinister interpretations which have been placed on this sale. The price seems small, but it is explained that many of the patents could not be deciphered, that a fourth of the total number have expired, that others are not of practical value, and that in many instances Germany held patents here not for actual use but to prevent American competition with goods made in Germany and brought over here for sale.

The supreme court waited a year to make its decision. We are glad the decision is against the government. Confusion worse confounded would have ensued upon a reversal of the lower courts. Individuals have suffered from the seizure of these patents; such is war. The way now is open for the establishment of that American dyes industry which has been predicted and the public is waiting to be "shown." We are glad also that this time a government agency comes out of the courts with clean hands.

In the eternal triangles is man or woman oftener the minority?

What More for Mussolini?

Were it possible to satiate the appetite of Benito Mussolini for power, he might now be expected to lie back at ease, restful and thankful. Yet, possibly, being surfeited, he may be caused some discomfort by a feeling of oppressive fulness. In either case it is naturally beyond anticipation that he should ask for more. Suppose he did, what more could Italy give? She has permitted him to seize and hold the reins of political power. The King is merely a name to be attached to decrees at the bidding of the premier. All elections, except parliamentary elections that are not held, have been taken out of the hands of the people. Provincial, city, town and village officials are appointed from above, by the duly authorized organizers of the Fascist

NOTES and LINES

By PHILIP HALE

Arthur B. Walkley, the celebrated dramatic critic of the London Times, who died a few days ago, wrote entertainingly about literature, social whims, food, all things pertaining to humanity. He once went to a concert of the London Symphony orchestra.

"The conductor enters, and there is more applause. It is Mr. Serge Koussevitzky, whose behavior as he advances to the desk is so quiet and restrained that you would never suspect that diable au corps for which he is famous. But when he starts the Meistersinger overture he is a man transformed. The great, blazing, pompous marches lift his arms high above his head, and then down, down they go, pushing the music, as it were, back in its overwhelming advance. But to speak thus is, of course, to speak as a fool. The gestures of the conductor, by which he seeks to give out again to the orchestra the soul of the music he has absorbed within him, seem only exaggerated contortions to the unmusical or the soulless. The staid and statuesque Englishman may find Mr. Koussevitzky's movements excessive, but then Mr. Koussevitsky is not an Englishman—c'est tout dire. I found him very interesting to watch, and I think, if I were playing in his orchestra (say, the triangle), I should be compelled, under his electric inspiration, to bang it like mad. When it came to Sir Edward Elgar's turn to conduct (his own Variations, Op. 36) the effect was, naturally and rightly, different: intimate, and, if I may say so, homely. Under him, I should not be so fierce with my triangle, but touch it delicately, as though I loved it. I instance the triangle for safety; because, as a matter of fact, there is no triangle in the L. S. O."

For this week the program comprises Mozart's Kleine Nachtmusik, Steinert's "Southern Night" (first performance), Strauss's "Till Eulenspiegel" and Franck's Symphony, D minor.

THE HONOR OF THE FAMILY

We have received an interesting letter about "The Honor of the Family" in which Mr. Otis Skinner is now shining brilliantly at the Hollis Street Theatre.

Notes and Lines:

Permit me to extend my compliments to "H. F. M." for his most comprehensive review of "The Honor of the Family" in The Boston Herald of Tuesday, Oct. 5, also to acknowledge the correctness of his assertion that Philippe Bridau "should have been killed". In the original French production he was.

I had the pleasure of seeing M. Gemier in the play at his theatre and it was ther[illegible]

...was so pleased with the ... received in the United Sta... has sold his home across ... is coming here to live. ... receiving distinguished fo... is the very best thing we ... But after you settle down ... you with the income tax ... tear your automobile all ... likker and the bandits loo... in the clothes closet and carr... our diamonds and young gran... and you buy champagne and fin... bout the same as corrosive subli... nd—well, Raquel, it's a great coun... you don't weaken. L.L.

SELECTIONS FR... OUR MAIL BA...

WET AT ALL HAZAR...

To the Editor of The Herald:

Of course Mr. Gaston can't ... anything about prohibition, but ... oting for him gives a chance to exp... one's self on this paramount issue, ... opose to vote for any candidate for ... office who has nerve enough to ex... his stand openly. There are tho... ds of others also who feel as I do. ...thing else matters this year.

LAWRENCE P. ...DGE

Boston, Oct. 11.

AN INTERESTING SUGGES...

To the Editor of The Herald:

I have just read your editori... in today's Herald on "America's ...ystery Rock." I have no quarrel wit... the interpretation, but I do question t... interpretation of the interpretati... The average man on the street, ... me, would think that Capt. Miguel Corteral was claiming to be an American Indian chief, but I very much doubt that he stayed here long enough for that. It is more than likely that either a Pequot or a Narragansett put an arrow through him at the start.

I suggest that the character reading would be "By the Grace of God, in Supreme Command Over India." A Europe was trying to find the route t... India, and in the arrogance of the time claimed everything that they cam... across. I think this is a case in point.

JOHN PRESTON TRUE.

Waban, Oct. 13.

THAT TROUBLESOME CROSSING

To the Editor of The Herald:

Judge Grant and Mr. Anthony Skeld... ing have recorded their difficulties at t... corner of Beacon and Charles street. It is a difficult corner to negotiat... I often make the crossing, sometim... half a dozen times a day. I am, there... fore, the more appreciative of the ale... eye and warning or beckoning hand ... the traffic officer. Never once, when ... has been on duty, has he failed to gi... the safeguarding signals when this fea... ful and clumsy citizen has essayed ... crossing. So I record my more fort... nate experience—the more willing... because, having just watched the r... view of the police force on the Co... mon—I am reminded of our obligati...

You take the stairs . . .

TWO at a time. You eat breakfast with a gulp and a promise, and grabbing your hat you're off for town. But that is no way to start the day. No, sir!

Take time to eat your breakfast, leisurely. Prop up the morning paper on the sugar bowl. Fruit. Then cereal. Then eggs and a crisp slice of bacon. And plenty of hot coffee. Chase & Sanborn's Seal Brand Coffee.

As the proverb has it, "Good coffee and good tempers go together." Try it and see!

Chase & Sanborn's SEAL BRAND COFFEE

Chase & Sanborn's Seal Brand Tea is of the same high qua...

Our Correspondent in Mexico

SALVADOR, THE INACCESSIBLE

...one may, access to Salvador is ... difficult matter. In Gaute... I was told that the auto ride ... Anna was the easiest way but ... the hardest in my whole ex... of traveling. After one has ...ightful pavements of Gaute... the road for many miles ... border is very good indeed ...s not last long. The start ...:30 in the morning ... walk a mile ahead through a sm... country with an occasional few w... from a passing native.

By four o'clock we approach ano... wide river when we have another br... down involving a long delay. I w... like to cross but there is no bri... Two horsemen fortunately appear... the other side and cross over, ki... granting me permission to ride ... and I enjoy myself. Some Indian ... men pass me on the way and ask ... for a smoke. They stop at a hut wh...

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NEWS
PROVIDENCE, R. I.
OCT 27 1926

-:- MUSIC -:-

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The Prokokieff music, it seems to us, ought never to be played in the concert hall. This is objective music. Its grotesque humor does not live unless the figures that justify the tones move before our eyes. We protest against the attempt to make us recreate from a group of excellent musicians in evening clothes the antics of a colorful farce. From the musical humors of "Die Meistersinger" it is possible to obtain something akin to a world of ideas; so is it from the humors of Strauss's "Till Eulinspiegel." But Prokokieff is objective and his clowning is not rich enough to make M. Koussevitzky a Prospero.

As for the Caesar Franck symphony which ended the program, we can only say that it did not move us last night. Doubtless, it has deeper experience than M. Koussevitzky was in a mood to bring forth though we have always doubted Franck's depth for we have regarded Franck as not altogether devoid of that pseudo-mysticism which may be found—shall we say?—in Tennyson's "Idylls of the King."

M. Koussevitzky last night kept eternally reminding us of another Slav, the famous novelist, Turgenev. There were times when Turgenev seemed to think that the whole of human experience was created only that he might turn a phrase. Mr. Koussevitzky was like that, it seemed to us, in his first concert in the Albee Theatre.

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After the barren walls and the chairs of asceticism in Infantry Hall, the gorgeous Albee auditorium was a heaven of bliss where the followers of music could sink into comfortable seats and enjoy the concert in bodily ease. It was a mighty occasion in more ways than one. First, Dr. W. H. P. Faunce appeared on the stage with Dr. Sarge Koussevitsky, the adopted son of Brown, as Dr. Fauce called him, reminding the audience that last spring in Sayles Hall the Russian conductor had been invested with an honorary doctor's degree. Dr. Faunce thanked, on behalf of the citizen's committee, the generosity of the people who had made the concerts this season possible. He thanked particularly Mr. E. F. Albee, who, at a tremendous sacrifice, had discontinued the regular performances of his artists that the people of Providence might have good music; and through the spaces he sent his expression of gratitude to Mr. Albee.

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Herald Oct 30

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To some of us this program, brilliant as it was, suffered somewhat from a lack of contrast. The greater part of the music was of a fierce, strong, robustious temper, truly in Ercles's vein. Yet the orchestra never showed greater virtuosity. The enthusiasm of the audience was a sonorous tribute to Mr. Koussevitzky and the members of the various choirs.

Borodin's symphony had not been heard here since the excellent Rabaud conducted it. Only a Russian can do justice to this music which is wildly Russian; that is to say, the Russia of the Orient. One is tempted, hearing the repetitions of the first leading theme, a motto phrase it may be called, to say with Hamlet: "Leave thy damnable faces and begin," but the monotony of repetition becomes impressive. A Russian critic was reminded more than once in the course of the first and last movements of the ancient Russian knights in their awkwardness, also in their greatness. We are told that Borodin intended to portray them in tones. He himself said that in the slow movement he wished to recall the songs of Slav troubadours; to picture in the first movement the gatherings of princes, and in the Finale the banquets of heroes where the Russian Guzla and bamboo flute were heard while the mighty men caroused. It is easy in the lyrical passages to be reminded of corresponding phrases in "Prince Igor," nor is this surprising, for he was working on the symphony and the opera at the same time. He was then obsessed by the life of feudal Russia.

No composer can be called great simply because he is a Nationalist in his music. The folk tunes of a nation have often worked damage to the composer relying on them for his themes and content with the mere exposition of them. Rimsky-Korsakov and Moussorgsky were Nationalists, but their music passed the frontier; it gives pleasure in every country. Is Borodin to be ranked with them?

Eric Blom, speaking of Borodin as a pioneer, remembers how he was once condemned as an "incompetent amateur who wrote hideous discords because he did not know the rules of harmony"—an unwarranted and foolish condemnation, as unjust as Tchaikovsky's characterization in the bitter letter he wrote to Mme. Von Meck in 1878 the year after this symphony was first heard. Admitting that Borodin had talent "a very great talent," he said that it had come to nothing for the want of teaching, "because blind fate has led him into the science laboratories instead of a vital musical existence." The reference was to Borodin's fame as a chemist at the Academy of Medicine. This was written when Tchaikovsky was accused of that atrocious crime, cosmopolitanism, by his fellow laborers in the Russian vineyard.

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NEW MUSIC PLAYED BY SYMPHONY

Lazar's 'Gypsies' Given First Public Performance

BY WARREN STOREY SMITH

Optimism or pessimism regarding the present estate of musical composition is apt to be governed by the listener's most recent experience with it. At the Symphony Concert of yesterday afternoon, for example, two contemporary composers, the Italian Respighi and the Rumanian Filip Lazar, each represented by comparatively recent music, quite held their own with such departed worthies as Berlioz and Borodin.

LAZAR'S MUSIC FRESH

Queen Marie's young countryman, the Filip Lazar in question, was until yesterday unknown to Boston, probably to the United States. Moreover the piece through which he was then heard, "Tziganes" (Gypsies), an orchestral Scherzo, received its first public performance. How strange, by the way, it would seem were some Bostonian piece to receive its initial hearing in Bucharest!

It is Mr. Koussevitzky's own altogether reasonable conviction that the freshest music of our immediate time is coming from those countries which have not already been saying their say in symphonic compositions for a century or two, and the abounding vitality of Mr. Lazar's Scherzo, contrasted, for convenient instance, with the polished superficialities of M. Ibert's "Rencontres" of last week, assuredly endorsed that point of view.

Has Primitive Vigor

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It is Mr. Koussevitzky's own altogether reasonable conviction that the freshest music of our immediate time is coming from those countries which have not already been saying their say in symphonic compositions for a century or two, and the abounding vitality of Mr. Lazar's Scherzo, contrasted, for convenient instance, with the polished superficialities of M. Ibert's "Rencontres" of last week, assuredly endorsed that point of view.

Has Primitive Vigor

That Mr. Lazar's is a new and important voice in music might hardly be inferred from this "Tziganes," but the young man (he is not yet 33) writes with his ear to the earth. In his music is a primitive vigor and the unbridled abandon that one would expect of a Rumanian peasant's holiday. A pity that the composer could not have heard the remarkable performance of yesterday, a performance fittingly rhapsodic.

As for Respighi he was represented in Symphony Hall yesterday, and for the seventh time in 10 months, through his imaginative and effective "Pines of Rome." In the opinion of one who has heard five of those seven performances, the "Pines of Rome" would stand a frequency of repetition that would be fatal to most contemporary pieces. To be sure a hundred performances would hardly justify that plain lapse from artistic rectitude, the use of the phonograph record of the nightingale's song. The relentless approach of Cesar's legions may not quicken the pulse to quite the degree of last February. But the "Pines of Rome" still makes good listening. The shrilling exuberance of the first section, the solemnity of the second, the poetry of the third are still grateful to hear, while the final march is still stirring, still overpoweringly sonorous in its final climax.

One of the numbers on Mr. Koussevitsky's first Boston program two season's ago, Berlioz's "Roman Carnaval" Overture received yesterday, as then, an electrifying performance, one in which the typical Berliozian brilliance was raised to the nth power. Second Symphony of Borodin on the other hand, had not been heard here since the brief sojourn in our midst of Henri Rabaud. In the words of the composer's friend Stasov, Borodin was in the writing of this symphony haunted by the picture of feudal Russia. There is in the first movement something of the epic spirit that pervades Moussorgsky's "Boris."

This music speaks to us of an age half splendid, half barbaric. But Borodin, remarkably gifted man that he was, might hardly sustain himself throughout the four movements of a symphony. His genius has found fitter, more convincing expression in that more familiar music, the superb Dances from "Prince Igor."

Brass Choir Direct

With his unfailing aptitude for all things Russian, Mr. Koussevitzky read this Symphony with full sympathy, laid bare its inmost soul. The performance of it, like that of Berlioz's Overture, was brilliant in the extreme: in one respect almost too brilliant.

In view of the terrific force of which the trombones and trumpets of the Symphony Orchestra are now capable might it not be the course of discretion, even of mercy, to return this choir to its former position at the side of the stage? As it is, to hear in fortissimo these brasses with bells directed straight towards the audience is a bit like looking at the sun.

SERGE KOUSSEVITZKY
Conductor of Boston Symphony orchestra at Elmwood Music hall next Wednesday.

THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.

OCT 30 1926

Borodin Symphony on Radio Program

Is Work That Boston Orchestra Will Give in Auditorium Here Nov. 16.

The broadcasting of the concert by the Boston Symphony Orchestra this evening will have special interest to local music lovers, as the Borodin Symphony, which the orchestra will play, is the symphony to be done by the Springfield Symphony Orchestra at its first concert in the Auditorium Nov. 16. Many students and musicians are studying the programs to be played by the orchestra and this will afford them an excellent opportunity to familiarize themselves with this modern Russian composition which will be heard next month.

THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.

OCT 30 1926

Borodin Symphony Will Be Broadcast by WBZ Tonight

Work of Russian Composer to Be Featured in Boston Symphony Radio Concert.

"The finest broadcast ever presented and the interpretative talks of Prof. Marshall are invaluable" is the manner in which radio listeners throughout the United States are commenting on the concerts of the celebrated Boston Symphony Orchestra broadcast by Westinghouse saation WBZ and the chain including WJZ, WGY and WRC. Already thousands of letters have been received by W. S. Quinby, who is sponsoring the series of broadcasts through the various stations on the symphony chain which attest to the enthusiasm of the Saturday "symphonic nights."

Tonight's symphony program will only be sent out through WBZ and WBZA as the other stations in the network could not arrange to take more than 15 of the 24 concerts. Prof. John Patten Marshall, who is interpreting the selections for the radio audience, classes this week's concert as a modern one for, with the exception of a number by Berlioz, all the selections are of recent date.

Borodin, whose Symphony No. 2 furnishes the feature on tonight's program, was one of the five composers who were associated together in an attempt to found a Russian school of composition. During the intermission, Prof. Marshall will illustrate with the assistance of Marjorie Posselt, violinist, the themes from Borodin's symphony and will tell of the music of the new Russian school. The two numbers after the intermission are by living composers, Lazar, a Rumanian, and Respighi, one of the most prominent of modern Italian composers.

Prof. Marshall will tell his audience something about Rumanian music and in discussing Respighi's symphonic poem, "Pines of Rome," he will explain the connection between the music and the subtitles which are "The Pines."

The complete program is as follows:

THIS CLIPPING FROM
HERALD
WASHINGTON, D. C.

OCT 30 1926

Taking it by and large, this evening will produce more different things for loud speaker delivery than any evening for many a long day—things that are worth while and that are happening at about the same time. Most of these things are three very famous symphony orchestras, or rather two famous orchestras and one famous orchestra director in a musical lecture that usually draws a larger audience than a concert of his orchestra. And there are also the famous Hill Billies!

The students' series of concerts broadcast annually by the New York Philharmonic Orchestra will be inaugurated this evening for the season of 1926-27 through WRC, WJZ and WGY. The Boston Symphony Orchestra plays its weekly concert through the microphones of WBZ and WEAF and its affiliated chain of stations will broadcast the musical lecture of Dr. Walter Damrosch on Wagnerian music, illustrated by the director with piano scores. The two symphonies begin shortly after 8 o'clock and play about two hours and a half and Dr. Damrosch opens his program at 9 o'clock and lectures for a bit more than an hour. You can choose your concert—and tune as static, sun spots, Aurora Borealis and WJZ's famous semi-detached transmission system permits!

The wise WRC listener will probably elect to remain tuned with WRC so long as the transmission from New York holds good—and this may be one of the nights when it gives plu-perfect service—who knows? If that is done the early evening will bring the usual Saturday Bible talk, two political arguments, an orchestral concert from the Washington Hotel and a talk on "Apple Week" before time for the philharmonic to begin.

The first number of the student course program is the "Sinfonia" overture by Bach. This will be followed by Bloch's symphony, "Israel" After the intermission Hanson's "Pan and the Preist" will be played and the concert will close with the "Finlandia" overture of Sibelius. Of the four numbers to be presented—all of them presenting different types of music and great musical color, perhaps the one I would choose to hear most carefully would be the last—the "Finlandia" number of Sibelius. The outer world—the world to which Finland was but a name on a map—was a very long time in discovering the vivid musical personality of Silelius. When the discovery was made nothing impressed it so deeply on music lovers as this overture—a sweeping tone poem of powerful, dynamic form that tells the story of Finnish individuality and force as nothing else does or can. With the strength of an entire symphony orchestra to give it voice, this bit of music will sing its song most surely and directly to almost any sort of an audience. Will Handy, the composer of the negro "blues" form of music told me the other day that "Finlandia" had impressed itself on him as no other composition he had ever heard. Give an ear to it this evening and discover its grandeur for yourself.

THIS CLIPPING FROM
TIMES UNION
ROCHESTER, N. Y.

OCT 30 1926

Boston Symphony Orchestra

Prof. John Patten Marshall, who is interpreting the Boston Symphony selections for the radio audience, classes this week's concert as a modern one, for, with the exception of a number by Berlioz, all the selections are of recent date.

Borodin's Symphony No. 2 furnishes the "piece de resistance" on tonight's program. Professor Marshall, during intermission, will illustrate with the assistance of Marjorie Posselt, violinist, the themes from Borodin's symphony and will tell of the music of the new Russian school. The two numbers after the intermission are by living composers, Lazar, a Roumanian, and Respighi, one of the most prominent of modern Italian composers.

Professor Marshall will tell his audience something about Roumanian music and in discussing Respighi's symphonic poem, "Pines of Rome," he will explain the connection between the music and the subtitles, which are "The Pines."

The complete program is as follows:

Overture, "Le Carnival Romain" ..... Berlioz

Symphony No. 2 in B Minor.Borodin
1. Allegro moderato.
2. Molto vivo.
3. Andante.
4. Allegro.

"Tziganes" Scherzo ..... Lazar

Symphonic Poem, "Pini di Roma" (Pines of Rome) ..... Respighi
1. The pines of the Villa Borghese.
2. The pines near a Catacomb.
3. The pines of the Janiculum.
4. The pines of the Appian Way.

THIS CLIPPING FROM
TIMES
PAWTUCKET, R. I.

OCT 30 1926

Symphony Orchestra Well Broadcast From Boston at 8:10 Tonight

Tonight's programme by the Boston Symphony Orchestra will only be sent out through WBZ and WBZA, as the chain network could not arrange to take more than 15 of the 24 concerts to be broadcast by the Westinghouse stations. Prof. John Patten Marshall, who is interpreting the selections for the radio audience, classes tonight's concert as a modern one, for with the exception of a number of Berlioz, all the selections are of recent date.

Borodin, whose Symphony No. 2 furnishes, "piece de resistance" on tonight's programme, was one of the five composers who were associated in an attempt to found a Russian school of composition. Prof. Marshall will tell his audience something about Rumanian music, and in discussing Respighi's symphonic poem, "Pines of Rome," he will explain the connection between the music and the subtitles which are "The Pines."

OCT 30 1926
Pittsburgh Pa

ORCHESTRAS WILL OPEN

Boston Symphony to Offer Friday Night and Saturday Matinee Programs.

A feature of the Friday night concert, November 5, by the Boston Symphony Orchestra at Syria Mosque, under Conductor Serge Koussevitzky, will be "Pines of Rome," the latest symphonic poem of Respighi, the Italian composer. Other numbers in the Friday night program include the Ceasar Franck Symphony in D minor; Berlioz Overture "La Carnaval Romain;" Suite from the ballet "Chout" by Prokofieff; and Wagner's prelude to "Lohengrin."

Serge Koussevitzsky

The Saturday afternoon program includes Tschaikowsky Symphone No. 4; Stravinsky Orchestral Suite from the ballet "Petrouchka;" Two nocturnes by Debussy; and Mozart Serenade for string orchestra.

The two concerts by the Boston Symphony Orchestra will open the series of seven pairs by visiting orchestras; under the auspices of the Pittsburgh Orchestra Association, May Beegle, manager.

[illegible] will conduct his men in the following:

Overture, Le Carnival Romain Op. 9 ..... Berlioz

Symphony in D minor ..... Franck
Lento; Allegro non troppo.
Allegretto.
Allegro non troppo.

Suite from the Ballet Chout (Buffoon) Op. 21 ..... Prokofieff
Dance of the buffoon's daughters.
In the tradesman's bedroom.
The young woman transformed into a goat
Final dance.

Prelude to Lohengrin ..... Wagner

Symphonic Poem, Pini di Roma (Pines of Rome) ..... Respighi
The Pines of the Villa Borghese.
The Pines near a Catacomb.
The Pines of the janiculum.
The Pines of the Appian Way.

From the slow and mysterious introduction of the Franck symphony to its exalted close, is a gradual ascent from darkness into the splendid altitudes which reflect the soaring spirit of this organist composer. The middle movement has a beautiful song for the English horn solo.

The Roman Carnival overture, with its brilliant, triumphant beauty opens the program.

"In the "Chout" (Buffoon) by the talented young Russian composer, a novelty is presented. It is fantastic, woven from the half farce and half fantasy which is the story of the ballet, brought out by the Diaghileff Russian ballet at the Theater de la Gaiete Lyrique a number of years ago. It is the story of the Young Buffoon, who plays a trick on Seven Old Buffoons, gets into trouble, disguises himself and at once finds himself in the midst of a whirlwind of farcical difficulties.

"The clear blue of heaven and the presence of the Angelic Hosts" pictured in the "Lohengrin" prelude follows in the program, with the descriptive symphonic poem, "Pines of Rome," as a glorious climax to the concert.

House Sold Out For Boston Symphony Concert Thursday

No Seats Available for Opening Event in Series C at the Eastman Theater — Koussevitzky To Make His First Appearance in Rochester.

With Serge Koussevitzky as conductor, the Boston Symphony will pay its first visit to Rochester in four years next Thursday night, as the opening event in Series C at the Eastman Theater. The orchestra, which has always rated as one of America's finest symphonic organizations, has continued its high repute under the leadership of Koussevitzky, who was engaged in 1924, following sensational reports of his success in Europe. This will be the only appearance here this season of an important out-of-town symphony orchestra.

The seating capacity of the theater has been completely exhausted for this concert, but a limited number of standing room admissions will be placed on sale the night of the concert, beginning at 7:30 o'clock. The program follows:

Mozart, "Eine Kleine Nachtmusik," Serenade for string orchestra (K 525)

Debussy .....Two Nocturnes
(a) Nuages (Clouds)
(b) Fetes (Festivals)

Prokofieff..Suite from the Ballet "Chout" (Buffoon) Op. 21
1. Dance of the buffoon's daughters.
2. In the tradesman's bedroom.
3. The Young woman is transformed into a goat.
4. Final dance.

Intermission.

Tchaikowsky..Symphony No. 4 in F. Minor, Op. 36.

SYMPHONY GETS MUSICAL CURIOS

Herald Oct 30th

(Photo by Underwood & Underwood)

Among a collection of 144 ancient musical instruments, acquired by Henry Casadosus and presented to the Boston Symphony Orchestra in memory of Maj. Henry Lee Higginson, are the largest and smallest string instruments in the world. The largest is the "Tromba Marino," used in the 18th century. The largest is the "Tromba Marino," used in the 18th century. In the other is a pocket violin made in the early 17th century. In the picture they are held by Miss Elizabeth Benton, assistant director in the Museum of Fine Arts.

ROMAN TONE POEMS AT SYMPHONY CONCERT

Oct 30

Berlioz and Respighi Works Vividly Interpreted

Yesterday's Boston Symphony concert began with a remarkably brilliant performance of Berlioz' "Roman Carnival" overture. The final number was Respighi's "Pines of Rome," undeniably one of the most popular of tone poems. Mr Koussevitzky's reading had the theatrical effectiveness which dazzled the audiences at the several performances last season.

The symphony was Borodin's second. The novelty of the afternoon, a scherzo entitled "Gipsies," composed by a young Rumanian, Filip Lazar, and played for the first time in public, proved dull and noisy.

One wondered how far the music of Berlioz and Respighi depends for its effect on the associations of the word "Rome." The "Roman Carnival" overture, originally intended as an introduction to the second act of Berlioz' opera "Benvenuto Cellini," based on themes drawn from that era, and written doubtless with considerably more reference to the dramatic situations as to the 16th century Rome of which Cellini has left us so vivid a picture in his Memoirs.

Respighi's tone poem has a program note, printed in the score, explaining that the first of the four sections depicts children at play in the pine grove of the Villa Borghese, the second, "the shadows of the pines which overhang the entrance to a catacomb," the third, moonlight on the pines of one of the seven hills, the Janiculum, and the fourth a vision of Roman legions seen at sunrise on the Via Sacra.

Here the attempt at picture making is more definite and the appeal to the fringe of memories clustering in the listener's imagination around such words as "catacombs" and "the army of the consul" more direct.

Yet one wondered whether Respighi wrote this program note before or after composing the music. One wondered also whether he or another might not easily supply for this music 20 programs as ingenious, all of them different, and none of them Roman.

Borodin's Second Symphony sounded yesterday turgid, lacking in melodic inspiration, full of passages in which the composer, his constructive sense faulty, or in abeyance, marked time vaguely without knowing whither he was proceeding. The repetitious confused rhetoric of many Russian pieces may or may not reflect something in the Slavic temperament. It certainly tends to weary the hearer.

This symphony's chief merit is its vigorous rhythms. There is a certain amount of use of material suggesting Russian popular music, but one again found reason for a belief that the difference between the much touted "Five" Russian Nationalist composers and such avowed eclectics as Tchaikovsky and Rubinstein has been absurdly exaggerated.

Filip Lazar's name was unknown here until the other day. He is not to be found in most books of reference. From the program notes one gleans the information that he lives at Bucharest, Rumania, and studied in 1913-14 at Leipzig. His scherzo, "Gipsies", played from manuscript, has in the score an explanation that the music depicts gipsies dancing, singing, quarreling over a pretty girl, and then driven from the village by the henchmen of the local landlord.

Lazar has used a very large orchestra, chosen with care, and including a great deal of percussion. He asks for three assorted saxophones, for which assorted clarinets were substituted yesterday. He uses the orchestra like a child with a new toy, trying many original effects, some of which come off.

His treatment of folk themes in modern guise is far from being as skilful and satisfying as that of Stravinsky or even Prokofieff. "Much ado about nothing," was one's snap judgment.

There are no concerts in the regular Symphony series next week, as the Mr Koussevitzky has at last put on a Symphony program music by Bela Bartok, a modernist strangely neglected hereabouts in view of his great European reputation. This week we are to hear three "Village Scenes," which one assumes to be a "Dance Suite" by Bartok. The rest of the program is changed from that at first announced.

The other recitals of the week include Isidor Cohn, a 20-year-old Russian pianist, who will play among more conventional choices his own arrangement for piano solo of George Gershwin's much discussed Rhapsody in Blue.

THIS CLIPPING FROM
RADIO DIGEST
NOV 1 — 1926

If any of us worshipping, high-galleried standees, whose ambition was never to miss a concert by the Boston symphony orchestra, were to have been told that within ten years millions would be listening to its rendition of Beethoven's "Eroica"—sans hours standing in line, we would have awaited Chopin's Marche Funebre. But there it was, and with it the beautifully impressionistic Nocturnes of Debussy, interpreted with Slavic shadings yet executed by expert instrumentalists. Mr. Quinby should find no doubt in his mind as to the extent such generosity is appreciated, nor undervalue its contribution to musical education.

REPUBLICAN
SPRINGFIELD, MASS.
OCT 30 1926

BOSTON SYMPHONY ON "BZ" ALONE

Chain Stations Unable to Accommodate Tonight's Broadcast — Borodin's No 2 and "Pines of Rome" Offering

"The finest broadcast ever presented and the interpretive talks of Prof Marshall are invaluable" is the manner in which radio listeners throughout the United States are commenting on the concerts of the Boston Symphony orchestra sent out through Westinghouse station WBZ. Already thousands of letters have been received by W. S. Quimby of Boston, who is sponsoring the series of broadcasts and the various stations on the symphony chain which attest to the enthusiasm of the Saturday "symphonic nights."

Tonight's symphony program will only be sent out through WBZ, as the chain network could not arrange to take more than 15 of the 24 concerts. Prof John Patten Marshall, who is interpreting the selections for the radio audience, classes this week's concert as a modern one for, with the exception of a number by Berlioz, all the selections are of recent dates.

Borodin, whose Symphony No 2 furnishes the "piece de resistance" on tonight's program, was one of the five composers who were associated together in an attempt to found a Russian school of composition. During the intermission Prof Marshall will illustrate with the assistance of Marjorie Posselt, violinist, the themes from Borodin's symphony and will tell of the music of the new Russian school. The two numbers after the intermission are by living composers, Lazas, a Rumanian, and Respighi, one of the most prominent of modern Italian composers.

Prof Marshall will tell his audience something about Rumanian music, and in discussing Respighi's symphonic poem, "Pines of Rome," he will explain the connection between the music and the subtitles which are "The Pines."

The complete program follows:—

Berlioz ... Overture "Le Carnival Romain"
Borodin ..... Symphony No 2 in B minor
(a) Allegro moderato
(b) Molto vivo
(c) Andante
(d) Allegro
Lazar ..... "Tziganes" Scherzo
Respighi ..Symphonic poem, "Pini di Roma" ("Pines of Rome)
(a) The pines of the Villa Borghese
(b) The pines near a catacomb
(c) The pines of the Haniculum
(d) The pines of the Appian way.

Down Hartford Way

Though somewhat eclipsed by the caliber of the program at WBZ, Hartford, WTIC, will have a big evening on another wave which may appeal to some, for Mary Carson Orr inaugurates the first of a series of broadcasts to be known as "Hartford composers' night," at 8 o'clock.

This series will give Hartford composers and authors of renown a chance to present to WTIC'S radio audience some of their newest and best works.

This evening also finds WTIC presenting a program by the Colonial male quartet at 9 o'clock. New Eng-

THIS CLIPPING FROM
MONTREAL, CANADA
STAR
OCT 30 1926

FIRST TIME IN CANADA

Boston Symphony to Introduce Two Numbers Here

At the Forum on Monday evening, Montrealers will have the only opportunity of the season to hear the Boston Symphony Orchestra, having at its head the great Serge Koussevitzky, the idol of London and Paris symphonic concert audiences

Koussevitzky's leadership of the Boston Symphony Orchestra has exceeded all expectations. When the great orchestra begins to play, there is in every bar of the music evidence of the exacting, yet persuasive, hand of the conductor. The hundred and twelve musicians respond as a single, rare instrument to Koussevitzky's slightest gesture.

The programme for Monday evening contains two novelties which will have their first Canadian premieres, the Ballet Suite by Prokofieff and the Symphonic Poem by Respighi. The latter composer is a young Italian who has gained fame during the last three years throughout the world and who will come to America during the present season as guest conductor of the Boston Symphony, New York Symphony, the Philadelphia Symphony, the Chicago Symphony, the New York Philharmonic, the Cleveland Symphony and other equally important organizations. Prokofieff is Russia's youngest composer and also a very fine pianist. He has toured this continent twice, and met immediate favor with the musical public. His opera, "The Love of Three Oranges," was produced five years ago by the Chicago Opera, Prokofieff conducting.

THIS CLIPPING FROM
SUN
PITTSBURG, PA.
43
OCT 30 1926

Will Lead Boston Symphony Orchestra In Concerts Here

Serge Koussevitzky.

A feature of the Friday night concert, November 5, by the Boston Symphony orchestra at Syria Mosque, will be "Pines of Rome," the latest symphonic poem of Respighi, the famous Italian composer. Special attention has been attracted by an episode in the third movement, the introduction of a phonograph into an orchestral score for the first time in history. So great was the success of "The Pines of Rome" when it was performed by Mr. Koussevitzky and his musicians at the regular concerts in Boston that it was repeated. The score is descriptive music, suggesting historical spots in the Eternal City. Other members in the Friday night program include the Caesar Franck "Symphony in D Minor"; Berlioz's overture, "Le Carnavel Romain"; suite from the ballet "Chout," by Prokofieff, and Wagner's prelude to "Lohengrin." The Saturday afternoon program includes Tschaikowsky's Symphony No. 4, Stravinsky's orchestral suite from the ballet "Petrouchka," two nocturnes by Debussy and "Mozart Serenade" for string orchestra. These concerts will open the series of seven pairs by visiting orchestras, under the auspices of the Pittsburgh Orchestra Association, May Beegle, manager.

COURANT
HARTFORD, CONN.
OCT 31 1926

Koussevitzky Coming Here Soon With Boston Symphony Orchestra

Sergei Koussevitzky, the conductor, arrived in Boston September 22, last, bringing with him from Europe some new scores of interest and many promising plans for a remarkable Boston Symphony Orchestra season, which will include a visit to this city. His sojourn in Europe began with his series of "concerts Koussevitzky," which are the principal event of each spring season in Paris. Subsequently he spent much time consulting composers and publishers in quest of new music. The latter part of the summer he took a real vacation in Switzerland and at the watering places of France. Koussevitzky brought back with him manuscript scores of works by Respighi, Roussel and Tansman which have been written especially for the Russian conductor and his orchestra, and which are to have their first performance in Boston.

A reviewer of Koussevitzky's opening concert in Boston this season, says:

"The great walls of the Forum rang with deafening applause, from the many thousands of enthusiastic and fortunate music lovers, on the fulfillment of the many brilliant, soulful and expressive, combinations offered by the great leader. The city's musical fraternity supported the program en masse and the huge Forum was filled to its appointed capacity to some six or seven thousands."

There will be notable choral concerts, and a Beethoven centennial festival in the spring, in observance of the master's death. Every effort is being made by Mr. Sedgwick to secure Mr. Koussevitzky's consent to present a Beethoven program for his Hartford concert. Seats are on sale at McCoy's music store, No. 89 Asylum street. Mail orders will have careful attention and the best seats will be allotted nearest to the location specified.

ENJOY SYMPHONY CONCERT BY RADIO

Public Pleased by Prof. Marshall's Interpretive Talks

Herald Oct 30

"The finest broadcast ever presented" and "Prof. Marshall's interpretive talks are invaluable" attest the extravagant manner in which listeners throughout the United States are commenting on the concerts of the famous Boston Symphony orchestra sent out by Westinghouse Station WBZ and the chain including WJZ, WGY and WRC.

Thousands of letters have already been received by W. S. Quinby of the W. S. Quinby Company of Boston, New York and Chicago, who is sponsoring the series of broadcasts and the various stations on the symphony chain which attest to the enthusiastic reception of the Saturday "symphonic night."

Stations WBZ and WBZA are the only stations which are to broadcast the concert tonight, since arrangements for the chain broadcasts could not be made for more than 15 of the season's 24 concerts, all of which are to be broadcast by the Westinghouse stations at Springfield and Boston. Prof. John Patten Marshall, who is interpreting the selections for the radio audience, classes this week's concert as a modern one for, with the exception of a number by Berlioz, all the selections are of recent date.

Borodin, whose Symphony No. 2 furnishes the "piece de resistance" on tonight's program, was one of the five composers who were associated in an attempt to found a Russian school of composition. During the intermission, Prof. Marshall will illustrate with the assistance of Marjorie Posselt, violinist, the themes from Borodin's symphony, and will tell of the music of the new Russian school. The two numbers after the intermission are by living composers, Lazar, a Rumanian, and Respighi, one of the most prominent of modern Italian composers.

Prof. Marshall will tell his audience something about Rumanian music and in discussing Respighi's symphonic poem, "Pines of Rome," he will explain the connection between the music and the sub-titles. The complete program follows:

Berlioz.....Overture, "Le Carnaval Romain
Borodin.....Symphony No. 2 in B Minor
I. Allegro moderato, II. Molto vivo, III. Andante, IV. Allegro
Lazar......"Tziganes," Scherzo
Respighi..Symphonic poem, "Pini di Roma" (Pines of Rome)
I. The Pines of the Villa Borghese, II. The Pines near a Catacomb, III. The Pines of the Janiculum, IV. The Pines of the Appian Way.

THIS CLIPPING FROM
NEWS BEE
TOLEDO, OHIO
NOV 1 - 1926

SUNDAY afternoon radio fans are promised added entertainment thru the rest of the fall and winter, due to the broadcasting of the concerts of the Detroit Symphony orchestra from Orchestra hall, Detroit, by station WWJ.

The first of these concerts to take the air was that of Sunday afternoon which followed, a little later, the concert by the Detroit News orchestra, and continued up to 5:30. This first program was a delight. Now Detroit is in a class with Cleveland, New York and Boston, in which cities the symphony orchestras are on the air regularly.

* * * *

THIS CLIPPING FROM
NEWS
BUFFALO, N. Y.
NOV 1 1926

BOSTON SYMPHONY GIVES CONCERT WEDNESDAY NIGHT

The Boston Symphony orchestra will give a concert Wednesday evening in Elmwood Music hall, with Serge Koussevitzky conducting. The concert will begin as near 8:10 o'clock as possible, and, in order that late comers need not miss the symphony, the overture to "The Roman Carnival" by Hector Berlioz will be played as the opening number.

The orchestra makes only one week's tour every year, opening Monday night in Montreal, playing Toronto Tuesday night, Buffalo Wednesday night, Rochester Thursday night and so on east through the state, arriving in Boston Saturday for a concert in Symphony hall.

William H. Brennan, manager of the orchestra, formerly of this city, says the symphony season was sold out in Boston weeks ago.

SYMPHONY GETS MUSICAL CURIOS

HERALD Oct 30th

(Photo by Underwood & Underwood)

Among a collection of 144 ancient musical instruments, acquired by Henry Casadosus and presented to the Boston Symphony Orchestra in memory of Maj. Henry Lee Higginson, are the largest and smallest string instruments in the world. The largest is the "Tromba Marino," used in the 18th century. The other is a pocket violin made in the early 17th century. In the picture they are held by Miss Elizabeth Benton, assistant director in the Museum of Fine Arts.

ROMAN TONE POEMS AT SYMPHONY CONCERT

Berlioz and Respighi Works Vividly Interpreted

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SYMPHONY GETS MUSICAL CURIOS

HERALD Oct 30th

(Photo by Underwood & Underwood)

Among a collection of 144 ancient musical instruments, acquired by Henry Casadosus and presented to the Boston Symphony Orchestra in memory of Maj. Henry Lee Higginson, are the largest and smallest string instruments in the world. The largest is the "Tromba Marino," used in the 18th century. The other is a pocket violin made in the early 17th century. In the picture they are held by Miss Elizabeth Benton, assistant director in the Museum of Fine Arts.

ROMAN TONE POEMS AT SYMPHONY CONCERT

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Brooklyn Bulletin
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Serge Koussevitzky will present the overture to Beethoven's "Egmont" and the same composer's third symphony in E flat, "Eroica." These masterpieces will be played in observance of the 100th anniversary of the great composer's death, which is observed throughout the world this season.

The other numbers will be a suite from Prokofieff's "The Love of the Three Oranges," the opera of the talented Russian composer, which was produced several seasons ago in Chicago. The movements are as follows: "Les Ridicules," infernal scene, march, scherzo, the prince and princess, the flight. The closing number will be Respighi's "Pines of Rome," a symphonic poem played in Providence and other cities last season with conspicuous success.

MUSIC
Manitar Nov 16

Symphony Concert

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These numbers had all been performed this season at the Friday and Saturday subscription concerts. So much the pleasanter to listen to them again. Novel works, or fresh interpretations of familiar ones, are bound to make a clearer impression, if not inded to disclose previously unmarked beauties, when reheard after a brief interval. Most of the audience, of course, had probably not heard this music at the previous concerts. Nevertheless, they were fortunate, in that they had the benefit of the orchestra's own greater familiarity with Mr. Koussevitzky's readings. And they knew their good fortune. It was a pleasure to sit with a body of listeners so receptive and responsive. So far from being shocked by Prokofies horrit noises, they wee vastly amused at his funmaking. After this item, and again after the Strauss and the Franck, they applauded until the conductor called the players to their feet.

The rehearing of Prokofieff's Suite did not serve to convince one of its immortality. Granted that, like the Suite from "The Love for Three Oranges," played last week, it is masterly in contrivance; nevertheless, it does not avoid monotony. It definitely suffered last night from proximity to Strauss's Rondo, which again was performed with such vividness and vivacity that while recognizing the entire propriety of the hero's punishment, one felt a twinge of real sorrow for the culprit.

As for the Symphony, we were confirmed last night in the impression that Mr. Koussevitzky has given it a new tenure. There may be some who will deplore his infusion of dramatic vigor into it, but for our part we were getting pretty well bored with the alleged loftiness of this music, and we are delighted with its palingenesis.

L. A.

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STAR
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BIRD'S SONG ON RECORD

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Serge Koussevitzky will present the overture to Beethoven's "Egmont" and the same composer's third symphony in E flat, "Eroica." These masterpieces will be played in observance of the 100th anniversary of the great composer's death, which is observed throughout the world this season.

The other numbers will be a suite from Prokofieff's "The Love of Three Oranges," the opera of the talented Russian composer, which was produced several seasons ago in Chicago. The movements are as follows: "Les Ridicules," infernal scene, march, scherzo, the prince and princess, the flight. The closing number will be Respighi's "Pines of Rome," a symphonic poem played in Providence and other cities last season with conspicuous success.

MUSIC
Mentor Nov 16

Symphony Concert

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These numbers had all been performed this season at the Friday and Saturday subscription concerts. So much the pleasanter to listen to them again. Novel works, or fresh interpretations of familiar ones, are bound to make a clearer impression, if not inded to disclose previously unmarked beauties, when reheard after a brief interval. Most of the audience, of course, had probably not heard this music at the previous concerts. Nevertheless, they were fortunate, in that they had the benefit of the orchestra's own greater familiarity with Mr. Koussevitzky's readings. And they knew their good fortune. It was a pleasure to sit with a body of listeners so receptive and responsive. So far from being shocked by Prokofies horrit noises, they wee vastly amused at his fun-making. After this item, and again after the Strauss and the Franck, they applauded until the conductor called the players to their feet.

The rehearing of Prokofieff's Suite did not serve to convince one of its immortality. Granted that, like the Suite from "The Love for Three Oranges," played last week, it is masterly in contrivance; nevertheless, it does not avoid monotony. It definitely suffered last night from proximity to Strauss's Rondo, which again was performed with such vividness and vivacity that while recognizing the entire propriety of the hero's punishment, one felt a twinge of real sorrow for the culprit.

As for the Symphony, we were confirmed last night in the impression that Mr. Koussevitzky has given it a new tenure. There may be some who will deplore his infusion of dramatic vigor into it, but for our part we were getting pretty well bored with the alleged loftiness of this music, and we are delighted with its palingenesis.

L. A.

THIS CLIPPING FROM
STAR
MONTREAL, CANADA

NOV 3 _ 1926

BIRD'S SONG ON RECORD

Brunswick Panatrope Used in Boston Symphony Number

An innovation, as interesting as it is revolutionary, is the introduction of special recording into the middle of a symphony, and which was demonstrated for the first time on Monday night, when the Boston Symphony Orchestra used the Brunswick Panatrope to faithfully render the song of the nightingale in Respighi's "Pines of Rome." The effect it had upon the large audience at the Forum was immense, and sounded more like real birdsong than recording of any kind.

The term gramophone is really a misnomer; for the Brunswick Panatrope is neither that nor phonograph, although it takes the music from the record in a similar way as does its brothers, but without a sound box or tone arm in the full sense of the word. Its direct connection with the record is an electrical "pick-up" which carries the vibrations of the record to an electrical chamber, capable of determining sound waves of a wide variation, and from thence through amplifying tubes to the unit which electrically gives out these sounds for humans to enjoy. Without the aid of electricity it would be impossible to accomplish this. Much has heretofore been registered on a record which has never been reproduced, and this is the difference between the Panatrope and ordinary phonographs or gramophones. The quality and individuality of the instrument or voice is reproduced one hundred per cent. The naturalness of the singing birds during Monday evening's performance was so realistic that one was unwilling to believe that it was anything but the voices of birds. The Panatrope has advanced further in the art of phonographic reproduction than any other instrument; in fact, it might be said that it has reached the pinnacle, for it is impossible to improve upon it. The Panatrope used by the Boston Symphony Orchestra was supplied by C. W. Lindsay, Limited.

PRESS
PITTSBURG, PA.

NOV 3 1926

SYMPHONY SEASON OPENS TOMORROW.

The Boston Symphony orchestra with 100 players, under Serge Koussevitzky, will open the symphony season in Pittsburgh tomorrow night and Saturday afternoon, at Syria mosque. The program for these concerts will be analyzed tonight at the Pittsburgh Musical Institute, Bellefield ave. The speaker will be Charles N. Boyd, with piano illustrations by Dallmeyer Russell and William H. Oetting. This entertainment is free to the public.

The symphonies to be played this week are the Caesar Franck symphony in D Minor, Friday night, and the Tchaikovsky No. 4, on Saturday afternoon. Other works to be heard this week include Roman Carnival overture by Berlioz; Prokofieff suite from the ballet "Chout;" Wagner's prelude to "Lohengrin;" Symphonic poem, "Pines of Rome," by Respighi; Mozart serenade for string orchestra, two Nocturnes by Debussy and Stravinsky's orchestral suite from the ballet "Petrouchka."

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The program for these concerts will be analyzed tomorrow at the Pittsburgh Musical Institute, on Bellefield avenue. The speaker will be Charles N. Boyd, with piano illustrations by Dallmeyer Russell and William H. Oetting. This entertainment is free to the public, and all interestedl orchestra patrons are welcome.

The symphonies to be played this week and the Caesar Franck Symphony in D minor Friday night and the Tchaikovsky No. 4 on Saturday afternoon. Other works to be heard this week include "Roman Carnival" Overture by Berlioz, Prokofieff suite from the Ballet "Chout," Wagner's prelude to "Lohengrin," symphonic poem, "Pines of Rome," by Respighi; Mozart serenade for string orchestra, two nocturnes by Debussy and Stravinsky's orchestral suite from the Ballet Petrouchka."

Fff or Ppp? Trans. Nov. 4

Once upon a time irreverent Manhattanese spoke and wrote of the Boston Orchestra as Mr. Gericke's "Damenkapelle," or "Ladies' Orchestra." There are those who would still have the Symphony Concerts inns of tranquillity, and who are disturbed at the large sonorities, usually ordained by the composer, that Mr. Koussevitzky now projects over them. One such sends to The Transcript this pleasing letter:

Is it possible that volume of sound per se is acquiring a merit of its own? Are our ear-drums changing like the respiratory organs of aviators? For one who has frequented the Symphony Concerts for thirty years, the climaxes of Mr. Koussevitzky have become painful to the ear-drums—so much so that I feel forced to propound these questions:

Can it be that Mr. Koussevitzky is flattering our national weaknesses to the extent of creating an orchestra on a par with the sky-scrapers of New York or of the Falls of Niagara? Or is he a believer in the theory evolved from the war, that concussion resulting from high explosives opened brain-cells that otherwise were dormant? Of course we are a little somnolent sometimes in Boston, but may not our evolution arrive, even if slowly? I hope, even as I scarcely

Continued on Following Page

CONCERT-CHRONICLE

Continued from Preceding Page

dare entertain the thought, that the otherwise dignified Mr. Koussevitzky is not laughing in his sleeve at us, nor that he is harboring the sinister design of practising the laws of rhythm and sound that were fatal to the walls of Jericho.

Programs in Prospect

From the program originally assembled for the Symphony Concerts of next week, Mr. Koussevitzky now retains only the Suite from Prokofiev's opera, "The Love of Three Oranges." Arensky's set of Variations, once before announced, reconsidered and rejected, again goes by the board. Schumann's First Symphony, which many would have heard gladly, gives way to Brahms's Fourth. For the recent "Village Scenes" of Bartok the conductor substitutes an earlier "Dance-Suite"; while with a Concerto of Bach he now prefaces the whole. Here, in order, is the revised list:

Concerto in C-major for Violin, Two Flutes and String Orchestra.....Bach
Dance-Suite.....Bartok
Suite from the Opera, "The Love of Three Oranges".....Prokofiev
(Fools; Infernal Scene; March; Scherzo; Prince and Princess; Flight)
Symphony in E-minor, No. 4.....Brahms

For his concert in Symphony Hall on Monday evening next, Mr. Dohnányi, pianist of all the sobrieties, divides his program between Beethoven, Chopin and himself. Here it is:

Serenade for String Orchestra ("Eine Kleine Nachtmusik").....Mozart
Three Pieces from the Ballet, "Les Rencontres".....Ibert
Rondo, "Till Eulenspiegel's Merry Pranks,".....Strauss
Symphony in D-minor.....Franck

For the concert of the Symphony Orchestra in Cambridge on Thursday evening of next week Mr. Koussevitzky announces the following numbers:

Variations on An Hungarian Theme—Introduction and Fugue from "Humoresques"—Adagio and Presto from "Ruralia Hungarica".....Dohnányi
Sonata in E-flat, Op. 31, No. 3.....Beethoven
Nocturne in C-sharp minor—Impromptu in A-flat—Mazurka in D.....Chopin
Intermezzo in E-flat, Op. 117, No. 1.....Brahms
Rondo alla Zingarese.....Brahms-Dohnányi

Items of the Day

Miss Leginska and the Boston Philharmonic Orchestra have adjourned their next concert to Sunday afternoon, Nov. 21, in Mechanics Hall. Meanwhile rehearsals are in abeyance and the assembling of a board of directors is in progress. There are also pending changes in the list of guarantors.

Mr. Tito Schipa, one of the rare operatic tenors who is also versed in the singing of songs, will be heard in a concert of his own at Symphony Hall on Sunday afternoon, Nov. 28. He does not come to Boston, later in the winter, with the Chicago Opera Company. To him, on Sunday afternoon, Dec. 5, succeeds Mr. Hofmann, more than ever praised this autumn in England.

The first of the annual concerts of the Symphony Orchestra for the increase of its Pension Fund is now set for Sunday afternoon, Dec. 26—the day after Christmas and a difficult date for touring virtuosi.

THIS CLIPPING FROM
PRESS
PITTSBURG, PA.

NOV 4 1926

Analyze Concert Tonight.

The Boston Symphony orchestra programs, to be given at Syria Mosque this week, Friday night and Saturday afternoon, will be analyzed at the Pittsburgh Musical institute tonight. Charles N. Boyd will speak on the different works, and piano illustrations will be given by Dallmyer Russell and William H. Oetting.

The symphony to be given Friday night is the Caesar Franck in D minor; the other interesting numbers on this program include Respighi's "Pines of Rome," Wagner's Prelude to "Lohengrin," Prokofieff's suite from the ballet "Chout," and Roman Carnival Overture by Berlioz. The symphony Saturday afternoon is Tschaikowsky's No. 4.

TIMES UNION
ROCHESTER, N. Y.

NOV 4 - 1926

Boston Symphony Will Give Concert Tonight In Eastman Theater

The Boston Symphony Orchestra will come to the Eastman Theater tonight for its first visit in several years and the opening event in Series C. Seats for this entire series were sold out several weeks ago, and standing room only is available for tonight's concert. This will be placed on sale at 7:30 o'clock.

The famous orchestra will be under the leadership of Serge Koussevitzky, the Russian conductor, who is credited with achieving a spectacular success since his assumption of the baton over the historic orchestra.

The program for tonight will include the Tschaikovsky Fourth Symphony; Mozart's "Nachtmusik"; two Nocturnes by Debussy, "Nuages" and "Fetes," and the "Chout" ballet of Prokofief, which the Boston Symphony played for the first time in this country only a few weeks ago.

THIS CLIPPING FROM
CHRONICLE TELEGRAPH
PITTSBURGH, PA.

NOV 5 - 1926

SYMPHONY HERE TONIGHT

Boston Orchestra Opening Series at Syria Mosque; Matinee Tomorrow.

The Boston Symphony Orchestra, with 100 players under Serge Koussevitzky, will give the opening symphony orchestra concerts at Syria Mosque tonight and tomorrow afternoon. The following programs are announced:

TONIGHT.
Overture "Roman Carnival".....Berlioz
Symphony in D minor.....Franck
Suite from the Ballet "Chout" (Buffoon).....Prokofieff
Prelude to "Lohengrin".....Wagner
Symphonic Poem, "Pines of Rome".....Respighi

SATURDAY MATNEE.
"Eine Kleine Nachtmusik," Serenade for String Orchestra.....Mozart
Two Nocturnes "Nuages" and "Fetes".....Debussy
Orchestral Suite from the Ballett "Petrouchka".....Stravinsky
Symphony No. 4 in F minor.....Tschaikowsky

Much Newness

THE Fourth Symphony of Brahms, in which Mr. Koussevitzky excelled two years ago, is the one familiar item in the program for the Symphony Concerts of Friday and Saturday. Even the Concerto of Bach—fourth in the Brandenberg series—for violin, two flutes and string orchestra is seldom heard nowadays. Revived in London last spring, it made no small stir. Hence, possibly, re-discovery for Boston. The Dance-Suite of Bartok, wholly new hereabouts, is representative music of a vivid and vigorous modernist, already hailed as a minor master. Elsewhere on these pages is some account of him. Finally, Prokofiev's fantastic opera, "The Love of Three Oranges," yields an orchestral suite of six numbers. In the year of Miss Garden as manager, the Chicago Company produced it. Now it is gradually gaining place in Europe. Much of it courts the vein of sardonic humor and brave fantasy in which the composer excels.

At Cambridge

For the concert of the Symphony Orchestra in Cambridge on Thursday evening, Mr. Koussevitzky announces the following numbers, all from recent programs in Boston:

Serenade for String Orchestra ("Eine Kleine Nachtmusik").....Mozart
Three Pieces from the Ballet, "Les Rencontres".....Ibert
Rondo, "Till Eulenspiegel's Merry Pranks,".....Strauss
Symphony in D-minor.....Franck

THIS CLIPPING FROM
GAZETTE
WORCESTER, MASS.

NOV 6 1926

Feature artists on tonight's WTAG program will include Edward Boulay, pianist, and Edmund Dupre, violinist. The latter is concert master of the High School of Commerce orchestra and will be heard in joint recital with Mr. Boulay and the Commonwealth quartet at 9.01 this evening.

Mr. Dupre, though still in his "teens," has been heard from the local station in several recitals. He is a pupil of Richard Burgin, concert master of the Boston Symphony orchestra.

In tonight's recital, Mr. Boulay, who needs no introduction to local radio fans, will play "Slave Song," one of his recent compositions.

NEWS
NEWARK, N. J.

NOV 6 - 1926

Concert by the Boston Symphony.

After an absence of a year the Boston Symphony Orchestra, of which Serge Koussevitzky is the conductor, will return to Montclair Wednesday night, November 24, and give a concert in the auditorium of the Montclair High School. As heretofore it will appear under the auspices of the Unity Concert Course.

The Boston Symphony is one of the foremost organizations of its kind in the country and its ability to stir enthusiasm by its performances when they are guided by Mr. Koussevitzky is so well known that it is needless to comment on its virtuosity.

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NEWS
PROVIDENCE, R. I.

NOV 6 1926

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BOSTON SYMPHONY ORCHESTRA ACQUIRES COLLECTION OF OLD INSTRUMENTS

The Boston Symphony Orchestra has come into permanent possession of a collection of ancient instruments which are considered one of the finest in existence. The collection was given by a group of citizens of Boston, in memory of HENRY LEE HIGGINSON, the Orchestra's founder.

These rare instruments were assembled by HENRI CASADÉSUS, a French musician who has devoted his life to early instruments and their music. Mr. KOUSSEVITZKY, whose double bass is a 17th century instrument, has long shared the enthusiasms of M. CASADÉSUS. Years ago the two musicians gave recitals in

MR. KOUSSEVITZKY EXAMINING THE GROUP OF RARE VIOLS, OF WHICH HE IS HOLDING THE BASS

Moscow, performing early double concertos for double bass and viola d'amour. M. CASADÉSUS visited the United States with his "Société des Instruments Anciens" in 1918, giving recitals upon a quartet of viols. It was on Mr. KOUSSEVITZKY's recommendation that this collection was acquired last spring.

The collection contains some fine specimens of the earliest of string instruments such as the hurdy gurdy, monochord, marine trumpet, some beautiful pearl-inlaid lutes and zithers, some grotesque serpents, richly carved. There is a department of oriental instruments, some drums with ornamentation beautifully wrought. The viols are among the finest in existence.

MUSIC
Monitor Nov 16

Symphony Concert

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The rehearing of Prokofieff's Suite did not serve to convince one of its immortality. Granted that, like the Suite from "The Love for Three Oranges," played last week, it is masterly in contrivance; nevertheless, it does not avoid monotony. It infinitely suffered last night from proximity to Strauss's Rondo, which in was performed with such ...dness and vivacity that while ...gnizing the entire propriety of ...hero's punishment, one felt a ...e of real sorrow for the culprit. ...for the Symphony, we were ...ed last night in the impres... Mr. Koussevitzky has given ... tenure. There may be some ...ill deplore his infusion of ... vigor into it, but for our ... were getting pretty well ...h the alleged loftiness of ...is music, and we are delighted with its palingenesis.

L. A. ...

NEW YORK
BROOKLYN EAGLE

NOV 7 1926

* * *

The opening concert in this season's series by the Boston Symphony Orchestra, Serge Koussevitzky conductor, will be given at the Academy of Music on Friday evening, Nov. 26.

* * *

A joint recital by Paula Hemminghaus, contralto, and Marshal Monroe, tenor, is announced by the Institute for the afternoon of Friday Nov. 12.

* * *

SPOKESMAN REVIEW
SPOKANE, WASH.

NOV 7 1926

Boston Symphony Radio Does Not Cut Revenue

Arrangements made to broadcast every Boston Symphony orchestra regular concert this season is another bit of evidence to support contentions that the radio does not injure concerts, according to the Musical Digest. Though perhaps still early to speak with incontestable certainty, there has been a marked growth in the quantity of good music dispensed via radio during the last twelvemonth. Many of the foremost artists have yielded to tempting inducements without affecting their concert incomes. And other symphony orchestras than the Boston have seemingly suffered no loss of revenue through the broadcasting of their concerts. There was a great hue and cry among printers when the linotype machine was introduced, but subsequent events saw more compositors at work than during the days when all type was hand set.

THIS CLIPPING FROM
DEMOCRAT CHRONICLE
ROCHESTER, N. Y.

NOV - 7 1926

Referring to the Rochester Philharmonic as one of "the great symphony orchestras of the country," and speaking of the fact that its afternoon concerts are now radiocast a Boston critic goes on to say:

"Eugene Goossens, the brilliant young Britisher who served as guest conductor with the Boston Symphony last season and with the New York Symphony, is conducting all of the concerts. Last summer he filled a week's engagement with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl, where he further distinguished himself as one of the great masters of the baton. Mr. Goossens is a composer as well as conductor, and is one of the youngest leaders of a major symphonic organization in the country, being not yet 33 years of age. This will be his fourth season as conductor of the Rochester Philharmonic, which he has developed into a fine ensemble."

THIS CLIPPING FROM
N. Y. EVENING SUN

NOV 8 1926

Boston Symphony Sold Out.

The Boston Symphony Orchestra's season of five Thursday evening and five Saturday afternoon concerts, in Carnegie Hall, will open on November 25.

Seats for all series of Boston Symphony concerts in Boston, New York, and elsewhere were re-engaged for this season by former subscribers, and by the waiting lists of prospective [illegible] was not

THIS CLIPPING FROM
EVERY EVENING
WILMINGTON, DEL.

NOV 9 - 1926

CONCERT TICKETS WILL BE ON SALE TOMORROW

The sale of subscriptions for the two symphony concerts which will be given this season in The Shubert Playhouse, under the auspices of the Delaware Musical Association, will open tomorrow at Robelen's and will continue until the end of the week.

The first concert will be given by the Cleveland Orchestra on November 18, and the second by the Boston Symphony on January 31.

Mr. Koussevitzy has deferred to a later occasion the seldom heard Concerto of Bach—for violins, flutes and strings—announced for the Symphony Concerts of Friday and Saturday. Instead, Beethoven's overture to Goethe's play, "Egmont," will be heard. Yes: this is the great Ludwig's centenary year.

Though tender ears may shudder at the prospect, there are to be more modernists at the Symphony Concerts of next week—no less indeed than four: Tansman of Paris with a "Dance of the Sorceress"; Krasa of Budapest with a little Symphony; Webern of Vienna with five brief orchestral pieces; Walton of London with an acclaimed overture, "Portsmouth Point." The balm is Beethoven's Fifth Symphony.

Globe Nov 10

Franck First TRANS NOV 12

An exultant mood arising from their own luscious sonorities stirred Mr. Koussevitzky and the Boston Symphony players at Sanders Theater in Cambridge last evening, and César Franck's symphony in D minor carried the close-packed gathering to similar enthusiasms. The concert was the second of the Cambridge series. Numbers assembled from previous Symphony Hall concerts made up the program. Wagner was absent; so were Haydn, Beethoven and Brahms. Father Franck had to fill their shoes to provide the unquestioned solid fare of the evening, and he did so with sounding strings, full toned-brass, satisfying modulations and mingling melodies. Above all, Mr. Koussevitzky gloried in the euphonies of the devout-sensuous founder of the French school. In the first movement he opened his arms to the first violins, gathered them in one and all, and together they proclaimed the glory of singing strings; in the second movement, as well, he urged on the persistent beat of the rhythm as it moved from one choir to another, and kept the pizzicati in piquant unison, and in the third, he amplified the syncopated strength of the rhythm, maintained careful watch over the recombining themes of the composer, and brought the whole to its majestic close. Certain it is, at least, that César Franck dominated the evening at Cambridge, and the composer in turn received a full measure of ardent attention, discernment, and orchestral skill on the part of those who gave his music audible life. Religious and fervid Father Franck was not disappointed when first he heard his symphony. Might he not have found it sounding better than he had thought, if he had heard a performance by a Koussevitzky who has caught his own ardor and who can command such technical finish as that of the Boston Symphony?

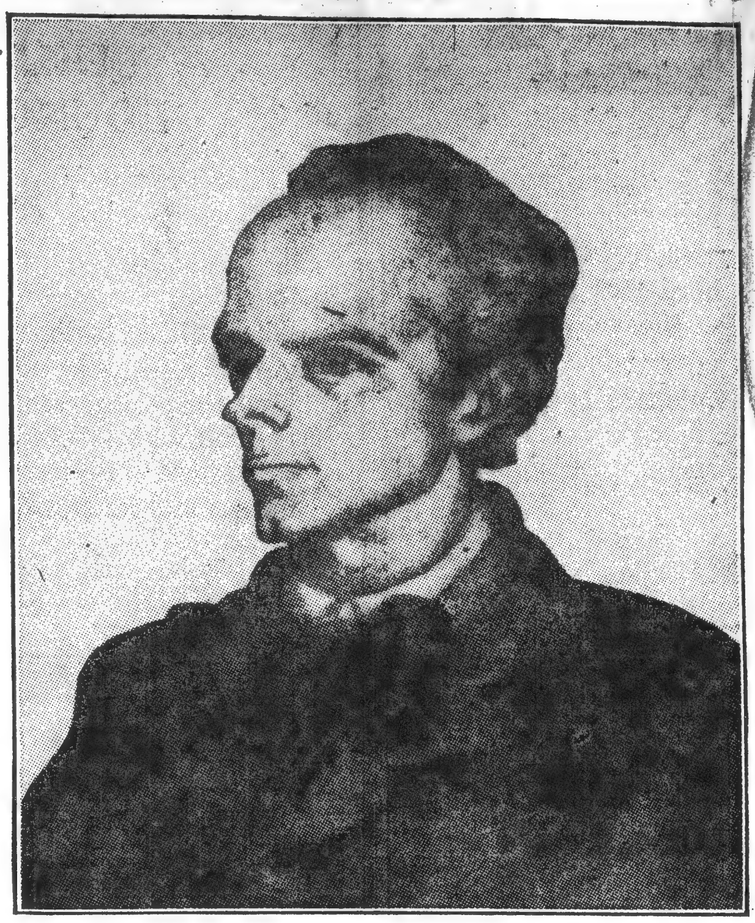
Somehow—the Strauss rondo excepted—other pieces set down and played left only passing impression, however sufficient and exacting the performance. It will be recorded that Mr. Koussevitzky again introduced Ibert's "Les Rencontres," three pieces for the ballet, at the concert last evening. But judging from the reception of this number, Cambridge preferred its chromatic descendings and climbings from the practiced hand of Strauss. Strauss is the more familiar and established. Compared with his Wagnerianism and his more frequent use of the full instrumentation, Ibert's choirs, speaking in colorful sections more often than in sonorous unison, appeared too unorthodox. Yet Mr. Koussevitzky conducted with the purpose of the composer in mind, interpreting the three brief pieces as whimsical fancies, as their program indicates them to be. In somewhat quizzical manner he directed the antics of the individual instrumental groups, turned after completing them, and smiled the unspoken question: "Now, what do you think of them?" Cambridge found them strangely interesting, but preferred Til Eulenspiegel's merry pranks. Even genial Mozart aroused less interest, though he, alone, represented the untouched classic style. "Eine Kleine Nachtmusik," serenade for the string orchestra, was the Mozart number. Mr. Koussevitzky's refinements had their all-revealing way with it. Moodiness and muddiness failed to envelop Mozart's finely chiseled lines, and clear moonlight beams, instead, shed their light upon his arabesques. Sharp and precise as the Mozart piece may have appeared when performed in other halls, however, the seasoned wood of Sanders Theater mellowed the strings and gave them a richer tone.

But Til Eulenspiegel easily might have had the evening if César Franck had been omitted. Irrepressible Til once more played his roguish tricks. Once more he tipped the apple cart, routed the pious procession of reformers, lost in love, and skipped blithely from pursuers. Caught and hauled to court, he again pleaded a poor cause and once more was hanged only to live again in fable and story, more irresistible than before. Til has become a familiar character to American concert-goers. The Boston Symphony retold the story last evening persuasively.

N. M. J.

The Boston Symphony Orchestra, Serge Koussevitzky conducting, came back to Rochester Nov. 4, after an absence of four years and played its second concert in the Eastman Theatre before a huge audience that filled every seat in the house and most of the available standing room. A. J. Warner wrote in the Rochester Times-Union: "Given the combination of one of the four greatest orchestras in the country and a conductor of intensely dynamic musicianship, whose occasionally erratic temperament was in its best form, and something thrilling in the way of an orchestral fiesta was inevitable — especially with 3,500 eager listeners contributing the tremendous stimulus of their collective spontaneous enthusiasm. The result of these felicific circumstances was an electrifying evening which culminated, at the concert's close, in an ovation for Mr. Koussevitzky and his musicians."

Sharpened Singularity



Bela Bartok

Hungarian Modernist, Entering the Symphony Concerts Tomorrow for the First Time

THIS CLIPPING FROM
N. Y. EVENING SUN

NOV 12 1926

BOSTON SYMPHONY RESUMES PROGRAMS

To-morrow's Concert Will Be Through WBZ Only.

After a week's absence following its first concert tour of the season, the Boston Symphony Orchestra will present the fifth of the series of radio concerts made available to listeners by W. S. Quinby of Boston, through station WBZ to-morrow evening, at 8:10.

This week's program by the celebrated orchestra of 107 musicians under the direction of the Russian conductor, Serge Koussevitsky, will only be heard on the WBZ wave. The network of stations including WJZ, WGY and WRC has arranged to broadcast fifteen of the twenty-four concerts, which will be sent out through WBZ, and the chain will not tie in with the Westinghouse station until the Saturday concert of November 20.

Continuing the policy outlined at the start of the symphony broadcasts, Prof. John P. Marshall will interpret the selections on this week's program for the radio audience. Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, will assist him in illustrating musically his interpretations.

Beethoven's Overture to Goethe's "Egmont" will open the symphony concert and before this number is played Prof. Marshall will tell his listeners something of Beethoven's life and the style of his compositions. Bartok, whose "Dance Suite" will be played on this program, is a Hungarian composer, and in speaking of his work Prof. Marshall will point out the national characteristics so prominent in Hungarian music.

Incidents and Prospects Nov 24

When the trustees of the Symphony Orchestra mistakenly permitted the radio to intrude into its concerts, they fondly believed that broadcasting would not lessen audiences. Now, after only six months, the sale of tickets for the series of Tuesday afternoons lags, while conspicuously and rather pathetically, the management announces in a circular: "These programs will not be broadcast." Possibly hard necessity is bringing wisdom back to Symphony Hall.

Mr. Toscanini has devised a new grouping of Beethoven's Symphonies into four concerts, which Mr. Koussevitzky might reasonably consider when, next spring, he arranges his centenary rites. Upon his first program Mr. Toscanini puts the first, second and fifth; next, the third and fourth; then, the sixth and seventh; finally, the eighth and ninth.

N.Y. Times Nov 14 Tuesday

TIMES
HARTFORD, CONN.

NOV 12 1926

BOSTON SYMPHONY

The superlative performances of the Boston Symphony orchestra are indeed a thing to wonder at. But just how and why this organization has come to be one of the very greatest in the world leaves little room for speculation or debate. The simple facts of its history are self-explanatory.

In 1881 the late Major Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston a full-sized symphony orchestra.

The second conductor, Wilhelm Gericke, had two terms (1884-9 and 1898-1906). Dr. Karl Muck was the conductor from 1906 to 1918, with the exception of the years 1908-12, which were

SERGE KOUSSEVITZKY.

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NEW YORK
BROOKLYN EAGLE

NOV 7 1926

The opening concert in this season's series by the Boston Symphony Orchestra, Serge Koussevitzky conductor, will be given at the Academy of Music on Friday evening, Nov. 26.

A joint recital by Paula Hemminghaus, contralto, and Marshal Monroe, tenor, is announced by the Institute for the afternoon of Friday Nov. 12.

SPOKESMAN REVIEW
SPOKANE, WASH.

NOV 7 1926

Boston Symphony Radio Does Not Cut Revenue

Arrangements made to broadcast every Boston Symphony orchestra regular concert this season is another bit of evidence to support contentions that the radio does not injure concerts, according to the Musical Digest. Though perhaps still early to speak with incontestable certainty, there has been a marked growth in the quantity of good music dispensed via radio during the last twelvemonth. Many of the foremost artists have yielded to tempting inducements without affecting their concert incomes. And other symphony orchestras than the Boston have seemingly suffered no loss of revenue through the broadcasting of their concerts. There was a great hue and cry among printers when the linotype machine was introduced, but subsequent events saw more compositors at work than during the days when all type was hand set.

THIS CLIPPING FROM
DEMOCRAT CHRONICLE
ROCHESTER, N. Y.

NOV - 7 1926

Referring to the Rochester Philharmonic as one of "the great symphony orchestras of the country," and speaking of the fact that its afternoon concerts are now radiocast a Boston critic goes on to say:

"Eugene Goossens, the brilliant young Britisher who served as guest conductor with the Boston Symphony last season and with the New York Symphony, is conducting all of the concerts. Last summer he filled a week's engagement with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl, where he further distinguished himself as one of the great masters of the baton. Mr. Goossens is a composer as well as conductor, and is one of the youngest leaders of a major symphonic organization in the country, being not yet 33 years of age. This will be his fourth season as conductor of the Rochester Philharmonic, which he has developed into a fine ensemble."

THIS CLIPPING FROM
N. Y. EVENING SUN

NOV 8 1926

Boston Symphony Sold Out.

The Boston Symphony Orchestra's season of five Thursday evening and five Saturday afternoon concerts, in Carnegie Hall, will open on November 25.

Seats for all series of Boston Symphony concerts in Boston, New York, and elsewhere were re-engaged for this season by former subscribers, and by the waiting lists of prospective subscribers, so that there was not even a public season sale for any series.

...E ON SALE TOMORROW

The sale of subscriptions for the two symphony concerts which will be given this season in The Shubert Playhouse, under the auspices of the Delaware Musical Association, will open tomorrow at Robelen's and will continue until the end of the week.

The first concert will be given by the Cleveland Orchestra on November 18, and the second by the Boston Symphony on January 31.

Mr. Koussevitzy has deferred to a later occasion the seldom heard Concerto of Bach—for violins, flutes and strings—announced for the Symphony Concerts of Friday and Saturday. Instead, Beethoven's overture to Goethe's play, "Egmont," will be heard. Yes: this is the great Ludwig's centenary year.

Though tender ears may shudder at the prospect, there are to be more modernists at the Symphony Concerts of next week—no less indeed than four: Tansman of Paris with "Dance of the Sorceress"; Krasa of Budapest with a little Symphony; Webern of Vienna with five brief orchestral pieces; Walton of London with an acclaimed overture, "Portsmouth Point." The balm is Beethoven's Fifth Symphony.

Franck First

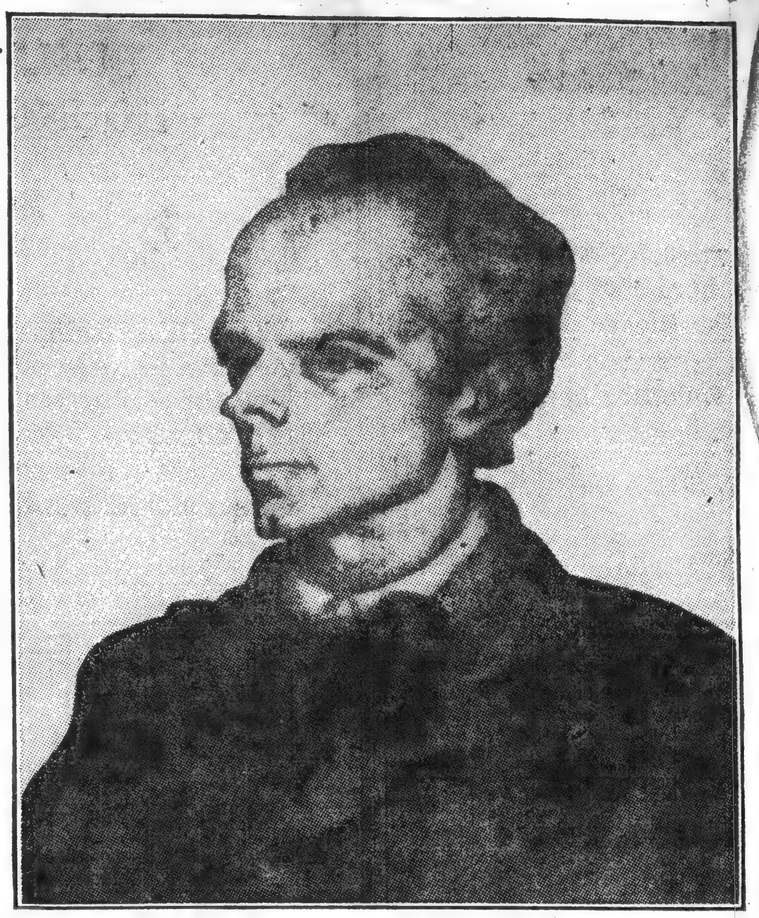
An exultant mood arising from their own luscious sonorities stirred Mr. Koussevitzky and the Boston Symphony players at Sanders Theater in Cambridge last evening, and César Franck's symphony in D minor carried the close-packed gathering to similar enthusiasms. The concert was the second of the Cambridge series. Numbers assembled from previous Symphony Hall concerts made up the program. Wagner was absent; so were Haydn, Beethoven and Brahms. Father Franck had to fill their shoes to provide the unquestioned solid fare of the evening, and he did so with sounding strings, full toned-brass, satisfying modulations and mingling melodies. Above all, Mr. Koussevitzky gloried in the euphonies of the devout-sensuous founder of the French school. In the first movement he opened his arms to the first violins, gathered them in one and all, and together they proclaimed the glory of singing strings; in the second movement, as well, he urged on the persistent beat of the rhythm as it moved from one choir to another, and kept the pizzicati in piquant unison, and in the third, he amplified the syncopated strength of the rhythm, maintained careful watch over the recombining themes of the composer, and brought the whole to its majestic close. Certain it is, at least, that César Franck dominated the evening at Cambridge, and the composer in turn received a full measure of ardent attention, discernment, and orchestral skill on the part of those who gave his music audible life. Religious and fervid Father Franck was not disappointed when first he heard his symphony. Might he not have found it sounding better than he had thought, if he had heard a performance by a Koussevitzky who has caught his own ardor and who can command such technical finish as that of the Boston Symphony?

Somehow—the Strauss rondo excepted—other pieces set down and played left only passing impression, however sufficient and exacting the performance. It will be recorded that Mr. Koussevitzky again introduced Ibert's "Les Rencontres," three pieces for the ballet, at the concert last evening. But judging from the reception of this number, Cambridge preferred its chromatic descendings and climbings from the practiced hand of Strauss. Strauss is the more familiar and established. Compared with his Wagnerianism and his more frequent use of the full instrumentation, Ibert's choirs, speaking in colorful sections more often than in sonorous unison, appeared too unorthodox. Yet Mr. Koussevitzky conducted with the purpose of the composer in mind, interpreting the three brief pieces as whimsical fancies, as their program indicates them to be. In somewhat quizzical manner he directed the antics of the individual instrumental groups, turned after completing them, and smiled the unspoken question: "Now, what do you think of them?" Cambridge found them strangely interesting, but preferred Til Eulenspiegel's merry pranks. Even genial Mozart aroused less interest, though he, alone, represented the untouched classic style. "Eine Kleine Nachtmusik," serenade for the string orchestra, was the Mozart number. Mr. Koussevitzky's refinements had their all-revealing way with it. Moodiness and muddiness failed to envelop Mozart's finely chiseled lines, and clear moonlight beams, instead, shed their light upon his arabesques. Sharp and precise as the Mozart piece may have appeared when performed in other halls, however, the seasoned wood of Sanders Theater mellowed the strings and gave them a richer tone.

But Til Eulenspiegel easily might have had the evening if César Franck had been omitted. Irrepressible Til once more played his roguish tricks. Once more he tipped the apple cart, routed the pious procession of reformers, lost in love, and skipped blithely from pursuers. Caught and hauled to court, he again pleaded a poor cause and once more was hanged only to live again in fable and story, more irresistible than before. Til has become a familiar character to American concert-goers. The Boston Symphony retold the story last evening persuasively. N. M. J.

The Boston Symphony Orchestra, Serge Koussevitzky conducting, came back to Rochester Nov. 4, after an absence of four years and played its second concert in the Eastman Theatre before a huge audience that filled every seat in the house and most of the available standing room. A. J. Warner wrote in the Rochester Times-Union: "Given the combination of one of the four greatest orchestras in the country and a conductor of intensely dynamic musicianship, whose occasionally erratic temperament was in its best form, and something thrilling in the way of an orchestral fiesta was inevitable—especially with 3,500 eager listeners contributing the tremendous stimulus of their collective spontaneous enthusiasm. The result of these felicific circumstances was an electrifying evening which culminated, at the concert's close, in an ovation for Mr. Koussevitzky and his musicians."

Sharpened Singularity



Bela Bartok

Hungarian Modernist, Entering the Symphony Concerts Tomorrow for the First Time

THIS CLIPPING FROM
N. Y. EVENING SUN

NOV 12 1926

BOSTON SYMPHONY RESUMES PROGRAMS

To-morrow's Concert Will Be Through WBZ Only.

After a week's absence following its first concert tour of the season, the Boston Symphony Orchestra will present the fifth of the series of radio concerts made available to listeners by W. S. Quinby of Boston, through station WBZ to-morrow evening, at 8:10.

This week's program by the celebrated orchestra of 107 musicians under the direction of the Russian conductor, Serge Koussevitsky, will only be heard on the WBZ wave. The network of stations including WJZ, WGY and WRC has arranged to broadcast fifteen of the twenty-four concerts, which will be sent out through WBZ, and the chain will not tie in with the Westinghouse station until the Saturday concert of November 20.

Continuing the policy outlined at the start of the symphony broadcasts, Prof. John P. Marshall will interpret the selections on this week's program for the radio audience. Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, will assist him in illustrating musically his interpretations.

Beethoven's Overture to Goethe's "Egmont" will open the symphony concert and before this number is played Prof. Marshall will tell his listeners something of Beethoven's life and the style of his compositions. Bartok, whose "Dance Suite" will be played on this program, is a Hungarian composer, and in speaking of his work Prof. Marshall will point out the national characteristics so prominent in Hungarian music.

Incidents and Prospects

When the trustees of the Symphony Orchestra mistakenly permitted the radio to intrude into its concerts, they fondly believed that broadcasting would not lessen audiences. Now, after only six months, the sale of tickets for the series of Tuesday afternoon lags, while conspicuously and rather pathetically, the management announces in a circular: "These programs will not be broadcast." Possibly hard necessity is bringing wisdom back to Symphony Hall.

Mr. Toscanini has devised a new grouping of Beethoven's Symphonies into four concerts, which Mr. Koussevitzky might reasonably consider when, next spring, he arranges his centenary rites. Upon his first program Mr. Toscanini puts the first, second and fifth; next, the third and fourth; then, the sixth and seventh; finally, the eighth and ninth.

TIMES
HARTFORD, CONN.

NOV 12 1926

BOSTON SYMPHONY

The superlative performances of the Boston Symphony orchestra are indeed a thing to wonder at. But just how and why this organization has come to be one of the very greatest in the world leaves little room for speculation or debate. The simple facts of its history are self-explanatory.

In 1881 the late Major Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston a full-sized symphony orchestra.

The second conductor, Wilhelm Gericke, had two terms (1884-9 and 1898-1906). Dr. Karl Muck was the conductor from 1906 to 1918, with the exception of the years 1908-12, which were

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Symphony Has a Mystery; But Maybe You Can Solve It

Monitor — Nov 12

It's an Instrument Yet They Can't Name It—That Is, Oh Well, Now You Guess

Symphony Hall has a mystery. It is unnamed and that is part of the mystery.

In the Casadesus collection of ancient musical instruments which has been given into permanent custody of the Boston Symphony Orchestra there is a narrow, and nameless item. Perhaps it has 12 inches of length, and 3 of width. It is thin and sheath-like.

If the strings could be blurred from sight it might be the make-believe sword of some little boy of ancient Greece. The instrument is too short to be clasped against the knees in the manner of a musician playing the 'cello. Nor yet may it be bowed as a fiddle.

Evenly its strings are set, from one end to within two inches of the other. They are curious strings, stout and with a patina of venerable dignity to them, as strings that have given forth the tunes of noble tribal festivals or sounded a saga of some picturesque and ancient civilization.

The sultry grain of the wood has darkened with no telling how many passing centuries. And who can say what fingers of genius have swept tentatively across the strings to turn them to the color of mellowed black walnut.

Of all the instruments in the collection, not forgetting the strange wind instruments, blocked with medallions of painted wood and scored with bands of vermilion decoration, which neighbor the eighteenth century Chinese guitar, this one best defies the revelation either of its history or its tone.

For, having no name, having no slightest familiarity or appearance even for those to whom instrumental mysteries are not always undecipherable, none has come forward to say, "Ah, yes, that instrument. Once, in a minute village on the bank of a yellow river in China I heard a poet singing his poems and it was to the music of such an instrument."

Nor has anyone explained: "But that is half stringed instrument and half comb and when Lorelei sat on the glistening rock that rose out of the river Rhine near St. Goar the music fishermen heard was the music of her brilliant hair whispering against the strings." Or yet, "Why that is the instrument that welcomed the new moon in Greece, long before the Christian era."

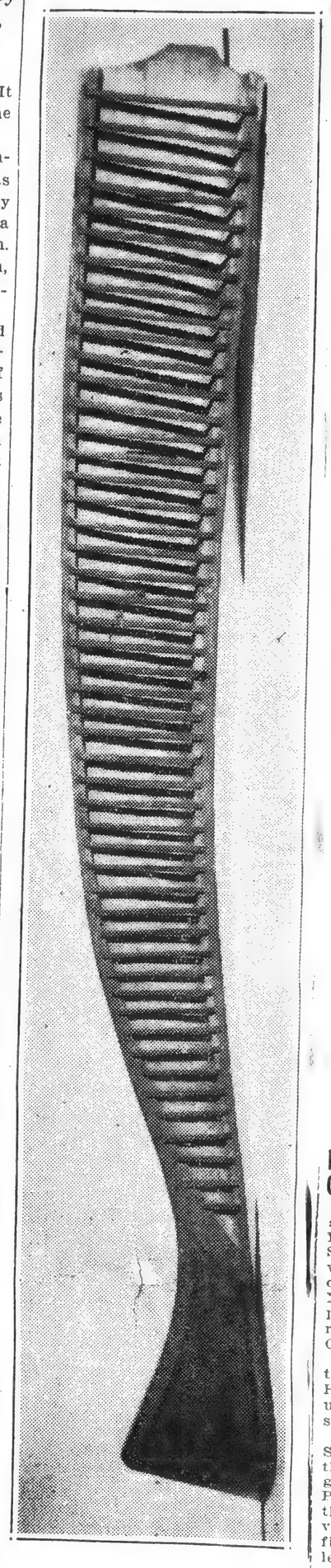
Some argumentatively inclined critic has pointed out that the instrument has the appearance of a fossilized "ganoid," perhaps, which was an armored fish that may, in times of peace, have been sufficiently versatile to give off a strange and eerie music to the importunate fingers of the sea.

But one man's guess is as good as another, and the instrument remains acute, titillating the desire to call up all knowledge of fables ever had which might give some clue to its rightful offices.

As a matter of fact there is a clue. It is pasted on the obverse side of the instrument. A yellowed bit of parchment. Minutely lettered in Chinese. strange adventures of the chiropher of some bygone age. Perhaps most dialect. But even the presence the Chinese explanation, yet to be deciphered, does not necessarily obvithe the hazard that the instrument ay once have served the Lorelie for comb.

Because far back in China there is cord of Chinese prisoners giving, in change for their liberty, secrets Chinese ways of making music ich, shortly thereafter, made their pearance in Greece and in Gerny.

WHAT IS IT?



Mr Koussevitzky proposes to introduce a number of works by young and presumably modernist composers at this week's Symphony concerts and then to placate the conservative portion of the audience by taking the curse off with Beethoven's Fifth Symphony. Of his assorted moderns Tansman has been previously represented on these programs, and Webern is known as a disciple and pupil of Schoenberg in Vienna. His music has not hitherto been played here. Now that Mr Koussevitzky has discovered the Schoenberg pupils he may eventually discover the master himself, known to Boston Symphony audiences only by the much discussed "Fivie Orchestral Pieces" played under Dr Muck, and the early and beautiful Wagnerian "Verklarte Nacht" played and repeated under Monteux.

The first of the five Monday evening concerts of the Boston Symphony will be given tomorrow night in Symphony Hall. Mr Koussevitzky's program includes Mozart's "Little Night Music," the suite from Prokofieff's ballet "Chout," Strauss' "Till Eulenspiegel," and the Franck symphony. All these numbers have been played this season in the regular Symphony series.

NEW WORKS PLAYED BY SYMPHONY

Post — Nov 13

Bartok's Dances and Prokofieff's Suite Performed

BY WARREN STOREY SMITH

In that it offered through that composer's Dance Suite the first performance in this city of an orchestral piece by the Hungarian Bela Bartok, the Symphony Concert of yesterday afternoon may, at some future date, be set down as a red-letter occasion.

It is never easy to evaluate one's contemporaries. Meyerbeer was once preferred to Schumann and Gyrowetz to Beethoven. And it is within the range of possibility that Bartok, whose music is now a stumbling-block to many, may some day be assigned a place among the foremost composers of this generation.

BRAHMS SOUNDS MELLOW

In the text of the programme-book there is a reference to the "acerbity" of Brahms' Fourth Symphony, which follows this Dance Suite at this week's pair of Symphony concerts. Yet in contrast with the sour, astringent music of Bartok that of Brahms seemed yesterday in the last degree mellow and mellifluous, and this once baffling music must have fallen as balm upon many ears.

On the other hand it was also possible to find the first taste of Brahms in this juxtaposition a trifle flat and flavorless.

Written for the concert celebrating the 50th anniversary of the union of the cities of Buda and Pesth, Bartok's Suite has little of the festive element and none of the emptiness of most such occasional music. Its six movements bear no title other than the conventional Italian tempo indications: Moderato, Allegro molto, etc. And the musical idiom in which they are couched is so individual, so independent of conventionally sensuous elements that whether it repels, fascinates or merely fails to interest the listener, there is at present little point in disputing its merits.

Prokofieff's Suite

Distinctly less original, indeed, than Bartok's Dances is the suite drawn from Prokofieff's fantastic opera "The Love For Three Oranges," publicly performed yesterday for the first time in the United States. Prokofieff is always entertaining, but he is usually more strikingly himself than in this particular music, which suggests now Rimsky-Korsakov of the folk-operas, now Stravinsky's "Fire-Bird," which itself stems from Rimsky, and, in the movement "De Prince et la Princesse," Ravel.

With an ear for contrasts and likewise a feeling for compensations, Mr. Koussevitzky has set his two moderns between the symphony aforementioned and Beethoven's Overture to "Egmont," which, in an uncommonly vital and stirring performance, began the concert. Nobly played, too, was Brahms' Symphony. Here, save for a fleeting instant or two, there was no hint of that more wayward Koussevitzky who sometimes remembers at inopportune moments his Slavic musical heritage. On a former occaion, in fact, there were those who found Mr. Koussevitzky Rusianizing this very music. But not so yesterday. Brahms spoke, and spoke eloquently, with his own voice, albeit with a pasionately earnest conductor and a marvellously expressive orchestra to give him substantial aid.

REGISTER
NEW HAVEN, CONN.

NOV 14 1926

FOUR STATIONS WILL OFFER BOSTON SYMPHONY

Stations WJZ, WRC and WGY will again broadcast the concert of the Boston Symphony Orchestra at 8:10 Saturday night. For the last three weeks, the Saturday night symphony concerts have been furnished by the New York Philharmonic Orchestra playing their Student's Concert Series in Carnegie Hall, New York City.

Serge Koussevitzky will conduct the Boston Symphony in Symphony Hall, Boston, where the radio pick-up will be made by the technical staff of Station WBZ.

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Post ... Nov 14

For the ... y

STANDARD
NEW BEDFORD, MASS.

DEC 18 1926

Empire."

Boston Cellist in Hospital.

Baltimore, Dec. 18 (AP)— Arthur Hadley, cellist of the Boston Symphony Orchestra, is a patient at the Johns Hopkins Hospital, it was learned yesterday when his brother, Henry Hadley, guest conductor of the New York Philharmonic Orchestra, visited him here.

The nature of the illness was not revealed. Hospital authorities said it was not serious.

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SYMPHONY IN FIFTH CONCERT

Herald — Nov 13

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Symphony Has a Mystery; But Maybe You Can Solve It

Monitor — Nov 12

It's an Instrument Yet They Can't Name It—That Is, Oh Well, Now You Guess

Symphony Hall has a mystery. It is unnamed and that is part of the mystery.

In the Casadesus collection of ancient musical instruments which has been given into permanent custody of the Boston Symphony Orchestra there is a narrow, and nameless item. Perhaps it has 12 inches of length, and 3 of width. It is thin and sheath-like.

If the strings could be blurred from sight it might be the make-believe sword of some little boy of ancient Greece. The instrument is too short to be clasped against the knees in the manner of a musician playing the 'cello. Nor yet may it be bowed as a fiddle.

Evenly its strings are set, from one end to within two inches of the other. They are curious strings, stout and with a patina of venerable dignity to them, as strings that have given forth the tunes of noble tribal festivals or sounded a saga of some picturesque and ancient civilization.

The sultry grain of the wood has darkened with no telling how many passing centuries. And who can say what fingers of genius have swept tentatively across the strings to turn them to the color of mellowed black walnut.

Of all the instruments in the collection, not forgetting the strange wind instruments, blocked with medallions of painted wood and scored with bands of vermilion decoration, which neighbor the eighteenth century Chinese guitar, this one best defies the revelation either of its history or its tone.

For, having no name, having no slightest familiarity or appearance even for those to whom instrumental mysteries are not always undecipherable, none has come forward to say, "Ah, yes, that instrument. Once, in a minute village on the bank of a yellow river in China I heard a poet singing his poems and it was to the music of such an instrument."

Nor has anyone explained: "But that is half stringed instrument and half comb and when Lorelei sat on the glistening rock that rose out of the river Rhine near St. Goar the music fishermen heard was the music of her brilliant hair whispering against the strings." Or yet, "Why that is the instrument that welcomed the new moon in Greece, long before the Christian era."

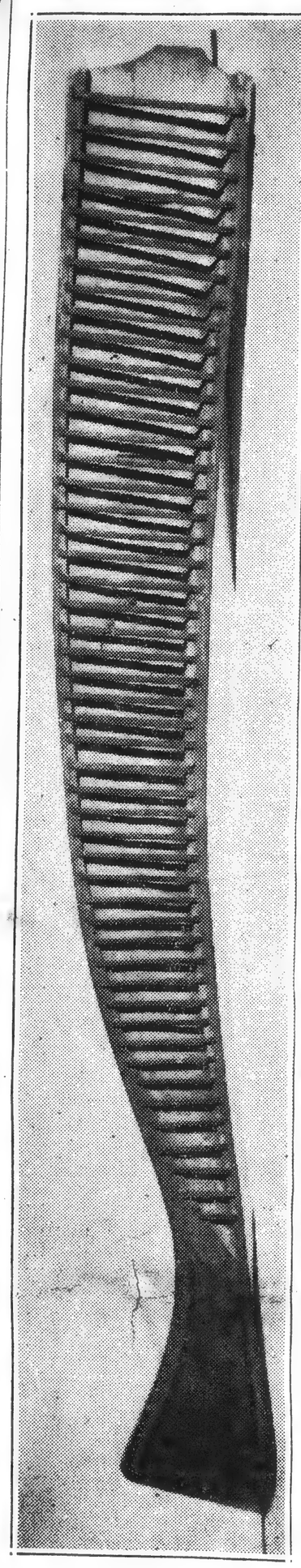
Some argumentatively inclined critic has pointed out that the instrument has the appearance of a fossilized "ganoid," perhaps, which was an armored fish that may, in times of peace, have been sufficiently versatile to give off a strange and eerie music to the importunate fingers of the sea.

But one man's guess is as good as another, and the instrument remains acute, titillating the desire to call up all knowledge of fables ever had which might give some clue to its rightful offices.

As a matter of fact there is a clue. It is pasted on the obverse side of the instrument. A yellowed bit of parchment. Minutely lettered in Chinese. Strange adventures of the chirographer of some bygone age. Perhaps in lost dialect. But even the presence of the Chinese explanation, yet to be deciphered, does not necessarily obviate the hazard that the instrument may once have served the Lorelie for a comb.

Because far back in China there is a record of Chinese prisoners giving, in exchange for their liberty, secrets of Chinese ways of making music which, shortly thereafter, made their appearance in Greece and in Germany.

WHAT IS IT?



Mr Koussevitzky proposes to introduce a number of works by young and presumably modernist composers at this week's Symphony concerts and then to placate the conservative portion of the audience by taking the curse off with Beethoven's Fifth Symphony. Of his assorted moderns Tansman has been previously represented on these programs, and Webern is known as a disciple and pupil of Schoenberg in Vienna. His music has not hitherto been played here. Now that Mr Koussevitzky has discovered the Schoenberg pupils he may eventually discover the master himself, known to Boston Symphony audiences only by the much discussed "Fivie Orchestral Pieces" played under Dr Muck, and the early and beautiful Wagnerian "Verklarte Nacht" played and repeated under Monteux.

The first of the five Monday evening concerts of the Boston Symphony will be given tomorrow night in Symphony Hall. Mr Koussevitzky's program includes Mozart's "Little Night Music," the suite from Prokofieff's ballet "Chout," Strauss' "Till Eulenspiegel," and the Franck symphony. All these numbers have been played this season in the regular Symphony series.

NEW WORKS PLAYED BY SYMPHONY

Post — Nov 13

Bartok's Dances and Prokofieff's Suite Performed

BY WARREN STOREY SMITH

In that it offered through that composer's Dance Suite the first performance in this city of an orchestral piece by the Hungarian Bela Bartok, the Symphony Concert of yesterday afternoon may, at some future date, be set down as a red-letter occasion.

It is never easy to evaluate one's contemporaries. Meyerbeer was once preferred to Schumann and Gyrowetz to Beethoven. And it is within the range of possibility that Bartok, whose music is now a stumbling-block to many, may some day be assigned a place among the foremost composers of this generation.

BRAHMS SOUNDS MELLOW

In the text of the programme-book there is a reference to the "acerbity" of Brahms' Fourth Symphony, which follows this Dance Suite at this week's pair of Symphony concerts. Yet in contrast with the sour, astringent music of Bartok that of Brahms seemed yesterday in the last degree mellow and mellifluous, and this once baffling music must have fallen as balm upon many ears.

On the other hand it was also possible to find the first taste of Brahms in this juxtaposition a trifle flat and flavorless.

Written for the concert celebrating the 50th anniversary of the union of the cities of Buda and Pesth, Bartok's Suite has little of the festive element and none of the emptiness of most such occasional music. Its six movements bear no title other than the conventional Italian tempo indications: Moderato, Allegro molto, etc. And the musical idiom in which they are couched is so individual, so independent of conventionally sensuous elements that whether it repels, fascinates or merely fails to interest the listener, there is at present little point in disputing its merits.

Prokofieff's Suite

Distinctly less original, indeed, than Bartok's Dances is the suite drawn from Prokofieff's fantastic opera "The Love For Three Oranges," publicly performed yesterday for the first time in the United States. Prokofieff is always entertaining, but he is usually more strikingly himself than in this particular music, which suggests now Rimsky-Korsakov of the folk-operas, now Stravinsky's "Fire-Bird," which itself stems from Rimsky, and, in the movement "De Prince et la Princesse," Ravel.

With an ear for contrasts and likewise a feeling for compensations, Mr. Koussevitzky has set his two moderns between the symphony aforementioned and Beethoven's Overture to "Egmont," which, in an uncommonly vital and stirring performance, began the concert. Nobly played, too, was Brahms' Symphony. Here, save for a fleeting instant or two, there was no hint of that more wayward Koussevitzky who sometimes remembers at inopportune moments his Slavic musical heritage. On a former occaion, in fact, there were those who found Mr. Koussevitzky Rusianizing this very music. But not so yesterday. Brahms spoke, and spoke eloquently, with his own voice, albeit with a pasionately earnest conductor and a marvellously expressive orchestra to give him substantial aid.

REGISTER
NEW HAVEN, CONN.
NOV 14 1926

FOUR STATIONS WILL OFFER BOSTON SYMPHONY

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Post ... Nov 14

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THIS CLIPPING FROM
MUSICAL LEADER
NOV 13 1926
NOV 11 1926
NOV 13 1926

COMPOSERS' LEAGUE TO GIVE NOVELTIES

Koussevitzky to Lead New Works of Bartók, Webern, Krasa and Gruenberg

When Serge Koussevitzky conducts the second concert of the League of Composers in Town Hall, on Nov. 27, he will introduce four works new to New York, two of which will have their world première, and will give a revival of Stravinsky's "L'Histoire du Soldat," which was first heard in this city at a League concert in March, 1924. The new works are by Béla Bartók, Louis Gruenberg, Anton von Webern and Hans Krasa.

Mr. Koussevitzky, who leads an ensemble of men from the Boston Symphony at this concert, appears by special permission of the board of trustees of that organization.

Bartók's work, entitled "Village Scenes," is his latest composition, and was written especially for the League of Composers. This new opus is for four female voices and small ensemble. The Brahms Vocal Quartet will interpret the songs, which are taken from the Slavic and celebrate the preparation of a young girl for her wedding. They are written in the manner of Bartók's later works. There is a slight use of actual folk-idiom in the melodic line.

Mr. Gruenberg's work, "The Creation," is a setting, for voice and chamber orchestra, of the poem by James Weldon Johnson. This work will be sung by Julius Bledsoe, Negro baritone. "The Creation" is a Negro sermon, which tells in detail of the making of the universe. Unlike Mr. Gruenberg's earlier venture with a work employing Negro subject matter, "The Daniel Jazz," it is of a serious nature. Musically, the Negro idiom is not frequently employed in a literal way. The work was completed last year, but has not yet been performed.

The "Five Orchestral Pieces" by Anton von Webern are the much-discussed works which were given at the Zurich Festival last summer. They are sixteen years old, but their revival at Zurich was in the nature of a discovery. They are very short, each of them extending a little more or less than a minute. Hans Krasa contributes two movements from a chamber symphony, "Marche" and "Pastorale," This work was also performed at Zurich. Krasa was born in Prague in 1899, and became a student of Alexander von Zemlinsky. The "Pastorale" and "Marche" were completed in 1925.

"L'Histoire du Soldat" was written by Stravinsky in 1918, the period of "Renard" and "Mavra." It is for chamber orchestra and may be accompanied by stage pantomime, though this performance will be in concert version.

The next concert of the League will be an afternoon recital of American works by young composers. It will take place in January, the exact date and place to be announced. In March the League will give a performance of [illegible] orm-tails

TIMES
HARTFORD, CONN.
NOV 16 1926

BOSTON SYMPHONY

Nothing, save his eloquent performances, reveals more clearly the artistic sincerity and devotion of Serge Koussevitsky, the conductor of the Boston Symphony orchestra, than the circumstances of his career. He first conducted as a boy of twelve, when he led the local theater orchestra at his birthplace in the province of Tver, in northern Russia. Attending the conservatory at Moscow, he was required to study an instrument. He chose the double bass, and the noted master Ramboussec, with his teacher. His proficiency upon this unusual instrument became so extraordinary that he toured all of Europe and became famous before he was even known as a conductor.

Koussevitsky's abilities, indeed, were not of the sort to be so confined to a limited field, and from 1909 he devoted all his energies to conducting. He organized his own symphony orchestra in Moscow, which soon came to be considered the finest in Russia. In Moscow and Petrograd he conducted the classics, gave Beethoven, Bach, Tchaikovsky, Rimsky-Korsakov, and other festivals each season, and championed works by young composers then unknown but since accepted.

But Koussevitsky could not rest content with bringing music to the city folk of Russia. He chartered a large steamer on the Volga river, and, taking his entire orchestra, together with soloists and a group of friends, made several voyages along the 2,500 miles of its basin.

Frank A. Sedgwick brings the Boston Symphony to Hartford and the ticket sale is now in progress. Reservations may be made by calling 2-0147.

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Globe Nov 16

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FIRST OF MONDAYS' CONCERTS

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BY WARREN STOREY SMITH

The subscribers to the Monday Symphony concerts have no reason to complain. In the matter of programme they receive the pick of the season's repertory; and they are likely to be treated to performances better adjusted, more eloquent of the conductor's intentions than those of the Friday afternoons, when the pieces in question are first presented.

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TRENTON, N. J.
NOV 17 1926

Stravinsky Revival to Be Heard in New York

Four works new in New York City and a Stravinsky revival, with Serge Koussevitzky as conductor, will make the program of the second concert by the League of Composers this season. Mr. Koussevitzky, who appears by courtesy of the trustees of the Boston Symphony Orchestra, will lead an ensemble of players chosen from that organization. The program includes two works which will be heard for the first time anywhere—Bela Bartok's "Village Scenes," the latest composition from his pen, written especially for the league on a commission undertaken two years ago, and Louis Gruenberg's "Creation," a setting of the poem of that name by James Weldon Johnson. Bartok's work is for chamber orchestra, and four female voices. Gruenberg's work is for an instrumental ensemble and a singer, who, for this evening, will be Julius Bledsoe, the negro baritone, late of "Deep River."

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Anton von Webern's much-discussed "Five Orchestral Pieces," will be heard for the first time in America. The same thing holds true of Hans Krasa's chamber symphony—a "Pastorale" and "Marche."

The league will give a concert of modern works at the Brooklyn Museum on Friday, November 19, under the auspices of the Societe Anonyme. The program includes works by Malipiero, Frederick Jacobi, Marion Bauer, Stravinsky and Emerson Whithorne; songs by Richard Hammond and Lazare Saminsky. The assisting artists will be the Helen Tas Quartet, Marion Rous and Ruth Rodgers.

COURANT
HARTFORD, CONN.
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Composer in Paris Will Try to Pick Up Concert in Boston

Boston, Nov. 16.—(AP.)—A young Russian composer will listen while a great American orchestra, 3,000 miles distant, plays his composition next

TUESDAY AFTERNOON SYMPHONY CONCERTS

Nov 20 Lynn News

The new series of five Tuesday afternoon concerts by the Boston Symphony orchestra of 108 musicians, in Symphony hall, Boston, will provide a splendid chance for out-of-town subscribers to enjoy the Boston Symphony orchestra under its celebrated conductor, Serge Koussevitsky.

This series, instituted last year, will be given on five Tuesday afternoons beginning Nov. 30. Since the concerts begin at 3.15 promptly and never last later than 5 o'clock, they have a very large patronage from the subscribers of outlying towns of Boston.

Mr. Koussevitsky is dividing the five programs according to various important national schools of music. The first, on November 30, will be of German music and will include Beethoven's overture to "Leonore," No. 3; Wagner's prelude and love-death from "Tristan and Isolde;" Strauss' "Till Eulenspiegel's Merry Pranks," and the "Fourth Symphony" of Brahms. There will be a French program, including Berlioz' "Roman Carnaval Overture;" Debussey's nocturnes," Clouds" and "Festivals;" Ravel's "La Valse" and Franck's "Symphony in D-Minor." The Russian program will include the prelude to Moussorgsky's "Khovantchina;" Rimsky-Korsakov's "Sadko," numbers from Stravinsky's "Fire Bird," a suite from Prokofieff's "The Love for Three Oranges," and the "Fourth Symphony" of Tchaikowsky. The remaining two programs are still to be announced.

Mr. Koussevitzky attended the Court Festival of the International Society for New Music held last June at Zurich, Switzerland. He was especially impressed by four compositions which will be heard in Boston for the first time at the concerts of the Boston Symphony Orchestra tomorrow afternoon and Saturday night: Tansman's "Dance of the Sorceress" from the ballet "The Garden of Paradise" (based on a fairy story by Hans Christian Andersen); Krasa's March and Pastorale from a symphony in three movements. Webern's Five Pieces for Orchestra op. 10, and Walton's Overture, "Portsmouth Point." This overture was performed for the first time at the Zurich Festival. Walton was the only English composer thus represented. The symphony this week will be Beethoven's Fifth, C minor. Tansman has already been represented at the Symphony concerts. Beethoven's Fifth symphony has been performed at these and other orchestral concerts in Boston. No doubt many of the conservatives in the audience can hum or whistle some of the themes in a tolerably accurate manner.

N. Y. EVENING SUN
NOV 19 1926

BOSTON CONCERT MAY REACH PARIS

Eifel Tower Will Attempt to Pick Up U. S. Stations.

The French Government radio station FL, located in the Eifel Tower in Paris, will endeavor to pick up the sixth of the series of Saturday night concerts by the Boston Symphony Orchestra broadcast by WBZ and its associated stations when the program goes on the air at 8:10 o'clock to-morrow evening.

Tansman's "Dance of the Sorceress," from the ballet "The Garden of Paradise," has been selected as the opening number on Saturday's symphony program. The young Russian composer has made arrangements with the French Government for Station FL to pick up the signals of WJZ, WGY and WRC in the Eifel Tower, where he will be stationed so that he may hear the first presentation in America of his composition by the orchestra under the direction of Serge Koussevitzky.

To Tell of Composer's Work.

In accordance with the cabled arrangements between Tansman and the Symphony management, Nicolai Slonimsky, noted pianist and secretary to Serge Koussevitzky, will take Prof. Marshall's place at the microphone to tell the radio audiences something of Tansman's work. He will also play a part of the composition on the piano and extend greetings to Tansman in Russian. If the experiment is a success Tansman will receive the message in Paris about 1:10 A. M.

Between the various numbers Prof. Marshall will tell his listeners something about each of the composers. He will devote the entire intermission to a talk on Beethoven's style and an analysis of the Fifth Symphony. Miss Marjorie Posselt, violinist, and Miss Margaret Stone MacLain

SYMPHONY PROGRAM

Following its trip to New York next week, the Boston Symphony orchestra will give its next regular pair of Symphony concerts in Symphony hall on Friday afternoon and Saturday evening, Dec. 3 and 4.

The soloist will be Alfred Cortot, the French pianist, who will appear with the orchestra in a concerto of Mozart, and Cesar Franck's Symphonic Variations. Serge Koussevitzky will open the program with Bach's Brandenberg Concerto in G major for violin, solo with two flutes, and close it with Debussy's "Iberia."

TUESDAY SERIES

Serge Koussevitzky announces the program for the opening concert of the Tuesday afternoon series of five by the Boston Symphony orchestra, in Symphony hall, on Nov. 30, at 3:15. Devoted to the German school of music, this program will include Beethoven's Leonora Overture No. 3, the Prelude and Love Death from Wagner's "Tristan and Isolde," Richard Strauss's humorous tone poem, "Till Eulenspiegel's Marry Pranks" and the Fourth Symphony of Brahms in E minor.

The five programs will be divided according to the various national [illegible] of music.

THIS CLIPPING FROM
MUSICAL LEADER
NOV 13 1926
NOV 11 1926
NOV 13 1926

COMPOSERS' LEAGUE TO GIVE NOVELTIES

Koussevitzky to Lead New Works of Bartók, Webern, Krasa and Gruenberg

When Serge Koussevitzky conducts the second concert of the League of Composers in Town Hall, on Nov. 27, he will introduce four works new to New York, two of which will have their world première, and will give a revival of Stravinsky's "L'Histoire du Soldat," which was first heard in this city at a League concert in March, 1924. The new works are by Béla Bartók, Louis Gruenberg, Anton von Webern and Hans Krasa.

Mr. Koussevitzky, who leads an ensemble of men from the Boston Symphony at this concert, appears by special permission of the board of trustees of that organization.

Bartók's work, entitled "Village Scenes," is his latest composition, and was written especially for the League of Composers. This new opus is for four female voices and small ensemble. The Brahms Vocal Quartet will interpret the songs, which are taken from the Slavic and celebrate the preparation of a young girl for her wedding. They are written in the manner of Bartók's later works. There is a slight use of actual folk-idiom in the melodic line.

Mr. Gruenberg's work, "The Creation," is a setting, for voice and chamber orchestra, of the poem by James Weldon Johnson. This work will be sung by Julius Bledsoe, Negro baritone. "The Creation" is a Negro sermon, which tells in detail of the making of the universe. Unlike Mr. Gruenberg's earlier venture with a work employing Negro subject matter, "The Daniel Jazz," it is of a serious nature. Musically, the Negro idiom is not frequently employed in a literal way. The work was completed last year, but has not yet been performed.

The "Five Orchestral Pieces" by Anton von Webern are the much-discussed works which were given at the Zurich Festival last summer. They are sixteen years old, but their revival at Zurich was in the nature of a discovery. They are very short, each of them extending a little more or less than a minute. Hans Krasa contributes two movements from a chamber symphony, "Marche" and "Pastorale," This work was also performed at Zurich. Krasa was born in Prague in 1899, and became a student of Alexander von Zemlinsky. The "Pastorale" and "Marche" were completed in 1925.

"L'Histoire du Soldat" was written by Stravinsky in 1918, the period of "Renard" and "Mavra." It is for chamber orchestra and may be accompanied by stage pantomime, though this performance will be in concert version.

The next concert of the League will be an afternoon recital of American works by young composers. It will take place in January, the exact date and place to be announced. In March the League will [illegible] ormtails

TIMES
HARTFORD, CONN.

NOV 16 1926

BOSTON SYMPHONY

Nothing, save his eloquent performances, reveals more clearly the artistic sincerity and devotion of Serge Koussevitsky, the conductor of the Boston Symphony orchestra, than the circumstances of his career. He first conducted as a boy of twelve, when he led the local theater orchestra at his birthplace in the province of Tver, in northern Russia. Attending the conservatory at Moscow, he was required to study an instrument. He chose the double bass, and the noted master Ramboussec, with his teacher. His proficiency upon this unusual instrument became so extraordinary that he toured all of Europe and became famous before he was even known as a conductor.

Koussevitzky's abilities, indeed, were not of the sort to be so confined to a limited field, and from 1909 he devoted all his energies to conducting. He organized his own symphony orchestra in Moscow, which soon came to be considered the finest in Russia. In Moscow and Petrograd he conducted the classics, gave Beethoven, Bach, Tchaikovsky, Rimsky-Korsakov, and other festivals each season, and championed works by young composers then unknown but since accepted.

But Koussevitzky could not rest content with bringing music to the city folk of Russia. He chartered a large steamer on the Volga river, and, taking his entire orchestra, together with soloists and a group of friends, made several voyages along the 2,500 miles of its basin.

Frank A. Sedgwick brings the Boston Symphony to Hartford and the ticket sale is now in progress. Reservations may be made by calling 2-6147.

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LYNN NEWS

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This series, instituted last year, will be given on five Tuesday afternoons beginning Nov. 30. Since the concerts begin at 3.15 promptly and never last later than 5 o'clock, they have a very large patronage from the subscribers of outlying towns of Boston.

Mr. Koussevitsky is dividing the five programs according to various important national schools of music. The first, on November 30, will be of German music and will include Beethoven's overture to "Leonore," No. 3; Wagner's prelude and love-death from "Tristan and Isolde;" Strauss' "Till Eulenspiegel's Merry Pranks," and the "Fourth Symphony" of Brahms. There will be a French program, including Berlioz' "Roman Carnaval Overture;" Debussey's nocturnes," Clouds" and "Festivals;" Ravel's "La Valse" and Franck's "Symphony in D-Minor." The Russian program will include the prelude to Moussorgsky's "Khovantchina;" Rimsky-Korsakov's "Sadko," numbers from Stravinsky's "Fire Bird," a suite from Prokofieff's "The Love for Three Oranges," and the "Fourth Symphony" of Tchaikowsky. The remaining two programs are still to be announced.

Mr. Koussevitzy attended the Fourt Festival of the International Society fo New Music held last June at Zurich Switzerland. He was especially impressed by four compositions which will be heard in Boston for the first time at the concerts of the Boston Symphony Orchestra tomorrow afternoon and Saturday night: Tansman's "Dance of the Sorceress" from the ballet "The Garden of Paradise" (based on a fairy story by Hans Christian Andersen); Krasa's March and Pastorale from a symphony in three movements. Webern's Five Pieces for Orchestra op. 10, and Walton's Overture, "Portsmouth Point." This overture was performed for the first time at the Zurich Festival. Walton was the only English composer thus represented. The symphony this week will be Beethoven's Fifth, C minor. Tansman has already been represented at the Symphony concerts. Beethoven's Fifth symphony has been performed at these and other orchestral concerts in Boston. No doubt many of the conservatives in the audience can hum or whistle some of the themes in a tolerably accurate manner.

N. Y. EVENING SUN

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Tansman's "Dance of the Sorceress," from the ballet "The Garden of Paradise," has been selected as the opening number on Saturday's symphony program. The young Russian composer has made arrangements with the French Government for Station FL to pick up the signals of WJZ, WGY and WRC in the Eifel Tower, where he will be stationed so that he may hear the first presentation in America of his composition by the orchestra under the direction of Serge Koussevitzky.

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In accordance with the cabled arrangements between Tansman and the Symphony management, Nicolai Slonimsky, noted pianist and secretary to Serge Koussevitzky, will take Prof. Marshall's place at the microphone to tell the radio audiences something of Tansman's work. He will also play a part of the composition on the piano and extend greetings to Tansman in Russian. If the experiment is a success Tansman will receive the message in Paris about 1:10 A. M.

Between the various numbers Prof. Marshall will tell his listeners something about each of the composers. He will devote the entire intermission to a talk on Beethoven's style and an analysis of the Fifth Symphony. Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain

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MUSICAL LEADER
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Mr. Koussevitzky, who leads an ensemble of men from the Boston Symphony at this concert, appears by special permission of the board of trustees of that organization.

Bartók's work, entitled "Village Scenes," is his latest composition, and was written especially for the League of Composers. This new opus is for four female voices and small ensemble. The Brahms Vocal Quartet will interpret the songs, which are taken from the Slavic and celebrate the preparation of a young girl for her wedding. They are written in the manner of Bartók's later works. There is a slight use of actual folk-idiom in the melodic line.

Mr. Gruenberg's work, "The Creation," is a setting, for voice and chamber orchestra, of the poem by James Weldon Johnson. This work will be sung by Julius Bledsoe, Negro baritone. "The Creation" is a Negro sermon, which tells in detail of the making of the universe. Unlike Mr. Gruenberg's earlier venture with a work employing Negro subject matter, "The Daniel Jazz," it is of a serious nature. Musically, the Negro idiom is not frequently employed in a literal way. The work was completed last year, but has not yet been performed.

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"L'Histoire du Soldat" was written by Stravinsky in 1918, the period of "Renard" and "Mavra." It is for chamber orchestra and may be accompanied by stage pantomime, though this performance will be in concert version.

The next concert of the League will be an afternoon recital of American works by young composers. It will take place in January, the exact date and place to be announced. In March the League will give an evening performance of works for the stage, the details to be made public later.

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To Hear His Music Post Though Across Sea

Nov 17

(AP)—A young musician will listen while a great American orchestra, 3000 miles distant, plays his composition next Saturday night. The composer is Alexander Tansman, who will wait in the Eiffel Tower in Paris while the big French government station, FL, tries to pick up the radio broadcast of the "Dance of the Sorceress," being presented by the Boston Symphony Orchestra for the first time in America.

The composition was chosen by the famous Russian conductor, Serge Koussevitzky, as the opening number on his symphony programme Saturday night. The young composer has arranged with the French station, located in the great steel tower, to try to pick up the broadcast as sent out by one of four powerful stations linked up for the concert—WBZ, WJZ WGY or WRC.

SYMPHONY IN FIRST MONDAY CONCERT

Globe Nov 16

Orchestra Twice Called to Feet by Applause

HERALD Nov 16

The first of five Monday night concerts of the Boston Symphony orchestra, Mr. Koussevitzky conductor, took place last evening in Symphony hall. The program was as follows: Mozart, Eine Kleine Nachtmzesik; Prokofieff, suite from the ballet "Chout," (Buffoon"); Strauss, "Till Eulenspiegel's Merry Pranks"; Franck, smyphony, D minor.

All these pieces have been performed this season at the orchestra's subscription concerts. The pieces by Strauss and Cesar Franck have long been familiar to Boston's musical public, so it is hardly necessary to speak about their structure or other characteristics. Yet a note about "Chout" may be allowed.

This ballet, entitled "The Buffoon," was performed at the Neighborhood playhouse in New York in March, 1924. When the suite was played here early in October the question was raised whether Prokofieff's score had been used in the production in New York. The scenario itself had been "adapted" from the original one. It was thought that the New York audiences had really heard Prokofieff's music which calls for a very large orchestra.

A program of the performance in New York, recently obtained, gives the names of the musicians with their instruments. They were only six in number; they played two pianos, a violin, a flute, an oboe, and percussion instruments. The question now arises, were the parts for the violin, wind instruments and percussion faked from the version for two pianos?

The program was well devised to show the great talent of Mr. Koussevitzky; to made one wonder at his versatility; his ability to catch the spirit of various schools, even centuries, and to express it. For the beautiful music of Mozart was no more foreign to him than was the Suite of Prokofieff, a modern of the moderns; if the pranks of Till were vividly portrayed in tones—and this composition is one of Strauss's best, and the most characteristic because it reveals peculiarities of the composer's nature. The pure and noble thoughts of Cesar Franck even gained in eloquence by the performance.

The audience, which filled the house, was so appreciative that twice the orchestra was called to its feet to share the vociferous applause with Mr. Koussevitzky. This occurred after the Prokofieff suite, of which the Final Dance was performed with special brilliance, and again after "Till Eulenspiegel."

FIRST OF MONDAYS' CONCERTS

Post Nov 16

Symphony Gives of Its Best Opening Series

BY WARREN STOREY SMITH

The subscribers to the Monday Symphony concerts have no reason to complain. In the matter of programme they receive the pick of the season's repertory; and they are likely to be treated to performances better adjusted, more eloquent of the conductor's intentions than those of the Friday afternoons, when the pieces in question are first presented.

RISE THREE TIMES

Last evening, the first of this season's Monday concerts, came to pass before an audience that filled every seat and, withal, one so cordial and enthusiastic that the men of the orchestra were brought to their feet no less than three times in acknowledgement of the applause—at the conclusion of the suite from Prokofieff's ballet, "Chout" ("Clown"), at the end of Strauss' "Till Eulenspiegel's Merry Pranks" and after the Symphony of Franck, which closed the concert.

Heard a second time, Proffofieff's gay, fantastic music pleased even more than before. In his music for the stage Prokofieff seems less distinctly himself than in his purely orchestral pieces. This music to "Chout," for example, derives quite directly from Stravinsky's "Petruchka." But it is none the less enjoyable because of that, and last evening it was given an uncommonly brilliant and exhilarating performance.

A Slightly Tamed "Till"

Was it its proximity to this audacious music, by the way, that caused "Till" to sound last evening less exuberant, less puckish than it has generally seemed? Or does Mr. Koussevitzky, in his desire to extract from the score the last ounce of poetic significance and of musical effect, rob it of a bit of its rightful bouyancy and spontaneity? In any event the performance of last evening, within the limits Mr. Koussevitzky has defined for it, was remarkably eloquent, and, incidentally, more clearly articulated, better proportioned than that of a few weeks ago. And the same may be said of Franck's Symphony, while last evening there was here less reason to cry extravagance and distortion.

To a noticeable degree the brass was less strident, less aggressive than before, and as with "Till" the performance, was beautifully moulded, alive in every part, permitting the listener to revel in the ever-changing orchestral sonorities.

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Specifically, there was reason to quarrel last evening only with the giddy tempo assigned to the chief theme of the Finale. Somehow, one thinks of Franck's mood in this instance as being one of serene exaltation rather than of delirious, frenzied joy, a la Tchaikovsky.

Finally, it should not go unrecorded that last evening's concert began with an exquisite performance of Mozart's charming serenade for strings, "Ein Kleine Nachtmusik."

BOSTON SYMPHONY

Nothing, save his eloquent performances, reveals more clearly the artistic sincerity and devotion of Serge Koussevitsky, the conductor of the Boston Symphony orchestra, than the circumstances of his career. He first conducted as a boy of twelve, when he led the local theater orchestra at his birthplace in the province of Tver, in northern Russia. Attending the conservatory at Moscow, he was required to study an instrument. He chose the double bass, and the noted master Rambousseo, with his teacher. His proficiency upon this unusual instrument became so extraordinary that he toured all of Europe and became famous before he was even known as a conductor.

Koussevitzky's abilities, indeed, were not of the sort to be so confined to a limited field, and from 1909 he devoted all his energies to conducting. He organized his own symphony orchestra in Moscow, which soon came to be considered the finest in Russia. In Moscow and Petrograd he conducted the classics, gave Beethoven, Bach, Tchaikovsky, Rimsky-Korsakov, and other festivals each season, and championed works by young composers then unknown but since accepted.

But Koussevitzky could not rest content with bringing music to the city folk of Russia. He chartered a large steamer on the Volga river, and, taking his entire orchestra, together with soloists and a group of friends, made several voyages along the 2,500 miles of its basin.

Frank A. Sedgwick brings the Boston Symphony to Hartford and the ticket sale is now in progress. Reservations may be made by calling 2-6147.

Symphony Player Under Knife

Baltimore, Dec. 18.—(AP)—Arthur Hadley, cellist of the Boston Symphony Orchestra, is a patient at the Johns Hopkins Hospital it was learned today when his brother, Henry Hadley, guest conductor of the New York Philaharmonic Orchestra visited him here.

GAZETTE
TRENTON, N. J.
NOV 1926

Stravinsky Revival to Be Heard in New York

Four works new in New York City and a Stravinsky revival, with Serge Koussevitzky as conductor, will make the program of the second concert by the League of Composers this season. Mr. Koussevitzky, who appears by courtesy of the trustees of the Boston Symphony Orchestra, will lead an ensemble of players chosen from that organization. The program includes two works which will be heard for the first time anywhere—Bela Bartok's "Village Scenes," the latest composition from his pen, written especially for the league on a commission undertaken two years ago, and Louis Gruenberg's "Creation," a setting of the poem of that name by James Weldon Johnson. Bartok's work is for chamber orchestra, and four female voices. Gruenberg's work is for an instrumental ensemble and a singer, who, for this evening, will be Julius Bledsoe, the negro baritone, late of "Deep River."

The Stravinsky revival will be that of "L'Histoire du Soldat," written in 1918, and first produced in America with full instrumental score by the League of Composers in 1924. This work will replace "Mavra," previously announced on the program. "L'Histoire," "Renard" and "Mavra" are works of the same character are more or less of one period, the latter two being for voices and chamber orchestra, and all three lending themselves to stage pantomime.

Anton von Webern's much-discussed "Five Orchestral Pieces," will be heard for the first time in America. The same thing holds true of Hans Krasa's chamber symphony—a "Pastorale" and "Marche."

The league will give a concert of modern works at the Brooklyn Museum on Friday, November 19, under the auspices of the Societe Anonyme. The program includes works by Malipiero, Frederick Jacobi, Marion Bauer, Stravinsky and Emerson Whithorne; songs by Richard Hammond and Lazare Saminsky. The assisting artists will be the Helen Tas Quartet, Marion Rous and Ruth Rodgers.

COURANT
HARTFORD, CONN.
NOV 17 1926

Composer in Paris Will Try to Pick Up Concert in Boston

Boston, Nov. 16.—(AP.)—A young Russian composer will listen while a great American orchestra, 3,000 miles distant, plays his composition next Saturday night. The composer is Alexander Tansman who will wait in the Eiffel Tower in Paris while the big French government station FL tries to pick up the radio broadcast of the "Dance of the Sorceress" being presented by the Boston Symphony Orchestra for the first time in America.

...and is bound to please some-
...in a good location; convenient
...a reasonable price—11 rooms,
...s, nice graded lot with garage.

500

...concerts begin at 3.15 promptly and never last later than 5 o'clock, they have a very large patronage from the subscribers of outlying towns of Boston.

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The first of five Monday night concerts of the Boston Symphony orchestra, Mr. Koussevitzky conductor, took place last evening in Symphony hall. The program was as follows: Mozart, Eine Kleine Nachtmzesik; Prokofieff, suite from the ballet "Chout," (Buffoon"); Strauss, "Till Eulenspiegel's Merry Pranks"; Franck, smyphony, D minor.

All these pieces have been performed this season at the orchestra's subscription concerts. The pieces by Strauss and Cesar Franck have long been familiar to Boston's musical public, so it is hardly necessary to speak about their structure or other characteristics. Yet a note about "Chout" may be allowed.

This ballet, entitled "The Buffoon," was performed at the Neighborhood playhouse in New York in March, 1924. When the suite was played here early in October the question was raised whether Prokofieff's score had been used in the production in New York. The scenario itself had been "adapted" from the original one. It was thought that the New York audiences had really heard Prokofieff's music which calls for a very large orchestra.

A program of the performance in New York, recently obtained, gives the names of the musicians with their instruments. They were only six in number; they played two pianos, a violin, a flute, an oboe, and percussion instruments. The question now arises, were the parts for the violin, wind instruments and percussion faked from the version for two pianos?

The program was well devised to show the great talent of Mr. Koussevitzky; to made one wonder at his versatility; his ability to catch the spirit of various schools, even centuries, and to express it. For the beautiful music of Mozart was no more foreign to him than was the Suite of Prokofieff, a modern of the moderns; if the pranks of Till were vividly portrayed in tones—and this composition is one of Strauss's best, and the most characteristic because it reveals peculiarities of the composer's nature. The pure and noble thoughts of Cesar Franck even gained in eloquence by the performance.

The audience, which filled the house, was so appreciative that twice the orchestra was called to its feet to share the vociferous applause with Mr. Koussevitzky. This occurred after the Prokofieff suite, of which the Final Dance was performed with special brilliance, and again after "Till Eulenspiegel."

BOSTON SYMPHONY

Nothing, save his eloquent performances, reveals more clearly the artistic sincerity and devotion of Serge Koussevitsky, the conductor of the Boston Symphony orchestra, than the circumstances of his career. He first conducted as a boy of twelve, when he led the local theater orchestra at his birthplace in the province of Tver, in northern Russia. Attending the conservatory at Moscow, he was required to study an instrument. He chose the double bass, and the noted master Ramboussec, with his teacher. His proficiency upon this unusual instrument became so extraordinary that he toured all of Europe and became famous before he was even known as a conductor.

Koussevitzky's abilities, indeed, were not of the sort to be so confined to a limited field, and from 1909 he devoted all his energies to conducting. He organized his own symphony orchestra in Moscow, which soon came to be considered the finest in Russia. In Moscow and Petrograd he conducted the classics, gave Beethoven, Bach, Tchaikovsky, Rimsky-Korsakov, and other festivals each season, and championed works by young composers then unknown but since accepted.

But Koussevitzky could not rest content with bringing music to the city folk of Russia. He chartered a large steamer on the Volga river, and, taking his entire orchestra, together with soloists and a group of friends, made several voyages along the 2,500 miles of its basin.

Frank A. Sedgwick brings the Boston Symphony to Hartford and the ticket sale is now in progress. Reservations may be made by calling 2-6147.

Symphony Player Under Knife

Baltimore, Dec. 18.—(AP)—Arthur Hadley, cellist of the Boston Symphony Orchestra, is a patient at the Johns Hopkins Hospital it was learned today when his brother, Henry Hadley, guest conductor of the New York Philaharmonic Orchestra visited him here.

To Hear His Music Post Though Across Sea

Nov 17

(AP)—A young musician will listen while a great American orchestra, 3000 miles distant, plays his composition next Saturday night. The composer is Alexander Tansman, who will wait in the Eiffel Tower in Paris while the big French government station, FL, tries to pick up the radio broadcast of the "Dance of the Sorceress," being presented by the Boston Symphony Orchestra for the first time in America.

The composition was chosen by the famous Russian conductor, Serge Koussevitzky, as the opening number on his symphony programme Saturday night. The young composer has arranged with the French station, located in the great steel tower, to try to pick up the broadcast as sent out by one of four powerful stations linked up for the concert—WBZ, WJZ WGY or WRC.

GAZETTE
RENTON, N. J.

1926

Stravinsky Revival to Be Heard in New York

Four works new in New York City and a Stravinsky revival, with Serge Koussevitzky as conductor, will make the program of the second concert by the League of Composers this season. Mr. Koussevitzky, who appears by courtesy of the trustees of the Boston Symphony Orchestra, will lead an ensemble of players chosen from that organization. The program includes two works which will be heard for the first time anywhere—Bela Bartok's "Village Scenes," the latest composition from his pen, written especially for the league on a commission undertaken two years ago, and Louis Gruenberg's "Creation," a setting of the poem of that name by James Weldon Johnson. Bartok's work is for chamber orchestra, and four female voices. Gruenberg's work is for an instrumental ensemble and a singer, who, for this evening, will be Julius Bledsoe, the negro baritone, late of "Deep River."

The Stravinsky revival will be that of "L'Histoire du Soldat," written in 1918, and first produced in America with full instrumental score by the League of Composers in 1924. This work will replace "Mavra," previously announced on the program. "L'Histoire," "Renard" and "Mavra" are works of the same character are more or less of one period, the latter two being for voices and chamber orchestra, and all three lending themselves to stage pantomime.

Anton von Webern's much-discussed "Five Orchestral Pieces," will be heard for the first time in America. The same thing holds true of Hans Krasa's chamber symphony—a "Pastorale" and "Marche."

The league will give a concert of modern works at the Brooklyn Museum on Friday, November 19, under the auspices of the Societe Anonyme. The program includes works by Malipiero, Frederick Jacobi, Marion Bauer, Stravinsky and Emerson Whithorne; songs by Richard Hammond and Lazare Saminsky. The assisting artists will be the Helen Tas Quartet, Marion Rous and Ruth Rodgers.

COURANT
HARTFORD, CONN.

NOV 17 1926

Composer in Paris Will Try to Pick Up Concert in Boston

Boston, Nov. 16.—(AP.)—A young Russian composer will listen while a great American orchestra, 3,000 miles distant, plays his composition next Saturday night. The composer is Alexander Tansman who will wait in the Eiffel Tower in Paris while the big French government station FL tries to pick up the radio broadcast of the "Dance of the Sorceress" being presented by the Boston Symphony Orchestra for the first time in America.

LOOK...HALL'S
MACK SIDE

and is bound to please some-
in a good location; convenient
a reasonable price—11 rooms,
s, nice graded lot with garage.

500

concerts begin at 3.15 promptly and never last later than 5 o'clock, they have a very large patronage from the subscribers of outlying towns of Boston.

Mr. Koussevitsky is dividing the five programs according to various important national schools of music. The first, on November 30, will be of German music and will include Beethoven's overture to "Leonore," No. 3; Wagner's prelude and love-death from "Tristan and Isolde;" Strauss' "Till Eulenspiegel's Merry Pranks," and the "Fourth Symphony" of Brahms. There will be a French program, including Berlioz' "Roman Carnaval Overture;" Debussey's nocturnes," Clouds" and "Festivals;" Ravel's "La Valse" and Franck's "Symphony in D-Minor." The Russian program will include the prelude to Moussorgsky's "Khovantchina;" Rimsky-Korsakov's "Sadko," numbers from Stravinsky's "Fire Bird," a suite from Prokofieff's "The Love for Three Oranges," and the "Fourth Symphony" of Tchaikowsky. The remaining two programs are still to be announced.

Mr. Koussevitzy attended the Fourt Festival of the International Society fo New Music held last June at Zurich Switzerland. He was especially impressed by four compositions which will be heard in Boston for the first time at the concerts of the Boston Symphony Orchestra tomorrow afternoon and Saturday night: Tansman's "Dance of the Sorceress" from the ballet "The Garden of Paradise" (based on a fairy story by Hans Christian Andersen); Krasa's March and Pastorale from a symphony in three movements. Webern's Five Pieces for orchestra op. 10, and Walton's Overture, "Portsmouth Point." This overture was performed for the first time at the Zurich Festival. Walton was the only English composer there represented. The symphony this week will be Beethoven's Fifth, C-minor. Tansman has already been represented at the Symphony concerts. Beethoven's Fifth symphony has been performed at these and other orchestral concerts in Boston. No doubt many of the conservatives in the audience can hum or whistle some of the themes in a tolerably accurate manner.

N. Y. EVENING SUN

NOV 19 1926

BOSTON CONCERT MAY REACH PARIS

Eifel Tower Will Attempt to Pick Up U. S. Stations.

The French Government radio station FL, located in the Eifel Tower in Paris, will endeavor to pick up the sixth of the series of Saturday night concerts by the Boston Symphony Orchestra broadcast by WBZ and its associated stations when the program goes on the air at 8:10 o'clock to-morrow evening.

Tansman's "Dance of the Sorceress," from the ballet "The Garden of Paradise," has been selected as the opening number on Saturday's symphony program. The young Russian composer has made arrangements with the French Government for Station FL to pick up the signals of WJZ, WGY and WRC in the Eifel Tower, where he will be stationed so that he may hear the first presentation in America of his composition by the orchestra under the direction of Serge Koussevitzky.

To Tell of Composer's Work.

In accordance with the cabled arrangements between Tansman and the Symphony management, Nicolai Slonimsky, noted pianist and secretary to Serge Koussevitzky, will take Prof. Marshall's place at the microphone to tell the radio audiences something of Tansman's work. He will also play a part of the composition on the piano and extend greetings to Tansman in Russian. If the experiment is a success Tansman will receive the message in Paris about 1:10 A. M.

Between the various numbers Prof. Marshall will tell his listeners something about each of the composers. He will devote the entire intermission to a talk on Beethoven's style and an analysis of the Fifth Symphony. Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain

SYMPHONY PROGRAM

Following its trip to New York next week, the Boston Symphony orchestra will give its next regular pair of Symphony concerts in Symphony hall on Friday afternoon and Saturday evening, Dec. 3 and 4.

The soloist will be Alfred Cortot, the French pianist, who will appear with the orchestra in a concerto of Mozart, and Cesar Franck's Symphonic Variations. Serge Koussevitzky will open the program with Bach's Brandenberg Concerto in G major for violin solo with two flutes, and close it with Debussy's "Iberia."

TUESDAY SERIES

Serge Koussevitzky announces the program for the opening concert of the Tuesday afternoon series of five by the Boston Symphony orchestra, in Symphony hall, on Nov. 30, at 3:15. Devoted to the German school of music, this program will include Beethoven's Leonora Overture No. 3, the Prelude and Love Death from Wagner's "Tristan and Isolde," Richard Strauss's humorous tone poem, "Till Eulenspiegel's Marry Franks" and the Fourth Symphony of Brahms in E minor.

The five programs will be divided according to the various national of music.

NEW YORK
BROOKLYN EAGLE
NOV 19 1926

PARIS TO LISTEN IN TEST ACROSS ATLANTIC OCEAN

Special Broadcast From WJZ Chain Scheduled for Tomorrow Night.

The French Government radio Station F L, located in the Eifel Tower in Paris, will endeavor to pick up the sixth of the series of Saturday night concerts by the Boston Symphony Orchestra, broadcast by W J Z and its associated stations and Alexandre Tansman, noted symphony composer, will be one of the most interested listeners of the radio audience when the program goes on the air at 8:10 o'clock Saturday evening, Nov. 20.

Tansman's "Dance of the Sorceress," from the ballet. "The Garden of Paradise," has been selected as the opening number on Saturday's symphony program. The young Russian composer has made arrangements with the French Government for Station F L to pick up the signals of the Westinghouse station or W J Z, W G Y or W R C, in the Eifel Tower, where he will be stationed so that he may hear the first presentation in America of his composition by the celebrated orchestra under the direction of Serge Koussevitsky.

Success Predicted.

In acordance with the cabled arrangements between Tansman and the Symphony management, Nicolai Slonimsky, noted pianist and secretary to Serge Koussevitsky, will take Professor Marshall's place at the microphone to tell the radio audience something of Tansman's work. He will also play a part of the composition on the piano and extend greetings to Tansman in Russian. It is anticipated that success will attend the transmission with W B Z, W J Z and W G Y, three of the most powerful stations in America, and that Tansman will receive the message in Paris about 1:10 a.m.

Modern Music.

The other three selections appearing on the program before Beethoven's Fifth Symphony are all examples of modern schools and those interested in the most recent phase of musical development will revel in this part of the program. Between the various numbers Professor Marshall will tell his listeners something about each of the composers. He will devote the entire intermission to a talk on Beethoven's style and an analysis of the Fifth Symphony. Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, will assist Professor Marshall in his musical illustrations.

The program will come to listeners through the courtesy of W. S. Quinby of the W. S. Quinby Company of Boston, New York and Chicago.

Boston Symphony Concert Series on Tuesday Afternoons

Attention is called to the new series of five, Tuesday afternoon concerts by the Boston Symphony orchestra of 108 musicians, in Symphony hall, Boston, as a splendid opportunity for out-of-town subscribers to enjoy the Boston Symphony orchestra under its celebrated conductor, Serge Koussevitzky.

This series, instituted last year, will be given on five Tuesday afternoons beginning Nov. 30. Since the concert begin at 2:15 promptly and never last later than 5 P. M. they have a very large patronage from the subscribers of outlying towns of Boston.

This Tuesday series is the one remaining opportunity for those who wish to become Symphony subscribers, since the other four series of 62 concerts in greater Boston, are subscribed by the season to the last seat.

Mr. Koussevitzky is dividing the five programs according to the various important national schools of music. The first program on Nov. 30 will be of German music and will include Beethoven's Overture to "Leonore" No. Three, Wagner's Prelude and Love-Death from "Tristan and Isolde," Strauss' "Till Eulenspiegel's merry pranks," and the Fourth Symphony of Brahms.

There will be a French program including Berlioz' Roman Carnaval overture; Debussy's Nocturnes, "Clouds" and "Festivals," Ravel's "La Valse," and Franck's Symphony in D minor.

The Russian program will include the Prelude to Moussorgsky's "Khovantchina," Rimsky-Korsakov's "Sadko," numbers from Stravinsky's "Fire bird," a suite from Prokofieff's "The love for three oranges," and the Fourth Symphony of Tchaikovsky. The remaining two programs are still to be announced.

THIS CLIPPING FROM
JOURNAL
AKRON, O.

A concert of appropriate Yuletide compositions will make up the program of the Boston Symphony orchestra tonight in its concert at 8:10 from stations WJZ, New York; WBZ, Springfield; WGY, Schenectady; WFBL, Syracuse; WMAK, Buffalo, and WHAM, Rochester.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
DEC 25 1926

Boston Symphony Opens New York Season Thursday

N.Y. Herald Tribune Nov 21

Koussevitzky Will Present 2 Prokofieff Numbers; Week's Programs of the New York Orchestras

The Boston Symphony Orchestra, in its third season under the direction of Serge Koussevitzky, will begin its usual series of five Thursday nights and five Saturday afternoons in Carnegie Hall, and five Friday nights at the Brooklyn Academy of Music, this week. Thursday and Friday nights Mr. Koussevitzky's programs will include Beethoven's "Eroica" symphony and music from Serge Prokofieff's opera, "The Love for Three Oranges." Another Prokofieff novelty will be offered Saturday afternoon, a suite from the ballet "Chout" (Buffoon).

Both Prokofieff works are new here in this form, though the Chicago Opera, during its last New York visit, on February 14, 1922, gave "The Love for Three Oranges," and "Chout" began a run at the Neighborhood Playhouse, Howard Barlow conducting, on March 6, 1924. The suite from "The Love for Three Oranges" is made up of five numbers edited by Albert Spalding.

THIS CLIPPING FROM
TIMES UNION
ROCHESTER, N. Y.
DEC 24 1926

After her debut in New York, Miss Renard was soloist with the Boston Symphony, the New York Philharmonic and the Chicago and St. Louis Orchestras, and just before returning to Germany she made a transcontinental tour in concert with Geraldine Farrar. Rochesterians who have heard Miss Renard are looking forward with keen pleasure to her concert here.

HANDEL, WAGNER, IN BOSTON MUSIC

With Symphonic Suite, "Scheherezade," to Conclude the Orchestral Offering From the Hub

The concert by the Boston Symphony ocrestra which will be broadcast this evening through station WBZ and the chain network under the direction of the Russian conductor, Serge Koussevitzky, is the most varied, and in many respects, the most interesting thus far in the series, according to Prof John Patten Marshall, who interprets for the radio audience.

Lovers of old music will delight in Handel's concerto, Wagnerians will welcome the performance of the Love-Death from "Tristan and Isolde," the modernists will receive their portion in the Vaughan Williams Norfolk Rhapsody and everyone will thoroughly enjoy Rimsky-Korsakov's popular symphonic suite, "Scheherezade."

In addition to WBZ, the "key" station, six stations will make this concert available to an audience aggregating millions, WBZ, Boston and Springfield; WJZ, New York; WGY, Schenectady; WFBL, Syracuse; WHAM, Rochester, and WMAK, Buffalo.

Before the program, Prof Marshall will tell the audience something about Vaughan Williams's work, which is performed at this concert for the first time in America, and will illustrate the motives from Isolde's Love-Death. During the intermission he will, with the assistance of Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, illustrate the fascinating melodies of the Scheherezade whi appears in the music as a dream-like vision. Prof Marshall will not analyze this music, for such analysis will not help the listeners; he will confine himself to telling the story and pointing out some of the features of the work which the radio audience should not miss.

The complete program follows:—

THIS CLIPPING FROM
PORTLAND, ME.
TELEGRAM
DEC 19 1926

Premier Flute Player Today At City Hall

George Laurent Of Boston Symphony Orchestra Assisting Artist

George Laurent
Solo flutist, who will be assisting artist at the municipal concert today.

Georges Laurent, a solo flutist of the Boston Symphony Orchestra, and one of the premier flute players of the world, will be the assisting artist at the municipal concert this afternoon at City Hall.

His coming will be hailed with great enthusiasm by all who remember his remarkable work with the orchestra as well as those who may have been privileged to hear him as a flute virtuoso, for he is greatly in demand for concert engagements.

Mr. Laurent is a native of Paris, a graduate of the Paris Conservatory, and known as a solo flutist in all the leading capitals of Europe. He was flutist for Melba and Eva Gauthier in this Country and with Litvinne and Patti abroad. He plays the flute as the average person does not dream that it could possibly be played, and his selections for today are admirably chosen to display the brilliance of his technique, including a concertino by Chaminade for flute and piano and three short numbers.

Municipal Organist Charles R. Cronham will have a thought to the seasonal in his organ program, playing two Christmas selections: Dubois' stately March of the Magi Kings and Yon's more sprightly Christmas in Sicily, where Christmas dawns to the tune of bagpipes played on the hillsides.

Aside from the Christmas selections his featured numbers will be Toccata and Fugue in D Minor of Bach and Liszt's melodious and ever-beloved Liebestraum.

The program in full follows:

Lohengrin ..... Wagner
Procession to the Cathedral.
Moment Musical, Op. 94, No. 3
Arr. Cronham ..... Schubert
Liebestraum ..... Liszt
Concertino for Flute and Piano
..... Chaminade
Mr. Laurent and Howard W. Clark.
Toccata and Fugue in D minor
..... Bach
Two Christmas pieces.
March of the Magi Kings . Dubois
Christmas in Sicily-tone pic-
..... Yon

TELEGRAM
YOUNGSTOWN, O.
DEC 24 1926

The Boston Symphony orchestra under the leadership of Serge Koussevitsky will be on the air from WJZ WBZ, WGY and several other stations at 8:10 p. m. Christmas night. Explanatory notes on the program will be given by Professor Marshall head of the department of music of Holy Cross college.

First Performances on Program of Boston Symphony Society's Opening Concert Here—Philharmonic Orchestra Back in the Field—Chamber Music Society

N.Y. Evening Post Nov 20

TWO suites from scores of Serge Prokofieff are to have their first performances in New York, in this form, at the opening Boston Symphony concerts of the season here, in Carnegie Hall next week. Serge Koussevitsky will present music from the opera "The Love for Three Oranges" at the Thursday evening performance, and the suite from the ballet "Chout" ("Buffoon") on Saturday afternoon. "The Love for Three Oranges" was produced by the Chicago Opera Company in Chicago on December 30, 1921, and at the Manhattan Opera House in New York on February 14, 1922. The suite is made up of five numbers which have been edited by Albert Spalding. They include "Les Ridicules," "March," "Scherzo," "The Prince and the Princess," and "The Flight."

"Chout," which is numbered opus 21, was originally a ballet in six scenes on a bizarre story on the doings of buffoons. It was produced by Diaghilev's Russian ballet in Paris and in London in 1921. The ballet suite was performed for the first time at Brussels in 1924. This will not be, strictly speaking, the first New York performance of this music, since it was presented at the Neighborhood Playhouse on March 6, 1924. The scenes of the suite include Dance of the Buffoon's Daughters, In the Merchant's Bedroom, the Young Woman Is Turned Into a Goat, and Final Dance. This suite had its first Boston performance at the opening of Koussevitzky's season there on last October 8. Other Thursday numbers will be Beethoven's "Eroica" symphony and "Egmont" overture and Respighi's "Pines of Rome." The rest of the Saturday program will be Beethoven's Fifth Symphony, Mozarth's "Eine Kleine Nachtmusik" and Roussel's "Opera Ballet Suite."

RECORD
NEW BRITAIN, CONN.
DEC 20 1926

AMOUNT OF FAN MAIL IS HOOKUM

Superintendent of Station Says That But One Out of 500 Listeners Writes.

After a radio fan has been listening all evening to various stations, and each and every one of these latter have exhorted him to "be sure and write in and tell just how the music got across," he begins to wonder how many people do write in.

The superintendent of broadcasting of WEEI, Boston, Mr. Charles W. Burton, gives some interesting points on fan mail in a special statement printed in the January Radio Broadcast magazine. "When WEEI broadcast the famous Boston Symphony Orchestra for the first time, the novelty of th ething attracted to our wavelength about 1,500,000 people," he asys. "This number was estimated from the number of sales of tubes and batteries, and by another way. We are convinced that only one person in every five hundred tuned-in on a program will write a letter to the station about it. Three thousand letters followed the initial Symphony Orchestra broadcast.

"Most stations and program sponsors exaggerate the importance of fan mail," thinks Mr. Burton. "It cannot reflect the attitude of the audience in general; it rarely offers any intelligent criticism, and its requests, if complied with, add to the deadly similitude of programs. Many program sponsors, in order to stimulate letter writing, are offering samples, radio logs, and other articles as an inducement. Of what value to radio, or their campaign, is this? It merely indicates that people like to get something for nothing. It doesn't show whether the program has a popular appeal. Indeed, I have seen letters something like this: 'Your tenor ought to have his throat cut, and obviously your orchestra was organized fifteen minutes before the program opened. Please send me one of your handy bottle openers.' A great many kind listeners do write fine letters to WEEI, however, and we love them for it. We hope their numbers will increase. But we do not hold with the old tradition that fan mail is the very blood of the broadcasting industry."

THIS CLIPPING FROM
NEW YORK
TELEGRAPH
NOV 21 1926

THE Boston Symphony Orchestra will open its New York season next Thursday evening and Saturday afternoon at 8:30 and 2:30, in Carnegie Hall.

At the Thursday concert Serge Koussevitzky will present Beethoven's "Eroica" Symphony No. 3, which will be preceded by the same composer's overture to "Egmont." A score which is to have its first New York performance in its symphonic version is the suite from Prokofieff's Opera, "The Love for Three Oranges." The movements include "Les Ridicules," "March," "Scherzo," "The Prince and the Princess," and "The Flight." The program will end with Respighi's symphonic poem, "Pines of Rome," in which the song of the nightingale is introduced by means of a phonographic record.

The matinee program will have as its symphony the fifth of Beethoven in C minor. There will be two novelties—the suite from Roussel's opera-ballet, "Padmavati," and a suite from Prokofieff's ballet, "Chout" ("Buffoon"). The program will be opened with Mozart's "Eine Kleine Nachtmusik," a serenade for string orchestra.

"Prokofieff's opera, from which his suite is derived, is based on Gozzi's satirical fairy play, which might well excite the imagination of an ycomposer," said Philip Hale, critic of the Boston Herald, last week.

"A remarkable man this Serge Prokofieff, to us the most original, the most imaginative, and the best equipped composer now creating music. With the hearing of each work by him our admiration for him waxes stronger.

"There is no need in this instance of restating the old saw: 'This music is for the stage and suffers when it is transferred to the concert hall,' for the movements are interesting; yes, delightful, as absolute music. They are not only brilliantly and, often, surprisingly orchestrated; they have original musical ideas, now impressive by their force, now giving great pleasure by their indisputable and peculiar beauty, as in the slow movement where the beauty of thought and expression is most poetic, a type of beauty that has not been revealed in other modern compositions now known to us. In the wilder passages there is no extravagance for the sake of making the bourgeois sit up.

Koussevitzky Offers Sibelius Symphony

Musical Digest Dec 21

Boston Audience Is Pleased With Composition.

Boston, Mass., Dec. 17.—The eighth concert this season by the Boston Symphony Orchestra with Serge Koussevitzky conducting, took place on the afternoon of December 10, in Symphony Hall. The program included the C. P. E. Bach Concerto in D major, Stravinsky's Suite from the Firebird, Sibelius's Seventh Symphony, heard for the first time here, and Finlandia.

In the critical opinion of Mr. Hale of the Herald, "one does not, in the seventh symphony "find the freshness, the wild charm, the tragic and sinister darkness associated with much of Sibelius's music. It is scholarly rather than spontaneous, nor do the themes have the former distinction and personal quality.

To Mr. Smith of the Post—"music such as this not only merits but demands a rehearing, and Mr. Koussevitzky should afford it. In yesterday's audience there were enough who felt its power and mastery, its sober eloquence and grave beauty, to make a fair show of enthusiasm, though it was plain that the noisy obviousness of Finlandia, played with amazing brilliance, was more to the liking of the majority."

NEW YORK
BROOKLYN EAGLE
NOV 19 1926

PARIS TO LISTEN IN TEST ACROSS ATLANTIC OCEAN

Special Broadcast From WJZ Chain Scheduled for Tomorrow Night.

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Modern Music.

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PORTLAND, ME.
TELEGRAM
DEC 19 1926

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There will be a French program including Berlioz' Roman Carnaval overture; Debussy's Nocturnes, "Clouds" and "Festivals," Ravel's "La Valse," and Franck's Symphony in D minor.

The Russian program will include the Prelude to Moussorgsky's "Khovantchina," Rimsky-Korsakov's "Sadko," numbers from Stravinsky's "Fire bird," a suite from Prokofieff's "The love for three oranges," and the Fourth Symphony of Tchaikovsky. The remaining two programs are still to be announced.

THIS CLIPPING FROM
JOURNAL
AKRON, O.

A concert of appropriate Yuletide compositions will make up the program of the Boston Symphony orchestra tonight in its concert at 8:10 from stations WJZ, New York; WBZ, Springfield; WGY, Schenectady; WFBL, Syracuse; WMAK, Buffalo, and WHAM, Rochester.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
DEC 25 1926

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N.Y. Herald Tribune Nov 21

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Lovers of old music will delight in Handel's concerto, Wagnerians will welcome the performance of the Love-Death from "Tristan and Isolde," the modernists will receive their portion in the Vaughan Williams Norfolk Rhapsody and everyone will thoroughly enjoy Rimsky-Korsakov's popular symphonic suite, "Scheherezade."

In addition to WBZ, the "key" station, six stations will make this concert available to an audience aggregating millions, WBZ, Boston and Springfield; WJZ, New York; WGY, Schenectady; WFBL, Syracuse; WHAM, Rochester, and WMAK, Buffalo.

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Concertino for Flute and Piano
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March of the Magi Kings .. Dubois
Christmas in Sicily-tone pic-
..... Yon

TELEGRAM
YOUNGSTOWN, O.
DEC 24 1926

The Boston Symphony orchestra under the leadership of Serge Koussevitsky will be on the air from WJZ WBZ, WGY and several other stations at 8:10 p. m. Christmas night Explanatory notes on the program will be given by Professor Marshall head of the department of music of Holy Cross college.

First Performances on Program of Boston Symphony Society's Opening Concert Here—Philharmonic Orchestra Back in the Field—Chamber Music Society

N.Y. Evening Post Nov 20

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RECORD
NEW BRITAIN, CONN.
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"Most stations and program sponsors exaggerate the importance of fan mail," thinks Mr. Burton. "It cannot reflect the attitude of the audience in general; it rarely offers any intelligent criticism, and its requests, if complied with, add to the deadly similitude of programs. Many program sponsors, in order to stimulate letter writing, are offering samples, radio logs, and other articles as an inducement. Of what value to radio, or their campaign, is this? It merely indicates that people like to get something for nothing. It doesn't show whether the program has a popular appeal. Indeed, I have seen letters something like this: 'Your tenor ought to have his throat cut, and obviously your orchestra was organized fifteen minutes before the program opened. Please send me one of your handy bottle openers.' A great many kind listeners do write fine letters to WEEI, however, and we love them for it. We hope their numbers will increase. But we do not hold with the old tradition that fan mail is the very blood of the broadcasting industry."

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TELEGRAPH
NOV 21 1926

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The matinee program will have as its symphony the fifth of Beethoven in C minor. There will be two novelties—the suite from Roussel's opera-ballet, "Padmavati," and a suite from Prokofieff's ballet, "Chout" ("Buffoon"). The program will be opened with Mozart's "Eine Kleine Nachtmusik," a serenade for string orchestra.

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"A remarkable man this Serge Prokofieff, to us the most original, the most imaginative, and the best equipped composer now creating music. With the hearing of each work by him our admiration for him waxes stronger.

"There is no need in this instance of restating the old saw: 'This music is for the stage and suffers when it is transferred to the concert hall,' for the movements are interesting; yes, delightful, as absolute music. They are not only brilliantly and, often, surprisingly orchestrated; they have original musical ideas, now impressive by their force, now giving great pleasure by their indisputable and peculiar beauty, as in the slow movement where the beauty of thought and expression is most poetic, a type of beauty that has not been revealed in other modern compositions now known to us. In the wilder passages there is no extravagance for the sake of making the bourgeois sit up.

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Musical Digest Dec 2.

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In the critical opinion of Mr. Hale of the Herald, "one does not, in the seventh symphony "find the freshness, the wild charm, the tragic and sinister darkness associated with much of Sibelius's music. It is scholarly rather than spontaneous, nor do the themes have the former distinction and personal quality.

To Mr. Smith of the Post—"music such as this not only merits but demands a rehearing, and Mr. Koussevitzky should afford it. In yesterday's audience there were enough who felt its power and mastery, its sober eloquence and grave beauty, to make a fair show of enthusiasm, though it was plain that the noisy obviousness of Finlandia, played with amazing brilliance, was more to the liking of the majority."

NEW YORK
BROOKLYN EAGLE

NOV 19 1926

PARIS TO LISTEN IN TEST ACROSS ATLANTIC OCEAN

Special Broadcast From WJZ Chain Scheduled for Tomorrow Night.

The French Government radio Station FL, located in the Eifel Tower in Paris, will endeavor to pick up the sixth of the series of Saturday night concerts by the Boston Symphony Orchestra, broadcast by WBZ and its associated stations and Alexandre Tansman, noted symphony composer, will be one of the most interested listeners of the radio audience when the program goes on the air at 8:10 o'clock Saturday evening, Nov. 20.

Tansman's "Dance of the Sorceress," from the ballet. "The Garden of Paradise," has been selected as the opening number on Saturday's symphony program. The young Russian composer has made arrangements with the French Government for Station FL to pick up the signals of the Westinghouse station or WJZ, WGY or WRC, in the Eifel Tower, where he will be stationed so that he may hear the first presentation in America of his composition by the celebrated orchestra under the direction of Serge Koussevitsky.

Success Predicted.

In acordance with the cabled arrangements between Tansman and the Symphony management, Nicolai Slonimsky, noted pianist and secretary to Serge Koussevitsky, will take Professor Marshall's place at the microphone to tell the radio audience something of Tansman's work. He will also play a part of the composition on the piano and extend greetings to Tansman in Russian. It is anticipated that success will attend the transmission with WBZ, WJZ and WGY, three of the most powerful stations in America, and that Tansman will receive the message in Paris about 1:10 a.m.

Modern Music.

The other three selections appearing on the program before Beethoven's Fifth Symphony are all examples of modern schools and those interested in the most recent phase of musical development will revel in this part of the program. Between the various numbers Professor Marshall will tell his listeners something about each of the composers. He will devote the entire intermission to a talk on Beethoven's style and an analysis of the Fifth Symphony. Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, will assist Professor Marshall in his musical illustrations.

The program will come to listeners through the courtesy of W. S. Quinby of the W. S. Quinby Company of Boston, New York and Chicago.

THIS CLIPPING FROM
PORTLAND, ME.
TELEGRAM
DEC 19 1926

Boston Symphony Concert Series on Tuesday Afternoons

Attention is called to the new series of five, Tuesday afternoon concerts by the Boston Symphony orchestra of 108 musicians, in Symphony hall, Boston, as a splendid opportunity for out-of-town subscribers to enjoy the Boston Symphony orchestra under its celebrated conductor, Serge Koussevitzky.

This series, instituted last year, will be given on five Tuesday afternoons beginning Nov. 30. Since the concerts begin at 2:30 promptly and never last later than 5 P. M. they have a very large patronage from the subscribers of outlying towns of Boston.

This Tuesday series is the one remaining opportunity for those who wish to become Symphony subscribers, since the other four series of 62 concerts in greater Boston, are subscribed by the season to the last seat.

Mr. Koussevitzky is dividing the five programs according to the various important national schools of music. The first program on Nov. 30 will be of German music and will include Beethoven's Overture to "Leonore" No. Three, Wagner's Prelude and Love-Death from "Tristan and Isolde," Strauss' "Till Eulenspiegel's merry pranks," and the Fourth Symphony of Brahms.

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JOURNAL
AKRON, O.

DEC 25 1926

A co- ... granted Licenses ... were granted ... Those who were: Friday ... Harold M. Tippett, 30, ... Clinton, teacher; Betty L. ... 53 Hillbish av. ... Horace Earl Dobbs, 2 ... rubber worker; Nancy ... E. Park blvd. ... William F. Schueller ... st.; Gladys E. Morton ... av.

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Romance ..... Widor
Badinerie ..... Bach
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Concerto Gregoriano: Finale (Allegro giusto) ..... Yon.

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TIGHT BINDING

Boston
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Koussevitzky—Prokofieff—Bartók

MONITOR
NOV 13

SYMPHONY HALL, Boston — Fifth pair of concerts by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. Nov. 12 and 13, 1926. The program:

Beethoven—
Overture to Goethe's "Egmont," Op. 84
Prokofieff—
Suite from the Opera, "The Love for Three Oranges"
Bartók.....Dance Suite for Orchestra
Brahms—
Symphony No. 4 in E minor, Op. 98

Prokofieff's Suite was played for the first time in the United States, Bartók's for the first time in Boston. Prokofieff's opera, "The Love for Three Oranges," based on Carlo Gozzi's eighteenth-century comedy, was first performed by the Chicago Opera Company nearly five years ago. This Suite, played a year ago in Paris, is in six divisions, representing severally the "Jesters" of the play, the "Scène Infernale," March, Scherzo, the Prince and the Princess, and the Flight of Fata Morgana. We had previously heard from Mr. Koussevitzky in Boston, Prokofieff's Scythian Suite, his Violin Concerto, his Akkadian Incantation, "Sept, Ils Sont Sept." and his third piano Concerto, and had been duly impressed with the composer's powers.

Why did this Suite make less impression? Was it because Prokofieff is not inspired by the comic muse? There is plenty of contrast, a great deal of noise and considerable melodic loveliness in the Suite, but little effect of originality. The Violin Concerto and the Akkadian Incantation smite the listener with a sense of necessity. This suite gives an effect of cerebration, and also, alas, of familiarity. As a whole it is perhaps in direct descent from Rimsky-Korsakoff's musical fairy tales, but other names, too, are called up in memory. The Flight, for example, is distinctly Straussian. The Prince and the Princess obviously have wandered from the Bois de Boulogne into fairyland within quite recent years. And as for the march—it seems incredible, but it is the work of a Russian Sousa. Nevertheless there are moments of great beauty in those Parisian memories, and a lot of real fun in the Scherzo. And who, not having seen and heard the opera, can say that the score is not admirably wedded to the action?

Probably the principal fault of Prokofieff's Suite is a lack of rhythmic vigor and variety. And it was particularly in that respect that Bartók's Suite shone by comparison. Bartók, strangely enough, was new to the programs of this orchestra, and he had been known previously in Boston only by his short piano pieces and his first String Quartet. It was time his orchestral work was introduced. The Dance Suite, played last year in Cincinnati and Chicago, starts under a handicap of suspicion, since it is "occasional" music, composed for a celebration of the fiftieth anniversary in 1923 of the union of the cities of Buda and Pesth. It is significant that the composition overcomes this handicap at once, and bears out in considerable degree the impression of originality given by the previously heard works of the composer.

Bartók, who seems to be a retiring and modest gentleman, has confessed to being influenced by Brahms, Dohnányi, Liszt, Wagner and Strauss. We ought to be glad to have him tell us of this indebtedness, for we should be unlikely to discover it in his work. But most astonishing of all is his statement that after falling under the spell of "Zarathustra" he reverted to Liszt, and presently "acknowledged in him a genius far greater than Wagner's or Strauss's." Certainly a man is "an original" who places Liszt above Wagner. How fortunate it is that his opinions do not affect his work. For nothing could be farther from Liszt than the utterly direct, sincere and straightforward writing of this modern Hungarian. It is mercifully distant from Gypsy tunes, and entirely free from both sentimentality and blatancy.

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Both these novel pieces were played with great virtuosity by the orchestra, and were received with quite extraordinary calm by the Friday afternoon audience, which much preferred the magnificent distances of Herr Brahms. Why was it that we constantly were thinking, during the Symphony, of "Tannhäuser"? Was it perhaps because the Brahms of 1885 had about caught up with the Wagner of 1850? L. A. S.

MAIL
TORONTO, CAN.
NOV 6 1926

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The conclusions that we must draw from the neglect of the good orchestras are not very flattering to ourselves as a music centre. It may be that a great many Torontonians are ignorant of the perfections of the Boston Symphony Orchestra, and that they are not aware of the interesting personality of Koussevitzky, their really sensational conductor. If that happens to be the case, it is bad enough. But I am inclined to think we have frozen the four outstanding American orchestras out of Toronto because we have not the necessary enthusiasm for orchestral music. If that be true, there is a great deal of magnificant effort being wasted in Toronto. Musicians are giving their talent and a few enthusiasts are giving their time to the planting of a great deal of seed on rocky soil. Instead of having a really discriminating musical public that could miss anything rather than a high class orchestra concert, we are still at the stage where there is a great deal of spade work to be done. There is no hungry public waiting in this city for an opportunity to hear orchestral music. The real enthusiasts number about two thousand, and that of course is not enough. These comments on the musical taste of Toronto are not intended to discourage the men and women whose labors have made the New Symphony Orchestra possible. But they must face facts. Apparently they have a great deal of educational work to do before Toronto can possess a hungry group of music lovers who will demand at least the annual visit from the Boston, New York, Philharmonic and Philadelphia Orchestras. The task before the New Symphony band is all the more difficult because of that lack of appreciation of orchestral music, and the only possible comfort to them is that the lamentable fact makes their labors all the more valuable.

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EVENING POST
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FOUR works new to New York and a Stravinsky revival will make up the program of the second concert this season by the League of Composers next week. They will be performed under the baton of Serge Koussevitzky, who appears by courtesy of the trustees of the Boston Symphony Orchestra, who will build an ensemble of men chosen from that organization. It will be the second time that the conductor appears under any auspices other than those of the Boston Symphony, the first having been the League of Composers' concert led by him last year.

The program includes two works which will be heard for the first time anywhere, Bela Bartok's "Village Scenes," the latest from his pen, written especially for the league on a commission undertaken two years ago, and Louis Gruenberg's "Creation," a setting to the poem of that name by James Weldon Johnson, which was finished last year. Bartok's work is for chamber orchestra and four female voices; the latter will be interpreted by the Brahms Vocal Quartet. Gruenberg's work is for an instrumental ensemble and a singer, who, for this evening, will be Julius Bledsoe, the negro baritone, late of "Deep River."

The fifth work consists of two movements from Hans Krasa's Chamber Symphony, a pastorale and marche, which were also heard at the Zurich festival, where the ingenious orchestral invention of the young composer—he is only twenty-nine—won him considerable recognition.

Four Masterpieces and a Novelty in Symphony Programme

PROV. JOURNAL NOV 21

Written for the Sunday Journal
By WARREN STOREY SMITH.

Four acknowledged masterpieces stand on the programme that Mr. Koussevitzky has prepared for the concert of the Boston Symphony Orchestra at the Albee Theatre next Tuesday evening. Of the fifth, the suite drawn from Albert Roussel's oriental opera-ballet "Padmavati," it may only be said that time has yet to decide the place that this and other works from this singular French composer are to occupy in the world's music. At least Roussel is no stealer of other men's thunder. His voice is his own. He is beyond disputing a master-craftsman, and his long sojourn in the Orient has endowed him with the authority to treat in music of an Eastern subject. This music from "Padmavati" is exotic, but hardly in the conventional exotic manner: not for Roussel are the stock tricks of "oriental colors" that every tyro composer now has at his fingerends. The separate numbers of this suite, not hitherto played in Providence, are the Prelude to Act 1: "Danse guerriere" and "Danse des Femmes Esclaves."

So much for the novelty of the evening. The masterpieces, all familiar music, are Beethoven's Overture to "Egmont," last played by the Boston Orchestra in Providence at a concert of the Music League May 23, 1924, but unheard at the regular series of concerts since November, 1917, and that composer's "Eroica" Symphony, last played in Providence just five years ago, in November, 1921, together with Wagner's Preludes to "Lohengrin" and to "The Mastersingers of Nuremberg," heard here more recently, the former in April, 1925, the latter no longer ago than last March.

Like Wagner's "Ring" and Berlioz's "Frantasite" Symphony, Beethoven's "Eroica" is one of those scores for which there was no precedent, whose coming no earlier work by the same or any other composer might have foretold. The third of Beethoven's symphonies, the "Eroica" is almost as far removed from its two predecessors as it is from the most important symphonies of Mozart or of Haydn, and as with other compositions of a revolutionary character, the "Eroica" was not understood by its first hearers. More than one commentator expressed the hope that Beethoven would revert to his earlier and simpler style.

Except, however, for its essential vigor and a certain heroic utterance that Beethoven's predecessors hard not commanded, the opening of this "Eroica" could scarcely have surprised that Viennese audience of 1804. Indeed, the chief theme of the first movement bears an almost note-for-note resemblance to a melody in a youthful opera of Mozart's "Bastien and Bastienne," and while somewhat bolder in outline and in harmony, the second and the closing subjects were hardly radical. But once his exposition is behind him and Beethoven is fairly launched upon the development section the boldness, the titanic strength that were a new voice in symphonic music make themselves felt. Mark those loud and clamorous chords that even to-day sound stridently dissonant! And what harmonic audacity is shown in that hushed passage just before the reprise of the first section when, under a violin tremolo A-flat and B-flat a horn intones the E-flat, G, E-flat, B-flat of the chief theme, virtually an instance of polyharmony and as such perhaps the first of its kind.

The "Eroica" was, and is still, a symphony of large dimensions, and the coda to the first movement was of unheard-of length. Nor is the suceeding Funeral March exactly laconic. In so extended a threnody a lesser composer might easily achieve a sort of lugurious monotony. Not so Beethoven. To the mournful yet impressive first section there succeeds a trio that breathes consolation. The march returns: its themes undergo development and the mood changes from that of lamentation to one of heroic proclamation, almost of exultation. Then by way of coda the funeral march proper is heard once again.

Less significant than the other movements the Scherzo is nevertheless a fine example of its particular species, and the bold horn fanfares of the trio are still stirring to hear.

Of singular construction is the Finale, a set of variations in which the bass is announced and twice varied before the melody itself appears. These variations are exceedingly free in form. Much use is made of the fugal style of treatment, and toward the end there is a sonorous and uplifting proclamation of the chief melody.

The "Eroica," as is generally known, was originally dedicated to Napoleon, but when his idol had himself crowned emperor, Beethoven in disgust erased the dedication.

Also in heroic vein is the Overture to "Egmont," Goethe's drama of the great patriot of the Netherlands. Here in the introduction we may hear the lamentations of a proud people oppressed by the tyrannous yoke of Spain, while the Allegro may be taken as a portrait of Egmont himself and the coda is a paean of triumphant rejoicing.

It was Beethoven who, through his Overtures to "Egmont," Coriolanus and "Leonore," showed Wagner how to condense a drama into a few moments of instrumental music. Such an epitome is the glorious Prelude to the "Mastersingers." In it we hear first the music of the worthy burghers themselves. then Walther is introduced by the melody of his prize song. There is the conflict of these opposing forces the hostile carping of Beckmesser, symbol for Wagner's own critics, is heralded by a shrill caricature of the mastersinger-motive. In the end comes reconciliation and jubilation.

The beautiful "Lohengrin" Prelude, on the other hand, is simple in design. A single poetic idea dominates it—the descent from heaven to earth and the reascending to the heights of a company of angels bearing the Holy Grail. And thus the music, beginning in the ethereal tones of divided violins, gradually swells to the full-toned voice of the whole orchestra, then diminishes, to end as it began.

WARREN STOREY SMITH.

THIS CLIPPING FROM
EXPRESS
PORTLAND, ME.
DEC 16 1926

Solo Flutist To Assist At Organ Program

Georges Laurent Of The Boston Symphony In Sunday Recital

"Fullest and richest of all the flute players."

Such is Philip Hale's description of Georges Laurent, solo flutist of the Boston Symphony Orchestra, who will appear as assisting artist at the municipal concert on Sunday.

Mr. Laurent, first out of state artist to appear on the municipal concert programs this season and the precursor, it is said, of a brilliant group who will make the series of winter concerts memorable, is probably one of the world's greatest flutists, and is considered the most accomplished musician who ever played that instrument in the Boston Symphony Orchestra.

For two years Mr. Laurent was flutist for Frieda Hempel and Eva Gauthier in this Country, and abroad he has been flutist for such distinguished artists as Melba, Litvinne, Demougeot and Patti.

He has toured Europe as a flute virtuoso and the plaudits which have been accorded him have been many.

Mr. Laurent will present a concertino for flute and piano with Howard W. Clark as accompanist on Sunday, and will also give a group of three flute selections.

Municipal Organist Charles R. Cronham will present a brilliant and delightful program, opening with Procession to the Cathedral from Wagner's Lohengrin.

His featured selections will be Toccata and Fugue in D Minor by Bach and two Christmas selections: March of the Magi Kings by Dubois, and Yon's attractive and colorful picture of Christmas under a warmer sun, Christmas in Sicily.

NEW YORK
BROOKLYN EAGLE
DEC 19

WE hastened to assure this gentleman that few major cities of the United States enjoyed a more comprehensive or satisfactory musical program than that of Brooklyn. There were, we pointed out, the sixteen concerts given by the Philharmonic Society, the Symphony Society and the Boston Symphony Orchestra. We recalled to our questioner the fact that we had heard in a Brooklyn season the conducting of Mengelberg, Toscanini, Furtwaengler, Koussewitsky, Damrosch and Klemperer; that, during the ten performances of opera given at the Academy by the Metropolitan Opera Company, we had heard Mmes. Jeritza, Rethberg, Ponselle, Aida, Talley, Galli-Curci, Larsen-Todsen, Branzell, Matzenauer, Mueller, Easton, Mario and Messrs. Gigli, Martinelli, Lauri-Volpi, Laubenthal, Scotti, Chaliapin, Ruffo Tibbett, Whitehill, Bender, Bohnen, Schorr and many others. We counted off the operas that we could remember having heard at the Academy during the past few seasons—"Die Meistersinger," "Die Walkure," "Lohengrin," "Tannhauser," "Die Zauberfloete," "Falstaff," "Tosca," "Boheme," "Cena delle Beffe," "Boris," "Faust," "Rigoletto," "Aida," "Lucia di Lammermoor," "Dinorah," "Der Rosenkavalier" and many others. Then, there were recitals. Who had played or sung in Brooklyn? Those we mentioned were Geraldine Farrar, Maria Jeritza, Fritz Kreisler, Roland Hayes, Sergi Rachmaninoff, Paderewski, Jascha Heifetz, Josef Hofmann, Efrem Zimbalist, Felix Salmond, Pablo Casals, John McCormack, Reinald Werrenrath, Feodor Chaliapin. Doubtless there were others. We could not be expected to recall without the omission of an event the musical biography of the boro in a brief fifteen minutes of intermission between Kaminski's "Concerto Grosso" and Strauss' "Don Quixote." And that reminded our acquaintance—what did the orchestras play for their Brooklyn public? The usual symphonies, the music of Strauss and Strawinsky, Debussy and Ravel, novelties by Prokofieff, Respighi, Honegger, Copland, De Falla and other of the modernists. It was, we thought, comprehensive enough. Aside perhaps from Boston, Philadelphia, Chicago and one or two other cities, where, away from New York, would it be possible to hear so much good music?

JOURNAL
PROVIDENCE, R. I.
NOV 13 1926

PROGRAMME FOR SECOND SYMPHONY CONCERT CHANGED

Numbers to Include Work of Beethoven, Wagner and Roussel.

A change in the programme originally planned for the second concert of the Boston Symphony Orchestra at the E. F. Albee Theatre, on Tuesday evening, Nov. 23, has just been announced by Serge Koussevitzky, conductor.

As revised, the programme will be divided between the music of Beethoven, Wagner and Roussel. Beethoven's "Eroica," Symphony No. 3, one of the mightiest of the immortal nine, will be the principal score and will be introduced by the same composer's overture to Goethe's play, "Egmont."

The second portion of the concert will include a notable novelty, the suite from "Padmavati," the opera ballet by Roussel, the noted French composer, besides two Wagnerian excerpts. These will be the prelude to "Lohengrin," considered one of Koussevitsky's most admirable interpretations, and for a brilliant finale, the prelude to "The Meistersingers of Nuremberg."

A critical discussion of this programme will appear in the Providence Journal next Wednesday.

TIGHT BINDING

Boston
Concert
Back
Society

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RAPH
V 21 1926

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By WARREN STOREY SMITH.

Four acknowledged masterpieces stand on the programme that Mr. Koussevitzky has prepared for the concert of the Boston Symphony Orchestra at the Albee Theatre next Tuesday evening. Of the fifth, the suite drawn from Albert Roussel's oriental opera-ballet "Padmavati," it may only be said that time has yet to decide the place that this and other works from this singular French composer are to occupy in the world's music. At least Roussel is no stealer of other men's thunder. His voice is his own. He is beyond disputing a master-craftsman, and his long sojourn in the Orient has endowed him with the authority to treat in music of an Eastern subject. This music from "Padmavati" is exotic, but hardly in the conventional exotic manner: not for Roussel are the stock tricks of "oriental colors" that every tyro composer now has at his fingerends. The separate numbers of this suite, not hitherto played in Providence, are the Prelude to Act 1: "Danse guerriere" and "Danse des Femmes Esclaves."

So much for the novelty of the evening. The masterpieces, all familiar music, are Beethoven's Overture to "Egmont," last played by the Boston Orchestra in Providence at a concert of the Music League May 23, 1924, but unheard at the regular series of concerts since November, 1917, and that composer's "Eroica" Symphony, last played in Providence just five years ago, in November, 1921, together with Wagner's Preludes to "Lohengrin" and to "The Mastersingers of Nuremberg," heard here more recently, the former in April, 1925, the latter no longer ago than last March.

Like Wagner's "Ring" and Berlioz's "Frantasitc" Symphony, Beethoven's "Eroica" is one of those scores for which there was no precedent, whose coming no earlier work by the same or any other composer might have foretold. The third of Beethoven's symphonies, the "Eroica" is almost as far removed from its two predecessors as it is from the most important symphonies of Mozart or of Haydn, and as with other compositions of a revolutionary character, the "Eroica" was not understood by its first hearers. More than one commentator expressed the hope that Beethoven would revert to his earlier and simpler style.

Except, however, for its essential vigor and a certain heroic utterance that Beethoven's predecessors hard not commanded, the opening of this "Eroica" could scarcely have surprised that Viennese audience of 1804. Indeed, the chief theme of the first movement bears an almost note-for-note resemblance to a melody in a youthful opera of Mozart's "Bastien and Bastienne," and while somewhat bolder in outline and in harmony, the second and the closing subjects were hardly radical. But once his exposition is behind him and Beethoven is fairly launched upon the development section the boldness, the titanic strength that were a new voice in symphonic music make themselves felt. Mark those loud and clamorous chords that even to-day sound stridently dissonant! And what harmonic audacity is shown in that hushed passage just before the reprise of the first section when, under a violin tremolo A-flat and B-flat a horn intones the E-flat, G, E-flat, B-flat of the chief theme, virtually an instance of polyharmony and as such perhaps the first of its kind.

The "Eroica" was, and is still, a symphony of large dimensions, and the coda to the first movement was of unheard-of length. Nor is the suceeding Funeral March exactly laconic. In so extended a threnody a lesser composer might easily achieve a sort of lugurious monotony. Not so Beethoven. To the mournful yet impressive first section there suceceeds a trio that breathes consolation. The march returns: its themes undergo development and the mood changes from that of lamentation to one of heroic proclamation, almost of exultation. Then by way of coda the funeral march proper is heard once again.

Less significant than the other movements, the Scherzo is nevertheless a fine example of its particular species, and the bold horn fanfares of the trio are still stirring to hear.

Of singular construction is the Finale, a set of variations in which the bass is announced and twice varied before the melody itself appears. These variations are exceedingly free in form. Much use is made of the fugal style of treatment, and toward the end there is a sonorous and uplifting proclamation of the chief melody.

The "Eroica," as is generally known, was originally dedicated to Napoleon, but when his idol had himself crowned emperor, Beethoven in disgust erased the dedication.

Also in heroic vein is the Overture to "Egmont," Goethe's drama of the great patriot of the Netherlands. Here in the introduction we may hear the lamentations of a proud people oppressed by the tyrannous yoke of Spain, while the Allegro may be taken as a portrait of Egmont himself and the coda is a paean of triumphant rejoicing.

It was Beethoven who, through his Overtures to "Egmont," Coriolanus and "Leonore," showed Wagner how to condense a drama into a few moments of instrumental music. Such an epitome is the glorious Prelude to the "Mastersingers." In it we hear first the music of the worthy burghers themselves, then Walther is introduced by the melody of his prize song. There is the conflict of these opposing forces the hostile carping of Beckmesser, symbol for Wagner's own critics, is heralded by a shrill caricature of the mastersinger-motive. In the end comes reconciliation and jubilation.

The beautiful "Lohengrin" Prelude, on the other hand, is simple in design. A single poetic idea dominates it—the descent from heaven to earth and the reascending to the heights of a company of angels bearing the Holy Grail. And thus the music, beginning in the ethereal tones of divided violins, gradually swells to the full-toned voice of the whole orchestra, then diminishes, to end as it began.

WARREN STOREY SMITH.

NEW YORK
EVENING POST
NOV 13 1926

FOR its third concert in Carnegie Hall on Tuesday evening the Philadelphia Orchestra under the direction of Leopold Stokowski will play a program composed entirely of compositions by Johann Sebastian Bach. It comprises three Brandenburg concertos, the first, in F, for solo violin, three oboes, bassoon, two horns and strings; the second, also in F, for solo violin, flute, oboe, trumpets and strings; and the third, in G, for three violins, three violas, three 'cellos and double bass; the choral-prelude, "Aus der Tiefe rufe ich," and an orchestral version of the Toccata and Fugue in D minor.

Two scores of Serge Prokofieff will be performed by Serge Koussevitsky at the opening of the New York season of Boston Symphony Concerts, in Carnegie Hall, on Thursday evening and Saturday afternoon, November 25 and 27. These will be a suite from the ballet "Chout," which is then to be heard for the first time in New York, in full orchestral performance, and a suite from the opera "The Love of Three Oranges."

THIS CLIPPING FROM
EXPRESS
PORTLAND, ME.
DEC 16 1926

49

Solo Flutist To Assist At Organ Program

Georges Laurent Of The Boston Symphony In Sunday Recital

"Fullest and richest of all the flute players."

Such is Philip Hale's description of Georges Laurent, solo flutist of the Boston Symphony Orchestra, who will appear as assisting artist at the municipal concert on Sunday.

Mr. Laurent, first out of state artist to appear on the municipal concert programs this season and the precursor, it is said, of a brilliant group who will make the series of winter concerts memorable, is probably one of the world's greatest flutists, and is considered the most accomplished musician who ever played that instrument in the Boston Symphony Orchestra.

For two years Mr. Laurent was flutist for Frieda Hempel and Eva Gauthier in this Country, and abroad he has been flutist for such distinguished artists as Melba, Litvinne, Demougeot and Patti.

He has toured Europe as a flute virtuoso and the plaudits which have been accorded him have been many.

Mr. Laurent will present a concertino for flute and piano with Howard W. Clark as accompanist on Sunday, and will also give a group of three flute selections.

Municipal Organist Charles R. Cronham will present a brilliant and delightful program, opening with Procession to the Cathedral from Wagner's Lohengrin.

His featured selections will be Toccata and Fugue in D Minor by Bach and two Christmas selections: March of the Magi Kings by Dubois, and Yon's attractive and colorful picture of Christmas under a warmer sun, Christmas in Sicily.

NEW YORK
BROOKLYN EAGLE
DEC 19

WE hastened to assure this gentleman that few major cities of the United States enjoyed a more comprehensive or satisfactory musical program than that of Brooklyn. There were, we pointed out, the sixteen concerts given by the Philharmonic Society, the Symphony Society and the Boston Symphony Orchestra. We recalled to our questioner the fact that we had heard in a Brooklyn season the conducting of Mengelberg, Toscanini, Furtwaengler, Koussewitsky, Damrosch and Klemperer; that, during the ten performances of opera given at the Academy by the Metropolitan Opera Company, we had heard Mmes. Jeritza, Rethberg, Ponselle, Alda, Talley, Galli-Curci, Larsen-Todsen, Branzell, Matzenauer, Mueller, Easton, Mario and Messrs. Gigli, Martinelli, Lauri-Volpi, Laubenthal, Scotti, Chaliapin, Ruffo Tibbett, Whitehill, Bender, Bohnen, Schorr and many others. We counted off the operas that we could remember having heard at the Academy during the past few seasons—"Die Meistersinger," "Die Walkure," "Lohengrin," "Tannhauser," "Die Zauberfloete," "Falstaff," "Tosca," "Boheme," "Cena delle Beffe," "Boris," "Faust," "Rigoletto," "Aida," "Lucia di Lammermoor," "Dinorah," "Der Rosenkavalier" and many others. Then, there were recitals. Who had played or sung in Brooklyn? Those we mentioned were Geraldine Farrar, Maria Jeritza, Fritz Kreisler, Roland Hayes, Sergi Rachmaninoff, Paderewski, Jascha Heifetz, Josef Hofmann, Efrem Zimbalist, Felix Salmond, Pablo Casals, John McCormack, Reinald Werrenrath, Feodor Chaliapin. Doubtless there were others. We could not be expected to recall without the omission of an event the musical biography of the boro in a brief fifteen minutes of intermission between Kaminski's "Concerto Grosso" and Strauss' "Don Quixote." And that reminded our acquaintance—what did the orchestras play for their Brooklyn public? The usual symphonies, the music of Strauss and Strawinsky, Debussy and Ravel, novelties by Prokofieff, Respighi, Honegger, Copland, De Falla and other of the modernists. It was, we thought, comprehensive enough. Aside perhaps from Boston, Philadelphia, Chicago and one or two other cities, where, away from New York, would it be possible to hear so much good music?

JOURNAL
PROVIDENCE, R. I.
NOV 13 1926

PROGRAMME FOR SECOND SYMPHONY CONCERT CHANGED

Numbers to Include Work of Beethoven, Wagner and Roussel.

A change in the programme originally planned for the second concert of the Boston Symphony Orchestra at the E. F. Albee Theatre, on Tuesday evening, Nov. 23, has just been announced by Serge Koussevitzky, conductor.

As revised, the programme will be divided between the music of Beethoven, Wagner and Roussel. Beethoven's "Eroica," Symphony No. 3, one of the mightiest of the immortal nine, will be the principal score and will be introduced by the same composer's overture to Goethe's play, "Egmont."

The second portion of the concert will include a notable novelty, the suite from "Padmavati," the opera ballet by Roussel, the noted French composer, besides two Wagnerian excerpts. These will be the prelude to "Lohengrin," considered one of Koussevitsky's most admirable interpretations, and, for a brilliant finale, the prelude to "The Meistersingers of Nuremberg."

A critical discussion of this programme will appear in the Providence Journal next Wednesday.

NEW YORK WORLD
DEC 261926

Notes Of Three Orchestras

Before Walter Damrosch lays down his baton to be taken up, as per schedule, by Otto Klemperer, and Willem Mengelberg, on Jan. 9, gives way to Arturo Toscanini, some caviar in the line of symphonies and orchestral suites will be served patrons of the respective orchestras over which these gentlemen officiate. Moreover, Serge Koussevitzky, with his Boston organization, is to add to our busy musical midst characterisaic programs of his own a week hence.

Jan Sibelius, Finnish composer, is the lion of two of these ensembles. Also, as a musical morsel of highly delectable flavor, Dusolina Giannini, now happily among us, will display her voice and presence in solo sumptuousness Thursday with Walter Damrosch at Carnegie Hall.

The new Sibelius work Mr. Damrosch will present this afternoon at Mecca Temple is "Tapiola," title of his new tone poem. It was especially composed on invitation of the Symphony Society and is written to a program for which this, according to Dr. Damrosch, is the motto:

"Widespread they stand, the
Northland's dusky forests,
Ancient, mysterious, brooding
savage dreams;
Within them dwells the Forest's
mighty God,
And wood-sprites in the gloom
weave magic secrets."

Before and after this premier, George Gershwin will play his own "Concerto in F" and the orchestra, Beethoven's Fifth Symphony.

The Sibelius poem will be repeated Thursday afternoon at Carnegie Hall by the Symphony Society when Miss Giannini will appear as soloist, singing Elizabeth's air from "Tannhauser" and an aria from Tchaikowsky's "Jeanne d'Arc." Brahms's Symphony No. 2 in D and Straus's "Emperor" waltz complete the musicale.

Willem Mengelberg, in the last two weeks of his appearances this season is conductor of the Philharmonic

TIMES
HARTFORD, CONN.
DEC 31 1926

BOSTON SYMPHONY

Koussevitzky's Paris concerts are reported the principal musical events of the season of the French metropolis. The first of the annual spring series of Concerts Koussevitzky takes place in the Paris opera house. Serge Koussevitzky conducts his own orchestra which he assembled every summer and which he directs in the interval at the conclusion of his seasons with the Boston Symphony orchestra.

A feature of the first Paris concert was the introduction of Aaron Copeland's "Music for the Theater," which Koussevitzky gave its first American performances last season. The young Brooklyn composer was called to the stage and warmly applauded by the audience, which filled to overflowing the historic auditorium. The program likewise included a Concerto of Vivaldi in E minor, Strauss' "Till Eulenspiegal," Roussel's "Padmavati" and Raspighi's "Pines of Rome."

The program for the Hartford concert has been announced and appears to be the most attractive program ever played in Hartford. The seat sale is now in progress at McCoy's and it is advisable to make early reservations by callings Frank Sedgwick, telephone 2-6147.

Beethoven programs.

Alfred Cortot will be the soloist on Thursday and Friday, playing the First Piano Concerto of Beethoven. The program will open with the "Leonore" Overture No. 2 and end with the Third ("Eroica") Symphony.

Leonid Kreutzer, Russian pianist, will make his American debut at the Students' Concert on Saturday night. Mr. Kreutzer, who is well known abroad as a Brahms and Beethoven interpreter and who toured Europe some years ago in two-piano recitals with Ossip Gabrilowitsch, will play the Third Piano Concerto of Beethoven. The Second "Leonore" Overture will open this program too, and it will close with the Fifth Symphony.

This afternoon's program at Carnegie Hall has been changed. Instead of the Mahler Fifth Symphony, Mr. Mengelberg will conduct the Brahms Third Symphony. The rest of the program remains the same: Glinka's Overture to "Ruslan and Ludmilla" and the Glasounow Violin Concerto with Efrem Zimbalist as soloist.

SUNDAY AMERICAN
ROCHESTER, N. Y.
DEC 261926

Rosita Renard, Chilean Pianist, in Concert Here

ROSITA RENARD, the Chilean pianist, who will be heard in recital on Monday evening, January 3, in the solarium of the Hotel Sagamore, is one of the artists whom the Tuesday Musicale had selected for the coming season.

Miss Renard made her American debut in Aeolian Hall in October, 1917, winning enthusiastic praise from critical New York. After her debut in New York, Miss Renard was soloist with the Boston Symphony, the New York Philharmonic, the Chicago and St. Louis Orchestras, and just before returning to Germany made a transcontinental tour in concert with Geraldine Farrar.

Her program for the Rochester recital includes the Bach Busoni "Chaconne;" Mendelssohn Prelude; Paganini-Liszt studies; a group of Chopin mazurkas, waltzes and nocturnes; Liszt's

UNION
SPRINGFIELD, MASS.
JAN 2 - 1927

At this writing, the program of the concert by the Boston Symphony orchestra at the Auditorium next Sunday has not come to hand. The annual visit of the orchestra is expected to attract a capacity audience, and those not having tickets for early admission are advised to get them. The orchestra is being highly praised by critics in the metropolitan centers where it has appeared this season as being the best ensemble that has been heard since the days of Muck. The program will no doubt be a well balanced one, as Mr Koussevitzky knows well how to construct programs. The program by the Musicians' club tonight furnishes the only important musical event of the week, the Symphony concert being the next on the "must" calendar for local music lovers. The program tonight at the Musicians' club described at length in another column promises to be one of the finest ever given by this organization, and will be novel as well as interesting.

TIMES
HARTFORD, CONN.
DEC 8 1926

BOSTON SYMPHONY

There are a number of interesting episodes in the career of Serge Koussevitzky, the famous Russian conductor of the Boston Symphony orchestra. But probably there is no incident so entirely out of the ordinary, as the musical world goes, as his three trips down the Volga. There might have been more, but as extra-musical disturbances would have it, his tour in the spring of 1914 was his last.

Some legends have arisen about these Volga tours. One is that the concerts were free. They were not. Koussevitzky never patronized these most unusual of symphony publics. They paid the regular theater prices, listened to the concerts in their own town theaters; and were served with regular symphony programes.

Even with box-office receipts, Koussevitzky's Volga tours involved an appalling deficit. It is no simple matter to hire a hundred fine musicians, charter a steamer with accommodations for two hundred (counting musicians' wives, crew and friends) and sail for 2,500 miles, stopping at towns of all sorts along the way. Eeach tour lasted about four weeks.

Such an excursion was of course a chance for a Russian to study his people, and it is not surprising that Stanislavsky of the Russian Art theater was the guest of one of these tours. Scriabin also made the journey and had the unique experience of observing his symphonies suddenly thrust upon an absolutely untutored and incredibly receptive people. Edward Risler went along, and played in Beethoven's two standard piano concertos.

The seat sale for this concert is now in progress at McCoy's Music store, No. 50 Asylum street. Tickets may also be obtained by calling Frank A. Sedgwick, 2-6147, who is bringing the Boston symphony to Hartford February 6.

NEWS
DETROIT, MICH.
DEC 26 1926

Critics' Strife Stirred By Detroit Orchestra

Mr. Downes and Mme. Samaroff in Combat With Odds on Former, Says This Referee.

By W. K. KELSEY.

AS THE result of the Detroit Symphony Orchestra's appearance in the East, strife has broken out among the critics. Olin Downes, after reflection, set down his opinion in a column of the New York Times. Olga Samaroff disagreed with him in three columns of the New York Evening Post. Without reference to this dispute, Henry T. Parker gave an interesting analysis in a column and a half of the Boston Evening Transcript.

Said Mr. Downes:

"The orchestra has some excellent material in it, and some of second-rate quality. It has not quite the number of players that most of the great orchestras of this country now boast, although the orchestra is adequate to the demands of the modern as well as the classic repertory. Mr. Gabrilowitsch has, therefore, his special problems to meet. He has been meeting them now for eight years, and the results already manifest indicate a quality of orchestral performance in the making which is becoming unfortunately rare today.

"The correspondence between Mr. Gabrilowitsch's characteristics as a pianist and the expression of the same tendencies in his conducting is striking. As a pianist he has been rarely distinguished by the balance, beauty and poetic feeling in his art. He combines a classic continence of style with romantic impulse, and, on occasion, virtuoso fire. Perhaps he turns his face away from certain contemporaneous tendenciees in music, feeling that these particular tendencies, such as hyper-emotionalism, sensational effects, distorted proportions, are contrary to the spirit of great music. In so doing he may ignore developments that work toward a richer musical language and a more intensive expression of certain phases of feeling, but he retain what is being so generally [illegible] sanity, breadth and nobility of manner which characterized so much of the older musical art, and the fineness of proportion, the clearness of color, of other days. .... His ideals promise exceptionally well for the future of his orchestra.

INEVITABLE ROUGHNESSES

"In that orchestra there are today inevitable roughnesses, and, as is usual in young symphonic orchestras, the prevailing quality of the string choir is superior, collectively speaking, to that of the choirs of wood and brass. But the orchestral tone is already assuming a quality that reminds one distantly of the glories of the old Boston Symphony during the period, say, from the year 1900 to the arrival of Karl Muck."

Mr. Downes then praises the Boston Orchestra under Wilhelm Gericke at some length, and says that the Detroit Orchestra under Mr. Gabrilowitsch "appears to be working toward the same euphonious ideals. His colors are cooler, his balances more scrupulous and less preponderant of brass, percussion, or the shriller effects of the wood, than those of almost any contemporary conductor. .... It is an older ideal of orchestral music, and a very fine and high one, that Mr. Gabrilowitsch projects. His ultimate standard for his orchestra is far ahead of him."

Is there anything in this with which to quarrel? If you think not, you do not know Mme. Samaroff. The "roughnesses" to which Mr. Downes referred, escaped her. She does not believe that the youth of an orchestra counts for anything. "In general," she says, "It is quality, not age, which determines the real caliber of an orchestra at all times of its existence, and that caliber depends on funds, the availability of first-class material and the initiative and acumen of the conductor in engaging or replacing his musicians. Mr. Gabrilowitsch is well-known in the orchestral world as possessing in a high degree the qualities necessary for this procedure."

Mme. Samaroff continues: "It has been said, 'There are no great orchestras, there are only great conductors.' I do not go as far as that, but I am entirely convinced from a purely musical standpoint that if a collection of first-class orchestra players are assembled under the leadership of a great artist, results can be obtained in a relatively short time that could never take place through any process of time if either the orchestra or the conductor were of lesser caliber."

DOWNES' EARS OPEN.

If I were umpiring this debate, I should side with Mr. Downes, who went to the concert with his ears open, rather than Mme. Samaroff, who adopts certain premises and deduces therefrom a conclusion. It certainly is not true that Mr. Gabrilowitsch has gone into the world with full pockets and drawn the best players to Detroit. The best players are not always available. Even if they were, some of them could not be tempted to Detroit for any amount of money for the simple reason that like a good many other [illegible] they prefer to live elsewhere. Gabrilowitsch has made a folk [illegible] improvement in the [illegible] orchestra since wonder[illegible] personnel [illegible] he took [illegible] obtained [illegible] means. [illegible] things w[illegible] been for[illegible] but th[illegible] [illegible] ould get th[illegible] better orchestr[illegible] Mme. Samaroff[illegible] age, and I believ[illegible] magine, if you ca[illegible] hich all the violi[illegible] lers, all the cellists were Casals; what, do you suppose, would the string ensemble sound like at the first program? Heaven preserve us from having to listen to it! There is such a thing as ensemble playing, and it can be acquired only by experience, by playing together many and many times. The strings in a great orchestra have a certain vibrant quality, a feeling of pulsing life, which is immediately distinguishable. The strings of the Detroit Orchestra have that quality, but they have not had it long. It has been perfected only within the last two or three years. Yet the personnel has not changed greatly in that time. Nor has the orchestra long had that balance which Mr. Downes appreciates. These are qualities with which age and experience have much to do, and the indiscriminate expenditure of millions for star performers would not bring them.

Now for Mr. Parker, who says: "The strings....are schooled above all else to incisiveness. Accent is the goal and their bows bite the catgut. Give them the unison measures at the beginning of Bossi's 'Intermezzi Goldoniana' or the first frenzies of rejoicing in the third 'Leonore' overture, and this sharpness of tone pierces home. Overstressed the bows begin to scratch; while mellow depths and sensuous warmths come not at such call. Seemingly Mr. Gabrilowitsch would have keen-edged and glinting strings—and lets them go at that."

THE BOSTON CONCERT.

I did not hear the Boston concert, but I should be surprised if these things were true of the orchestra's performance there. They are not true of its playing in Detroit, for we have heard this season and in the past "mellow depths" and "sensuous warmths." Accent is one of their goals, it is true, and it is a highly important goal; but it is not the only one. Brilliance, suavity, unity, clarity are others, and the Detroit string section has them, beyond question.

"His wood-winds," continues Mr. Parker, "are of kindred voice, bright, shallow, rather lacking individual timbre. The first flute catches the ear; the others pass and re-pass as ensemble. The horns hardly temper sturdiness with suavity; while the other brass is German and orotund rather than French and piercing.

"The sum of all these parts is driving tone, sharp-cut rhythms, square-toed progress.....Nowhere is it instrument for the finer euphonies and shadings; while its sonorities are muscular rather than plangent. As an ensemble Mr. Gabrilowitsch holds it in the hollow of his hand, balancing it as he must, mellowing it as it may. He deserves, however, an orchestra of more distinctive individual talents, of wider plasticity and finer sensibitity. Detroit, the rich, may well afford it."

What an awful concert the orchestra must have played in Boston. There have been concertts after which I should have been glad to argee with Mr. Parker about the wood-winds; there have been others when I would take it all back. One can never tell how the wood-wind section will perform, but certainly it is better this year than it has ever been, due, I believe, to the return of Mr. Wummer as first flute (he was with the orchestra last year also) and the acquisition of Mr. Sand as first clarinet. The horns must have an off day when they played for Mr. Parker; and if the brass is orotund rather than piercing (ye gods!) give me orotundity if there is such a word, in preference.

WHAT DID HE MEAN.

I do not know what Mr. Parker means by "driving" tone; if the rhythms are sharp-cut, that is as they should be; and if by "square-toed progress" the Boston critic means honest plodding rather than novel and startling performance, is that not a compliment? But I am not sure what Mr. Parker means. A lack of poetic feeling? Then he differs with Mr. Downes, and with me. Want of brilliance? Oh, the orchestra must have fallen badly below its level in Boston! But the audience, and the rest of the critics, seem to have been satisfied. I do not comprehend Mr. Parker; I disargee with Mme. Samaroff; and as for Mr. Downes, I consider his, on the evidence of his critique, the best pair of ears in the country.

The Week's Music

TODAY.

Handel's "The Messiah," with soloists, chorus and orchestra; Orchestra Hall, 8:30 p. m.

WEDNESDAY.

Subscription concert by Detroit Symphony Orchestra with Luella Melius, coloratura soprano, as soloist; Orchestra Hall, 8:30 p. m.

THURSDAY.

Wednesday's program repeated by Detroit Symphony Orchestra; Orchestra Hall, 8:30 p. m.

SUNDAY.

Matinee concert by Detroit Symphony Orchestra; Orchestra Hall, 3:30 p. m.

THIS CLIPPING FROM
Syracuse, N. Y. Herald
SYRACUSE, N. Y.
DEC 271926

Financial Wizard Dies

Galen L. Stone, 64, Started as Newspaper Cub

Brookline, Mass., Dec. 27 (AP).—Galen L. Stone, 64, who rose from reportorial obscurity to financial heights, is dead here today.

Mr. Stone was a member and founder of one of Boston's greatest investment houses, Hayden, Stone and Company, which he established more than 30 years ago with Charles Hayden, like, himself, a subordinate in a brokerage house.

Stone had been a cub reporter for the old Commercial Bulletin, but it was not long before he became financial editor of the Boston Advertiser, and a recognized expert.

Then he decided to learn the investment situation, first hand and he took a job with the brokerage where he met Hayden, a graduate of the Massachusetts Institute of Technology, who had started work the year previous as a ticker boy at $3 a week.

Soon they were partners. The greatest group of copper producing companies in the world owed its existence to their financing, it was said, and later they turned to steamships, railroads and other enterprises. Mr. Stone was at one time or another a director of more than 20 large companies.

He retired in 1923 to give his time to interests philanthropic, artistic and musical which had always concerned him.

In 1924 he presented a group of valuable Chinese paintings to the Fogg Art Museum of Harvard, and last year $75,000 to the cause of Negro education. He was a trustee of Wellesley College and had been a vice-president of the Boston Symphony Orchestra.

Mr. Stone was born in Leominster in 1862.

JOURNAL OF COMMERCE
CHICAGO, ILL.
DEC 28 1926

GALEN STONE, BOSTON FINANCIER, IS DEAD

With Charles Hayden, He Founded Firm of Hayden, Stone and Company 30 Years Ago.

BROOKLINE, Mass., Dec. 27.—Galen L. Stone, member of the Boston financial firm of Hayden, Stone and Company, which he helped to found thirty years ago, died here last night in his sixty-ninth year.

Stone rose from a cub reporter on the Commercial Bulletin to be a national financial figure. After becoming editor of the Boston Advertiser he decided to enter the investment and brokerage business. While he was employed as a financial clerk he met Charles Hayden, a graduate of the Massachusetts Institute of Technology. They became partners.

Much of the early success of the Hayden-Stone concern was due to the underwriting of stock and bond issues for copper companies. At one

THIS CLIPPING FROM
NEW YORK WORLD
JAN 2 1927

Notes of Four Orchestras

A concerted drive by four major orchestras and an increasing number of individual salon recitalists scheduled combine this week for the most vigorous musical gesture of the season. The heightened activity makes authentic prophecies of musicians this is to be New York's biggest year in music.

Serge Koussevitzky and his Boston Symphony come to Carnegie Hall Thursday night and Saturday afternoon and at that matinee the bostonians will play Jan Sibelius's latest score, his Symphony N. 7. Other items on the Bostonians' Thursday program are Mozart's "Eine Kleine Nachtmusik," De Falla's Concerto for harpsichord, wind and string instruments, with Wanda Landowska as soloist (first time); a rondo of Mozart's and Stravinsky's "Sacre du Printemps."

NEW YORK WORLD
DEC 261926

Notes Of Three Orchestras

Before Walter Damrosch lays down his baton to be taken up, as per schedule, by Otto Klemperer, and Willem Mengelberg, on Jan. 9, gives way to Arturo Toscanini, some caviar in the line of symphonies and orchestral suites will be served patrons of the respective orchestras over which these gentlemen officiate. Moreover, Serge Koussevitzky, with his Boston organization, is to add to our busy musical midst characterisaic programs of his own a week hence.

Jan Sibelius, Finnish composer, is the lion of two of these ensembles. Also, as a musical morsel of highly delectable flavor, Dusolina Giannini, now happily among us, will display her voice and presence in solo sumptuousness Thursday with Walter Damrosch at Carnegie Hall.

The new Sibelius work Mr. Damrosch will present this afternoon at Mecca Temple is "Tapiola," title of his new tone poem. It was especially composed on invitation of the Symphony Society and is written to a program for which this, according to Dr. Damrosch, is the motto:

"Widespread they stand, the
Northland's dusky forests,
Ancient, mysterious, brooding
savage dreams;
Within them dwells the Forest's
mighty God,
And wood-sprites in the gloom
weave magic secrets."

Before and after this premier, George Gershwin will play his own "Concerto in F" and the orchestra, Beethoven's Fifth Symphony.

The Sibelius poem will be repeated Thursday afternoon at Carnegie Hall by the Symphony Society when Miss Giannini will appear as soloist, singing Elizabeth's air from "Tannhauser" and an aria from Tchaikowsky's "Jeanne d'Arc." Brahms's Symphony No. 2 in D and Straus's "Emperor" waltz complete the musicale.

Willem Mengelberg, in the last two weeks of his appearances this season as conductor of the Philharmonic Orchestra, will mark his farewell concerts of the Thursday evening, Friday afternoon and Students' series at Carnegie Hall this coming week with all-Beethoven programs.

Alfred Cortot will be the soloist on Thursday and Friday, playing the First Piano Concerto of Beethoven. The program will open with the "Leonore" Overture No. 2 and end with the Third ("Eroica") Symphony.

Leonid Kreutzer, Russian pianist, will make his American debut at the Students' Concert on Saturday night. Mr. Kreutzer, who is well known abroad as a Brahms and Beethoven interpreter and who toured Europe some years ago in two-piano recitals with Ossip Gabrilowitsch, will play the Third Piano Concerto of Beethoven. The Second "Leonore" Overture will open this program too, and it will close with the Fifth Symphony.

This afternoon's program at Carnegie Hall has been changed. Instead of the Mahler Fifth Symphony, Mr. Mengelberg will conduct the Brahms Third Symphony. The rest of the program remains the same: Glinka's Overture to "Ruslan and Ludmilla" and the Glasounow Violin Concerto with Efrem Zimbalist as soloist.

TIMES
HARTFORD, CONN.
DEC 31 1926

BOSTON SYMPHONY

Koussevitzky's Paris concerts are reported the principal musical events of the season of the French metropolis. The first of the annual spring series of Concerts Koussevitzky takes place in the Paris opera house. Serge Koussevitzky conducts his own orchestra which he assembled every summer and which he directs in the interval at the conclusion of his seasons with the Boston Symphony orchestra.

A feature of the first [illegible] was the [illegible] of perhaps billions of dollars.

[illegible] that their properties would be allowed [illegible] to other individuals or companies willing to accept the laws.

No accurate statistics are available as to the extent and value of all the properties affected by the laws, but it is believed that they total many thousands of acres with a potential value of perhaps billions of dollars.

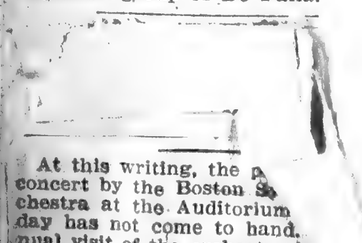
SUNDAY AMERICAN
ROCHESTER, N. Y.
DEC 261926

Rosita Renard, Chilean Pianist, in Concert Here

ROSITA RENARD, the Chilean pianist, who will be heard in recital on Monday evening, January 3, in the solarium of the Hotel Sagamore, is one of the artists whom the Tuesday Musicale had selected for the coming season.

Miss Renard made her American debut in Aeolian Hall in October, 1917, winning enthusiastic praise from critical New York. After her debut in New York, Miss Renard was soloist with the Boston Symphony, the New York Philharmonic, the Chicago and St. Louis Orchestras, and just before returning to Germany made a transcontinental tour in concert with Geraldine Farrar.

Her program for the Rochester recital includes the Bach Busoni "Chaconne;" Mendelssohn Prelude; Paganini-Liszt studies; a group of Chopin mazurkas, waltzes and nocturnes; Liszt's "Dance of the Gnomes," and Balakerow's "Islamay," and a Spanish group of De Falla.



At this writing, the [illegible] concert by the Boston S[illegible] chestra at the Auditorium [illegible] day has not come to hand. [illegible] nual visit of the orchestra is [illegible] to attract a capacity audienc[illegible] those not having tickets for ea[illegible] mission are advised to get them. The orchestra is being highly praised by critics in the metropolitan centers where it has appeared this season as being the best ensemble that has been heard since the days of Muck. The program will no doubt be a well balanced one, as Mr Koussevitzky knows well how to construct programs. The program by the Musicians' club tonight furnishes the only important musical event of the week, the Symphony concert being the next on the "must" calendar for local music lovers. The program tonight at the Musicians' club described at length in another column promises to be one of the finest ever given by this organization, and will be novel as well as interesting.

TIMES
HARTFORD, CONN.
DEC 8 1926

BOSTON SYMPHONY

There are a number of interesting episodes in the career of Serge Koussevitzky, the famous Russian conductor of the Boston Symphony orchestra. But probably there is no incident so entirely out of the ordinary, as the musical world goes, as his three trips down the Volga. There might have been more, but as extra-musical disturbances would have it, his tour in the spring of 1914 was his last.

Some legends have arisen about these Volga tours. One is that the concerts were free. They were not. Koussevitzky never patronized these most unusual of symphony publics. They paid the regular theater prices, listened to the concerts in their own town theaters; and were served with regular symphony programes.

Even with box-office receipts, Koussevitzky's Volga tours involved an appalling deficit. It is no simple matter to hire a hundred fine musicians, charter a steamer with accommodations for two hundred (counting musicians' wives, crew and friends) and sail for 2,500 miles, stopping at towns of all sorts along the way. Eeach tour lasted about four weeks.

Such an excursion was of course a chance for a Russian to study his people, and it is not surprising that Stanislavsky of the Russian Art theater was the guest of one of these tours. Scriabin also made the journey and had the unique experience of observing his symphonies suddenly thrust upon an absolutely untutored and incredibly receptive people. Edward Risler went along, and played in Beethoven's two standard piano concertos.

The seat sale for this concert is now in progress at McCoy's Music store, No. 89 Asylum street. Tickets may also be obtained by calling Frank A. Sedgwick, 2-6147, who is bringing the Boston Symphony to Hartford February 6.

NEWS
DETROIT, MICH.
DEC 26 1926

Critics' Strife Stirred By Detroit Orchestra

Mr. Downes and Mme. Samaroff in Combat With Odds on Former, Says This Referee.

By W. K. KELSEY.

AS THE result of the Detroit Symphony Orchestra's appearance in the East, strife has broken out among the critics. Olin Downes, after reflection, set down his opinion in a column of the New York Times. Olga Samaroff disagreed with him in three columns of the New York Evening Post. Without reference to this dispute, Henry T. Parker gave an interesting analysis in a column and a half of the Boston Evening Transcript.

Said Mr. Downes:

"The orchestra has some excellent material in it, and some of second-rate quality. It has not quite the number of players that most of the great orchestras of this country now boast, although the orchestra is adequate to the demands of the modern as well as the classic repertory. Mr. Gabrilowitsch has, therefore, his special problems to meet. He has been meeting them now for eight years, and the results already manifest indicate a quality of orchestral performance in the making which is becoming unfortunately rare today.

"The correspondence between Mr. Gabrilowitsch's characteristics as a pianist and the expression of the same tendencies in his conducting is striking. As a pianist he has been rarely distinguished by the balance, beauty and poetic feeling in his art. He combines a classic continence of style with romantic impulse, and, on occasion, virtuoso fire. Perhaps he turns his face away from certain contemporaneous tendenciees in music, feeling that these particular tendencies, such as hyper-emotionalism, sensational effects, distorted proportions, are contrary to the spirit of great music. In so doing he may ignore developments that work toward a richer musical language and a more intensive expression of certain phases of feeling, but he retain[illegible] what is being so generally [illegible] sanity, breadth and nobility of manner which characterized so much of the older musical art, and the fineness of proportion, the clearness of color, of other days. .... His ideals promise exceptionally well for the future of his orchestra.

INEVITABLE ROUGHNESSES

"In that orchestra there are today inevitable roughnesses, and, as is usual in young symphonic orchestras, the prevailing quality of the string choir is superior, collectively speaking, to that of the choirs of wood and brass. But the orchestral tone is already assuming a quality that reminds one distantly of the glories of the old Boston Symphony during the period, say, from the year 1900 to the arrival of Karl Muck."

Mr. Downes then praises the Boston Orchestra under Wilhelm Gericke at some length, and says that the Detroit Orchestra under Mr. Gabrilowitsch "appears to be working toward the same euphonious ideals. His colors are cooler, his balances more scrupulous and less preponderant of brass, percussion, or the shriller effects of the wood, than those of almost any contemporary conductor. .... It is an older ideal of orchestral music, and a very fine and high one, that Mr. Gabrilowitsch projects. His ultimate standard for his orchestra is far ahead of him."

Is there anything in this with which to quarrel? If you think not, you do not know Mme. Samaroff. The "roughnesses" to which Mr. Downes referred, escaped her. She does not believe that the youth of an orchestra counts for anything. "In general," she says, "It is quality, not age, which determines the real caliber of an orchestra at all times of its existence, and that caliber depends on funds, the availability of first-class material and the initiative and acumen of the conductor in engaging or replacing his musicians. Mr. Gabrilowitsch is well-known in the orchestral world as possessing in a high degree the qualities necessary for this procedure."

Mme. Samaroff continues: "It has been said, 'There are no great orchestras, there are only great conductors.' I do not go as far as that, but I am entirely convinced from a purely musical standpoint that if a collection of first-class orchestra players are assembled under the leadership of a great artist, results can be obtained in a relatively short time that could never take place through any process of time if either the orchestra or the conductor were of lesser caliber."

DOWNES' EARS OPEN.

If I were umpiring this debate, I should side with Mr. Downes, who went to the concert with his ears open, rather than Mme. Samaroff, who adopts certain premises and deduces therefrom a conclusion. It certainly is not true that Mr. Gabrilowitsch has gone into the world with full pockets and drawn the best players to Detroit. The best players are not always available. Even if they were, some of them could not be tempted to Detroit for any amount of money for the simple reason that like a good many other [illegible] they prefer to live elsewhe[illegible] Gabrilowitsch has made a [illegible] improvement in the [illegible] orchestra since wonder[illegible] personnel [illegible] he took [illegible] obtained [illegible] means. [illegible] things w[illegible] been for[illegible] but there a[illegible] could get th[illegible] better orchestr[illegible] Mme. Samaroff [illegible] age, and I believ[illegible] imagine, if you ca[illegible] which all the violi[illegible]

The Week's Music

TODAY.

Handel's "The Messiah," with soloists, chorus and orchestra; Orchestra Hall, 8:30 p. m.

WEDNESDAY.

Subscription concert by Detroit Symphony Orchestra with Luella Melius, coloratura soprano, as soloist; Orchestra Hall, 8:30 p. m.

THURSDAY.

Wednesday's program repeated by Detroit Symphony Orchestra; Orchestra Hall, 8:30 p. m.

SUNDAY.

Matinee concert by Detroit Symphony Orchestra; Orchestra Hall, 3:30 p. m.

lers, all the cellists were Casals; what, do you suppose, would the string ensemble sound like at the first program? Heaven preserve us from having to listen to it! There is such a thing as ensemble playing, and it can be acquired only by experience, by playing together many and many times. The strings in a great orchestra have a certain vibrant quality, a feeling of pulsing life, which is immediately distinguishable. The strings of the Detroit Orchestra have that quality, but they have not had it long. It has been perfected only within the last two or three years. Yet the personnel has not changed greatly in that time. Nor has the orchestra long had that balance which Mr. Downes appreciates. These are qualities with which age and experience have much to do, and the indiscriminate expenditure of millions for star performers would not bring them.

Now for Mr. Parker, who says: "The strings....are schooled above all else to incisiveness. Accent is the goal and their bows bite the catgut. Give them the unison measures at the beginning of Bossi's 'Intermezzi Goldoniana' or the first frenzies of rejoicing in the third 'Leonore' overture, and this sharpness of tone pierces home. Overstressed the bows begin to scratch; while mellow depths and sensuous warmths come not at such call. Seemingly Mr. Gabrilowitsch would have keen-edged and glinting strings—and lets them go at that."

THE BOSTON CONCERT.

I did not hear the Boston concert, but I should be surprised if these things were true of the orchestra's performance there. They are not true of its playing in Detroit, for we have heard this season and in the past "mellow depths" and "sensuous warmths." Accent is one of their goals, it is true, and it is a highly important goal; but it is not the only one. Brilliance, suavity, unity, clarity are others, and the Detroit string section has them, beyond question.

"His wood-winds," continues Mr. Parker, "are of kindred voice, bright, shallow, rather lacking individual timbre. The first flute catches the ear; the others pass and re-pass as ensemble. The horns hardly temper sturdiness with suavity; while the other brass is German and orotund rather than French and piercing.

"The sum of all these parts is driving tone, sharp-cut rhythms, square-toed progress.....Nowhere is it instrument for the finer euphonies and shadings; while its sonorities are muscular rather than plangent. As an ensemble Mr. Gabrilowitsch holds it in the hollow of his hand, balancing it as he must, mellowing it as it may. He deserves, however, an orchestra of more distinctive individual talents, of wider plasticity and finer sensibitity. Detroit, the rich, may well afford it."

What an awful concert the orchestra must have played in Boston. There have been concertts after which I should have been glad to argee with Mr. Parker about the wood-winds; there have been others when I would take it all back. One can never tell how the wood-wind section will perform, but certainly it is better this year than it has ever been, due, I believe, to the return of Mr. Wummer as first flute (he was with the orchestra last year also) and the acquisition of Mr. Sand as first clarinet. The horns must have an off day when they played for Mr. Parker; and if the brass is orotund rather than piercing (ye gods!) give me orotundity if there is such a word, in preference.

WHAT DID HE MEAN.

I do not know what Mr. Parker means by "driving" tone; if the rhythms are sharp-cut, that is as they should be; and if by "square-toed progress" the Boston critic means honest plodding rather than novel and startling performance, is that not a compliment? But I am not sure what Mr. Parker means. A lack of poetic feeling? Then he differs with Mr. Downes, and with me. Want of brilliance? Oh, the orchestra must have fallen badly below its level in Boston! But the audience, and the rest of the critics seem to have been satisfied. I do not comprehend Mr. Parker; I disargee with Mme. Samaroff; and as for Mr. Downes, I consider his, on the evidence of his critique, the best pair of ears in the country.

THIS CLIPPING FROM
Syracuse, N. Y. Herald
SYRACUSE, N. Y.
DEC 271926

Financial Wizard Dies

Galen L. Stone, 64, Started as Newspaper Cub

Brookline, Mass., Dec. 27 (AP).—Galen L. Stone, 64, who rose from reportorial obscurity to financial heights, is dead here today.

Mr. Stone was a member and founder of one of Boston's greatest investment houses, Hayden, Stone and Company, which he established more than 30 years ago with Charles Hayden, like, himself, a subordinate in a brokerage house.

Stone had been a cub reporter for the old Commercial Bulletin, but it was not long before he became financial editor of the Boston Advertiser, and a recognized expert.

Then he decided to learn the investment situation, first hand and he took a job with the brokerage where he met Hayden, a graduate of the Massachusetts Institute of Technology, who had started work the year previous as a ticker boy at $3 a week.

Soon they were partners. The greatest group of copper producing companies in the world owed its existence to their financing, it was said, and later they turned to steamships, railroads and other enterprises. Mr. Stone was at one time or another a director of more than 20 large companies.

He retired in 1923 to give his time to interests philanthropic, artistic and musical which had always concerned him.

In 1924 he presented a group of valuable Chinese paintings to the Fogg Art Museum of Harvard, and last year $75,000 to the cause of Negro education. He was a trustee of Wellesley College and had been a vice-president of the Boston Symphony Orchestra.

Mr. Stone was born in Leominster in 1862.

JOURNAL OF COMMERCE
CHICAGO, ILL.
DEC 28 1926

GALEN STONE, BOSTON FINANCIER, IS DEAD

With Charles Hayden, He Founded Firm of Hayden, Stone and Company 30 Years Ago.

BROOKLINE, Mass., Dec. 27.—Galen L. Stone, member of the Boston financial firm of Hayden, Stone and Company, which he helped to found thirty years ago, died here last night in his sixty-ninth year.

Stone rose from a cub reporter on the Commercial Bulletin to be a national financial figure. After becoming editor of the Boston Advertiser he decided to enter the investment and brokerage business. While he was employed as a financial clerk he met Charles Hayden, a graduate of the Massachusetts Institute of Technology. They became partners.

Much of the early success of the Hayden-Stone concern was due to the underwriting of stock and bond issues for copper companies. At one time Mr. Stone was on the boards of directors of more than twenty-five companies.

Mr. Stone once was vice-president of the Boston Symphony Orchestra and at the time of his death was a trustee of Wellesley College.

Syr[illegible]
Thur[illegible] Saturday afternoon [illegible] at that matinee the bostonians will play Jan Sibelius's latest score, his Symphony N. 7. Other items on the Bostonians' Thursday program are Mozart's "Eine Kleine Nachtmusik," De Falla's Concerto for harpsichord, wind and string instruments, with Wanda Landowska as soloist (first time); a rendo of Mozart's and stravinsky's "Sacre du Pintemps."

TIMES UNION
ALBANY, N. Y.
DEC 27 1926

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EVE. PUBLIC LEDGER
PHILADELPHIA, PA.
DEC 11 1926

BOSTON SYMPHONY PLAYS "FIREBIRD"

Led by Serge Koussevitsky, Orchestra Presents Suite by Stravinsky

TONIGHT AT 8:15 O'CLOCK

The outstanding selection to be played by the Boston Symphony Orchestra under Serge Koussevitsky, in its broadcast through Stations WJZ, WBZ, WRC and WGY at 8:15 this evening, will be the suite from "L'Oiseau de Feu" (The Firebird), by Stravinsky.

This is a dance legend, divided into five parts, and will fill the entire half of the concert which follows the intermission.

Prof. Thomas Marshall, who has done such meritorious work in these concerts in the past, will continue to give the radio audience interesting facts on the lives of the composers whose works will be played in this concert and also sidelights upon the composi-

BROOKLYN TIMES
JAN 2 _ 1927

Wagner Program Chosen by Boston Society for Boro

Koussevitsky Orchestra Visits Academy on Friday—Philharmonic Here Today.

Excerpts from four Wagnerian operas will be presented by the Boston Symphony Society on Friday night at the Academy of Music when Sergei Koussevitsky's musicians make their second visit of the season to this borough.

The prelude to "Lohengrin," the funeral music from "Goetterdamerung" the forest scene from "Siegfried," and the prelude to "Die Meistersinger" are included on the program.

The conductor will present for the first time in this borough the No. 7 of Sibelius and the D Major concerto of Philip Emmanuel Bach ar-

NEW YORK TELEGRAPH
JAN 2 _ 1927

Boston Symphony.

The Boston Symphony Orchestra will make its second trip of the season to New York to play in Carnegie Hall, next Thursday evening and Saturday afternoon, January 6 and 8.

At the Thursday concert, the soloist will be Wanda Landowska, the specialist in music of the harpsichord, who has lately arrived from Europe. She will then perform for the first time in this country a concerto for harpsichord, flute, oboe, clarinet, violin and violoncello by De Falla, which has been written especially for her by the noted Spanish composer, and a Rondo by Mozart. The other numbers will be Mozart's "Eine Kleine Nachtmusik," and Stravinsky's "Le Sacre du Printemps" ("The Rite of Spring").

The Saturday program will consist of a concerto of Philip Emanuel Bach, which has been arranged for string orchestra, and a small group of wood wind instruments, especially for Mr. Koussevitzky, by Maximilian Steinberg. The Seventh Symphony of Sibelius will have its first New York performance at this concert. The symphony is in one movement and is the latest of the Finish composer. The other numbers will be a suite from Stravinsky's ballet, "The Fire-Bird," and Ravel's choregraphic poem, "La Valse."

RECORD
DEC 30 1926

Murphy and Raymond McKee.

Boston Symphony's Big Hartford Concert Feb. 6

The Boston Symphony orchestra will be in Hartford at the Capitol theater February 6 and there has been such interest and curiosity to know what the program is to be that Mr. Sedgwick has decided to publish the numbers at this time, so that music lovers may familiarize themselves with them before the concert, inasmuch as a concert by the Boston Symphony is most highly considered along educational lines.

The music supervisors of the public schools, as well as the music schools and private schools, and music teachers in general wish to lecture and analyze the program, playing excerpts from the compositions, so as to familiarize the pupils with the number, increasing the pupils' knowledge and making the concert more enjoyable.

Mr. Koussevitzky could hardly have arranged a more attractive program for Hartford music lovers. It follows: Beethoven Eroica Symphony, No. 3, in C flat major; Prokokief Suite from the Opera "The Love of Three Oranges"; DeBussy Nocturne "Fetes" (Festivals); Wagner Prelude to (Lohengrin); Sibeilus Finlandia "Symphonic Poem Op. 26 No. 7.

Seat sale at McCoy's music store, 87 Asylum street, or telephone for reservations at 2-6147 Hartford.—Adv.

THIS CLIPPING FROM
GLOBE
TORONTO, CAN.
NOV 1 - 1926

... leaders, prices, etc.

BOSTON SYMPHONY TOMORROW.

Absolutely the biggest musical event of the year is the concert by the famous Boston Symphony Orchestra, to be given in Massey Hall tomorrow night. This great orchestra, under the baton of the renowned Serge Koussevitzky, is conceded to be the finest and best in all the world, and the people of Toronto and vicinity are offered a musical opportunity that other less fortunate cities are clamoring for. Right in Boston it is necessary to subscribe for 45 concerts in order to hear this orchestra, and only then at much higher prices than those charged here. There are some good seat locations still available.

THIS CLIPPING FROM
SENTINAL
NOV 1 - 1926

FINE COLLECTION OF OLD INSTRUMENTS PRESENTED

Boston, Oct. 29, (AP)—A collection of 144 ancient instruments, said to be one of the finest in existence

THIS CLIPPING FROM
MAIL
TORONTO, CAN.
NOV 2 - 1926

BOSTON ORCHESTRA PLAYED GORGEOUSLY

Serge Koussevitzky Supreme Conductor of Tchaikovsky Music.

SPLENDID CONCERT

Emotional Reading of Fourth Symphony Climax of the Evening.

One of the great concerts of the season was given in Massey Hall last night, and if you happen to be a member of the not inconsiderable group of people who regard orchestral music as the highest form of that art, then it was for you the event of the year. That is the fact because the Boston Symphony is the only orchestra of the first rank that is likely to be heard here in the Winter months of 1926-27. Mr. Serge Koussevitzky understands the psychology of the average audience, and his program was constructed for the purpose of sending people home at the height of their pleasure and excitement. He led them first into a quiet, old-fashioned garden, where everything was trim and suave and pleasing. Then they followed him at random along the highway, where strange and unexpected sights were seen, some curious and some beautiful. And the journey ended in a mountain where amidst the grandeur, tremendously dramatic things happened that left one awed and deeply stirred. In other words, the program opened with a Mozart Serenade, continued with Debussy and Stravinsky, and climaxed in Tchaikovsky's Fourth Symphony.

The orchestra which Mr. Koussevitsky conducts, possesses all the characteristics that we have learned in recent years to associate with the Bostonians. Their tone is dark and the string section seems to have more than the usual amount of substance, but it never seems unduly heavy. In fact, the vitality is quite amazing. In the presentation of Mozart's "Eine Kleine Nachtmusik", there was so much tonal body to the playing of the graceful compositions that no one who heard it can ever say again that string orchestras, even at their best, leave the impression of being aenemic. The two Debussy Nocturnes that followed were vivid tone pictures. In the nebulous melting and movement of "Clouds", the orchestra somehow conjured before the eyes the colors and shapes of dissolving cloud masses. In that work and "Festivals" which followed it, Mr. Koussevitzky showed what a strong sense his possesses of the pictorial in sound. The approach of the procession in "Festivals", a strange procession of wierd and picturesque figures, was extraordinarily graphic. One felt that Mr. Koussevitzky was not quite at his best in the orchestral suite from the ballet "Petrouchka". Stravinsky has wedded dissonance and melody so that they tell his barbaric tale with startling garishness and uncouthness, and yet it is most stimulating music. It is so full of happenings, scrappy themes and impressions created by tone. One felt that Mr. Koussevitzky put more emphasis on the drama than on the delicately bizarre bits.

It is as an interpreter of Tchaikovsky that Serge Koussevitzky rises to the heights. After all, it is for his surge of emotion that Tchaikovsky is beloved by so many, and also, one must add, blown upon with the disapproval of those who prefer music that is more cerebral and rigidly academic. When Koussevitzky plays the works of Tschaikovsky, he gives you the feeling of a volcano of emotion, barely held within bounds by a dominating but intense will. The opening movement of the Fourth Symphony last night was in itself a gorgeously dramatic tone poem of a turbulent life, called, checked, thwarted by the stern trumpet note of duty. The abandon of the climaxes could only be secured by a man who enters fully into the introspective Slavic temperament of the composer. One never expects to hear anything much more thrilling in a concert hall than the moment in the final movement when the conductor retarded the time ever so slightly for the re-entry of the theme of the horns. The melting suavity of the strings was heard again in the haunting melody of the second movement, and the jolly pizzicato of the Scherzo was exquisitely done. Then in the furious rush of the finale, the conductor swept his audience away. They gave him an ovation when it was finished that only mildly expressed the emotional experience through which they had passed. If Serge Koussevitzky ever brings his band to Toronto again, we hope he will do another Tschaikovsky Symphony. We can think of no other conductor who enters so completely into the Tchaikovsky spirit.

THIS CLIPPING FROM
GAZETTE
NOV 2 - 1926

BOSTON SYMPHONY INTERPRETED NEW AND OLDER MUSIC

Distinguished Audience at Forum Applauded Serge Koussevitzky

ECCENTRIC COMPOSITIONS

Prokofieff's Suite From "Chout" and Respighi's Latest Work Introduce Astonishing Orchestral Effects

New music and old sharply divided the programme which the Boston Symphony Orchestra, directed by Serge Koussevitzky, played before a very large audience last night in the Forum. The new part comprised the ballet suite from Prokofieff's "Chout" ("Buffoon"), and Respighi's symphonic poem "The Pines of Rome," neither of which had been publicly played in this city. Cesar Franck, Wagner and Berlioz compositions made up the other part.

It was an interesting programme, carried out in a manner to be expected of the famous orchestra under its celebrated leader. Also it was long, and of a nature to heavily tax the artists, but, in spite of obstinate demands for an encore, a demand which culminated in vociferous bravos, M. Koussevitzky declined.

It was Selma Lagerlof, who spoke of music as "the road between heaven and earth." During the playing of Franck's towering symphony in D minor, a glorious and noble dream of perfect music, this could be realized last night. Had there been nothing else on the programme, it would have more than sufficed to prove that the Boston Symphony Orchestra has earned the great reputation it enjoys. To greater heights it would, indeed, be difficult to aspire. The gigantic composition was brought out, so to speak, in all its delicate poetry, in all its overwhelming force, by this ensemble of artists, who are doing so much towards making the city of Boston famous.

The Vorspiel to "Lohengrin," which becomes nothing at all without that enormous feat of orchestral ability to bring out almost constantly the pianissimo-lyrico of what the great composer was inspired to do, was faultlessly played. Wholly without effects of the musical or of melody; but a peculiarly delicate, ethereal tone poem, it is somewhat like the 'Rheingold" motive, only far less accentuated. For playing this prelude properly, without making of it just a reading of orchestrated notes, great praise is due M. Koussevitzky and his orchestra.

Berlioz' "Carnaval Romain" overture, the first on the programme, was played with great distinction, and this exhausts the "old" part of the concert.

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The Prokofieff suite, divided into four parts, was played after the intermission. It would be hard to find a greater contrast than the Cesar Franck symphony and the music from "Buffoon." The very titles of the four parts were highly novel; "Dance of the Buffoon's Daughters," "In the Tradesman's Bedroom," "The Young Woman is Transformed into a Goat" and "Final Dance."

An impression of "Chout," or rather that part of it which was interpreted last night, is that it was intensely clever and amusing; startling in sudden orchestration contrasts; wierd, yet not without a good deal of harmony. It was a triumph of individual and ensemble work to play this futuristic, fantastic and capricious series of ballet compositions. The first part—"The Dance of the Buffoon's Daughters"—was the least hyper-modern. Into it comes a staccato sort of spasm which provoked the serious-faced M. Koussevitzky himself into laughter. "In the Tradesman's Bedroom," surely the oddest descriptive title to music, was not as odd as it might have been, and was the least interesting of the set of four.

But, "The Young Woman is Transformed into a Goat." Without seeking material from innermost Africa, or from recent American jazz offerings, the man who is responsible for "Buffoon" has succeeded in these days of originality-seeking in finding something original. Music-lovers of the old school undoubtedly sneer at this sort of music; still there is this to be said for it, that it is astounding without being vulgar, funny without being idiotic. The orchestral effects are amazing, and the marvelous blare which forms the last concrete note is a study in what can be ... modern orchestra.

The final dance, whimsical, cataleptic-like, and brimful of bizarre changes from string to wood to brass to tympani and back again to all combined, was amusing—but it was impressive viewed as an orchestral feat.

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Not that "The Pines of Rome" is not toneful. It is remarkably beautiful in parts, and highly impressive in descriptive melody. Beginning with a cascade effect, which reminds one of his earlier composition Respighi goes on with a sort of canto funebre, to evoke tall trees by catacombs. The mournful and dirge-like effect was exceedingly well brought out by the orchestra. "The Pines of Janiculum" was less tangible, and chiefly remarkable for the nightingale bit. The finale, however, was magnificent. It conjures forth an unmistakable idea of legions of Fascists, Mussolini-inspired, or Roman warriors marching on to the eternal city.

It was, indeed, a tone-poem worthy of some interesting discussion and also a great deal of praise.

THIS CLIPPING FROM
CITIZEN
BROOKLYN
NOV 4 1926

Wonderful Collection Of Old Instruments

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The collection contains some fine specimens of the earliest of string instruments such as the hurdy gurdy, monochord, marine trumpet, some beautiful pearl-inlaid lutes and zithers, some grotesque serpents, richly carved. There is a department of Oriental instruments, some drums with ornamentation beautifully wrought. The viols are among the finest in existence.

THIS CLIPPING FROM
TIMES
CLEVELAND, OHIO
NOV 4 - 1926

GETS OLD COLLECTION

Boston Library Given 145 Rare Musical Instruments

Philadelphia Public Ledger

A valuable collection of ancient musical instruments has just been presented to the Boston Public library in memory of Maj. Henry L. Higginson, founder and many years chief supporter of the Boston Symphony orchestra.

These 145 instruments, forming what is known as the Casadesus collection, were assembled by the founder of Society of Ancient Instruments and were purchased by friends of Major Higginson. It includes specimens of the viole d'amour, viol de gamba, many zithers and mandolins, kettle drums to be played on horseback, the "flute de Pan," horns, bagpipes and numerous Oriental instruments.

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TIMES-UNION
ALBANY, N. Y.
DEC 27 1926

GALEN L. STONE, FINANCIER, DIES

Brookline, Mass. (AP)—Galen L. Stone, 64, who rose from reportorial obscurity to financial heights, is dead here today.

Mr. Stone was a member and founder of one of Boston's greatest investment houses, Hayden, Stone & Co., which he established more than thirty years ago, with Charles Hayden, like himself, a subordinate in a brokerage house.

Stone had been a cub reporter for the old Commercial Bulletin, but it was not long before he became financial editor of the Boston Advertiser, and a recognized expert.

Then he decided to learn the investment situation, first hand, and he took a job with the brokerage firm where he met Hayden, a graduate of the Massachusetts Institute of Technology, who had started work the year previous as a ticker boy at $3 a week.

Soon they were partners. The greatest group of copper producing companies in the world owed its existence to their financing, it was said, and later they turned to steamships, railroads and other enterprises. Mr. Stone was at one time or another a director of more than twenty large companies.

He retired in 1923 to give his time to interests, philanthropic, artistic and musical, which had always concerned him.

In 1924, he presented a group of valuable Chinese paintings to the Fogg Art Museum of Harvard, and last year, $75,000 to the cause of negro education. He was a trustee of Wellesley college and had been a vice-president of the Boston symphony orchestra.

EVE. PUBLIC LEDGER
PHILADELPHIA, PA.
DEC 11 1926

BOSTON SYMPHONY PLAYS "FIREBIRD"

Led by Serge Koussevitsky, Orchestra Presents Suite by Stravinsky

TONIGHT AT 8:15 O'CLOCK

The outstanding selection to be played by the Boston Symphony Orchestra under Serge Koussevitsky, in its broadcast through stations WJZ, WBZ, WRC and WGY at 8:15 this evening, will be the suite from "L'Oiseau de Feu" (The Firebird), by Stravinsky.

This is a dance legend, divided into five parts, and will fill the entire half of the concert which follows the intermission.

Prof. Thomas Marshall, who has done such meritorious work in these concerts in the past, will continue to give the radio audience interesting facts on the lives of the composers whose works will be played in this concert and also sidelights upon the compositions and how they were composed.

The complete program for this concert follows:

Overture—"Cockaigne" ..... Elgar
Symphony No. 7 ..... Sibelius
Suite from "L'Oiseau de Feu" (The Firebird) ..... Stravinsky
1. Introduction: Kastchei's Enchanted Garden and Dance of the Firebird.
2. Supplications of the Firebird.
3. The Princesses Play With the Golden Apples
3. (a)Berceuse.
4. Dance of the Princess
5. Infernal Dance of All the Subjects of Kaschei.

DO YOUR RADIO CHRISTMAS SHOPPING EARLY!

Sergei Koussevitsky's musicians make their second visit of the season to this borough.

The prelude to "Lohengrin," the funeral music from "Goetterdamerung" the forest scene from "Siegfried," and the prelude to "Die Meistersinger" are included on the program.

The conductor will present for the first time in this borough the No. 5 of Sibelius and the D Major concerto of [illegible] Emanuel Bach ar-

NEW YORK TELEGRAPH
JAN 2 - 1927

Boston Symphony.

The Boston Symphony Orchestra will make its second trip of the season to New York to play in Carnegie Hall, next Thursday evening and Saturday afternoon, January 6 and 8.

At the Thursday concert, the soloist will be Wanda Landowska, the specialist in music of the harpsichord, who has lately arrived from Europe. She will then perform for the first time in this country a concerto for harpsichord, flute, oboe, clarinet, violin and violoncello by De Falla, which has been written especially for her by the noted Spanish composer, and a Rondo by Mozart. The other numbers will be Mozart's "Eine Kleine Nachtmusik," and Stravinsky's "Le Sacre du Printemps" ("The Rite of Spring").

The Saturday program will consist of a concerto of Philip Emanuel Bach, which has been arranged for string orchestra, and a small group of wood wind instruments, especially for Mr. Koussevitzky, by Maximilian Steinberg. The Seventh Symphony of Sibelius will have its first New York performance at this concert. The symphony is in one movement and is the latest of the Finish composer. The other numbers will be a suite from Stravinsky's ballet, "The Fire-Bird," and Ravel's choregraphic poem, "La Valse."

RECORD

Meridan Ca

DEC 30 1926

Murphy and Raymond Mckee.

Boston Symphony's Big Hartford Concert Feb. 6

The Boston Symphony orchestra will be in Hartford at the Capitol theater February 6 and there has been such interest and curiosity to know what the program is to be that Mr. Sedgwick has decided to publish the numbers at this time, so that music lovers may familiarize themselves with them before the concert, inasmuch as a concert by the Boston Symphony is most highly considered along educational lines.

The music supervisors of the public schools, as well as the music schools and private schools, and music teachers in general wish to lecture and analyze the program, playing excerpts from the compositions, so as to familiarize the pupils with the number, increasing the pupils' knowledge and making the concert more enjoyable.

Mr. Koussevitzky could hardly have arranged a more attractive program for Hartford music lovers. It follows: Beethoven Eroica Symphony, No. 3, in C flat major; Prokokief Suite from the Opera "The Love of Three Oranges"; DeBussy Nocturne "Fetes" (Festivals); Wagner Prelude to (Lohengrin); Sibeilus Finlandia "Symphonic Poem Op. 26 No. 7.

Seat sale at McCoy's music store, 87 Asylum street, or telephone for reservations at 2-6147 Hartford.—Adv.

THIS CLIPPING FROM
GLOBE
TORONTO, CAN.

NOV 1 - 1926

... leaders, prices, etc.

BOSTON SYMPHONY TOMORROW.

Absolutely the biggest musical event of the year is the concert by the famous Boston Symphony Orchestra, to be given in Massey Hall tomorrow night. This great orchestra, under the baton of the renowned Serge Koussevitzky, is conceded to be the finest and best in all the world, and the people of Toronto and vicinity are offered a musical opportunity that other less fortunate cities are clamoring for. Right in Boston it is necessary to subscribe for 45 concerts in order to hear this orchestra, and only then at much higher prices than those charged here. There are some good seat locations still available.

THIS CLIPPING FROM
SENTINAL

April 11th

NOV 1 - 1926

FINE COLLECTION OF OLD INSTRUMENTS PRESENTED

Boston, Oct. 29, (AP)—A collection of 144 ancient instruments, said to be one of the finest in existence today was presented to the Boston symphony orchestra in memory of Major Henry Lee Higginson, founder of the orchestra, by N. Penrose Hallowell representing a group of anonymous donors.

The collection was made by Henri Casadesus, who in 1918 came from France for a series of concerts with his Society of Ancient Instruments. Serge Koussevitsky, present leader of the orchestra of the Boston symphony, has played the double bass in concertos in which M. Casadesus played his rare viola d'amore. The instruments have been mounted by experts of the Boston museum of fine art in the balcony corridor of Symphony hall.

GLAMOUR OF FLASK

Attorney - General Price Outlines Advantages of Government Control.

UF THE FLUVIVUL

...ll opened with a Mozart Serenade, continued with Debussy and Stravinsky, and climaxed in Tchaikovsky's Fourth Symphony.

The orchestra which Mr. Koussevitsky conducts, possesses all the characteristics that we have learned in recent years to associate with the Bostonians. Their tone is dark and the string section seems to have more than the usual amount of substance, but it never seems unduly heavy. In fact, the vitality is quite amazing. In the presentation of Mozart's "Eine Kleine Nachtmusik", there was so much tonal body to the playing of the graceful compositions that no one who heard it can ever say again that string orchestras, even at their best, leave the impression of being aenemic. The two Debussy Nocturnes that followed were vivid tone pictures. In the nebulous melting and movement of "Clouds", the orchestra somehow conjured before the eyes the colors and shapes of dissolving cloud masses. In that work and "Festivals" which followed it, Mr. Koussevitzky showed what a strong sense his possesses of the pictorial in sound. The approach of the procession in "Festivals", a strange procession of wierd and picturesque figures, was extraordinarily graphic. One felt that Mr. Koussevitzky was not quite at his best in the orchestral suite from the ballet "Petrouchka". Stravinsky has wedded dissonance and melody so that they tell his barbaric tale with startling garishness and uncouthness, and yet it is most stimulating music. It is so full of happenings, scrappy themes and impressions created by tone. One felt that Mr. Koussevitzky put more emphasis on the drama than on the delicately bizarre bits.

It is as an interpreter of Tchaikovsky that Serge Koussevitzky rises to the heights. After all, it is for his surge of emotion that Tchaikovsky is beloved by so many, and also, one must add, blown upon with the disapproval of those who prefer music that is more cerebral and rigidly academic. When Koussevitzky plays the works of Tschaikovsky, he gives you the feeling of a volcano of emotion, barely held within bounds by a dominating but intense will. The opening movement of the Fourth Symphony last night was in itself a gorgeously dramatic tone poem of a turbulent life, called, checked, thwarted by the stern trumpet note of duty. The abandon of the climaxes could only be secured by a man who enters fully into the introspective Slavic temperament of the composer. One never expects to hear anything much more thrilling in a concert hall than the moment in the final movement when the conductor retarded the time ever so slightly for the re-entry of the theme of the horns. The melting suavity of the strings was heard again in the haunting melody of the second movement, and the jolly pizzicato of the Scherzo was exquisitely done. Then in the furious rush of the finale, the conductor swept his audience away. They gave him an ovation when it was finished that only mildly expressed the emotional experience through which they had passed. If Serge Koussevitzky ever brings his band to Toronto again, we hope he will do another Tschaikovsky Symphony. We can think of no other conductor who enters so completely into the Tchaikovsky spirit.

THIS CLIPPING FROM
GAZETTE
57
NOV 2 - 1926

BOSTON SYMPHONY INTERPRETED NEW AND OLDER MUSIC

Distinguished Audience at Forum Applauded Serge Koussevitzky

ECCENTRIC COMPOSITIONS

Prokofieff's Suite From "Chout" and Respighi's Latest Work Introduce Astonishing Orchestral Effects

New music and old sharply divided the programme which the Boston Symphony Orchestra, directed by Serge Koussevitzky, played before a very large audience last night in the Forum. The new part comprised the ballet suite from Prokofieff's "Chout" ("Buffoon"), and Respighi's symphonic poem "The Pines of Rome," neither of which had been publicly played in this city. Cesar Franck, Wagner and Berlioz compositions made up the other part.

It was an interesting programme, carried out in a manner to be expected of the famous orchestra under its celebrated leader. Also it was long, and of a nature to heavily tax the artists, but, in spite of obstinate demands for an encore, a demand which culminated in vociferous bravos, M. Koussevitzky declined.

It was Selma Lagerlof, who spoke of music as "the road between heaven and earth." During the playing of Franck's towering symphony in D minor, a glorious and noble dream of perfect music, this could be realized last night. Had there been nothing else on the programme, it would have more than sufficed to prove that the Boston Symphony Orchestra has earned the great reputation it enjoys. To greater heights it would, indeed, be difficult to aspire. The gigantic composition was brought out, so to speak, in all its delicate poetry, in all its overwhelming force, by this ensemble of artists, who are doing so much towards making the city of Boston famous.

The Vorspiel to "Lohengrin," which becomes nothing at all without that enormous feat of orchestral ability to bring out almost constantly the pianissimo-lyrico of what the great composer was inspired to do, was faultlessly played. Wholly without effects of the musical or of melody; but a peculiarly delicate, ethereal tone poem, it is somewhat like the "Rheingold" motive, only far less accentuated. For playing this prelude properly, without making of it just a reading of orchestrated notes, great praise is due M. Koussevitzky and his orchestra.

Berlioz' "Carnaval Romain" overture, the first on the programme, was played with great distinction, and this exhausts the "old" part of the concert.

CONTRAST TO FRANCK.

The Prokofieff suite, divided into four parts, was played after the intermission. It would be hard to find a greater contrast than the Cesar Franck symphony and the music from "Buffoon." The very titles of the four parts were highly novel; "Dance of the Buffoon's Daughters," "In the Tradesman's Bedroom," "The Young Woman is Transformed into a Goat" and "Final Dance."

An impression of "Chout," or rather that part of it which was interpreted last night, is that it was intensely clever and amusing; startling in sudden orchestration contrasts; wierd, yet not without a good deal of harmony. It was a triumph of individual and ensemble work to play this futuristic, fantastic and capricious series of ballet compositions. The first part—"The Dance of the Buffoon's Daughters"—was the least hyper-modern. Into it comes a staccato sort of spasm which provoked the serious-faced M. Koussevitzky himself into laughter. "In the Tradesman's Bedroom," surely the oddest descriptive title to music, was not as odd as it might have been, and was the least interesting of the set of four.

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The introduction of a gramophone, to convey the song of the nightingale, has created some hot discussion among the critics musical. The composer, so reports have it, was not content with wood-wind trills, and insisted upon the revolutionary idea of introducing "canned music" into a symphony orchestra. It seemed to work well last night; though apart from the purely descriptive idea of having birdsong from Roman pines, the composition was not improved.

Not that "The Pines of Rome" is not toneful. It is remarkably beautiful in parts, and highly impressive in descriptive melody. Beginning with a cascade effect, which reminds one of his earlier composition Respighi goes on with a sort of canto funebre, to evoke tall trees by catacombs. The mournful and dirge-like effect was exceedingly well brought out by the orchestra. "The Pines of Janiculum" was less tangible, and chiefly remarkable for the nightingale bit. The finale, however, was magnificent. It conjured forth an unmistakable idea of legions of Fascists, Mussolini-inspired, or Roman warriors marching on to the eternal city.

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CITIZEN
BROOKLYN

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THIS CLIPPING FROM
NEW YORK TIMES

NOV 14 1926

The Boston Symphony Orchestra, Serge Koussevitzky conducting, came back to Rochester Nov. 4, after an absence of four years and played its second concert in the Eastman Theatre before a huge audience that filled every seat in the house and most of the available standing room. A. J. Warner wrote in the Rochester Times-Union: "Given the combination of one of the four greatest orchestras in the country and a conductor of intensely dynamic musicianship, whose occasionally erratic temperament was in its best form, and something thrilling in the way of an orchestral fiesta was inevitable — especially with 3,500 eager listeners contributing the tremendous stimulus of their collective spontaneous enthusiasm. The result of these felicific circumstances was an electrifying evening which culminated, at the concert's close, in an ovation for Mr. Koussevitzky and his musicians."

THIS CLIPPING FROM
EXPRESS
EASTON, PA.

NOV 18 19[illegible]

GOOD MUSIC ON THE AIR

Sir Thomas Beecham, regarded as the foremost English composer and conductor, is reported in a cable dispatch from London to be in a fine state of peevishness. Invited to be guest conductor at a concert of the Philadelphia Symphony Orchestra, Sir Thomas declares that he will clear out of England as quickly as possible to settle in the United States.

Sir Thomas complains that there is no opera in London now and no subsidized orchestra. However, the reason for his greatest dissatisfaction with English music conditions is that musical programs are broadcast. Music over the radio he denounces as "gibbering and whining of goblins and devils."

The United States welcomes and has room for more good musicians, but Sir Thomas should not come with the mistaken idea that in this country musical programs are not broadcast. They are—many of the best of them. The Boston Symphony and the Philadelphia Symphony Orchestra programs are broadcast regularly and those of other orchestras occasionally. Grand opera is broadcast frequently and every evening there is "on the air" much music of good quality and some not so good.

Further, the broadcasting of the best music in this country has only begun. There are good reasons why it should continue and increase. It makes the best music available to millions of persons who, without the radio, would not hear it. And their enjoyment of the music does not interfere in any way with the thousands who are privileged to hear it in opera house or recital hall.

That is not all. The broadcasting of good music increases the number of lovers of good music and distinctly tends to increase the [illegible] concerts.

THIS CLIPPING FROM
TIMES
BUFFALO, N. Y.

NOV 19 1926

To Hear His Music Though Across Sea

NEW YORK, Nov. 19.—A young musician will listen while a great American orchestra, 3,000 miles distant, plays his composition next Saturday night. The composer is Alexander Tansman, who will wait in the Eiffel Tower in Paris while the big French government station, FL, tries to pick up the radio broadcast of the "Dance of the Sorceress," being presented by the Boston Symphony Orchestra for the first time in America.

The composition was chosen by the famous Russian conductor, Serge Koussevitzy, as the opening number on his symphony program Saturday night. The young composer has arranged with the French station, located in the great steel tower, to try to pick up the broadcast as sent out by one of four powerful stations linked up for the concert—WBZ, WJZ, WGY or WRC.

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.

NOV 19 1926

PARIS ARRANGES TO PICK UP BOSTON SYMPHONY TOMORROW

Russian Composer Will Also Get Message in Native Tongue Before His Work Receives First Presentation in America

The French government radio station FL, located in the Eiffel tower in Paris, will endeavor to pick up the sixth of the series of Saturday night concerts by the Boston Symphony orchestra broadcast by WBZ and its associated stations and Alexandre Tansman, noted symphony composer, will be one of the most interested listeners of the radio audience when the program goes on the air at 8.10 tomorrow evening.

Tansman's "Dance of the Sorceress" from the ballet, "The Garden of Paradise," has been selected as the opening number on Saturday's symphony program. The young Russian composer has made arrangements with the French government for station FL to pick up the signals of the Westinghouse station or WJZ, WGY and WRC in the Eiffel tower, where he will be stationed so that he may hear the first presentation in America of his composition by the celebrated orchestra under the direction of Serge Koussevitzky.

After Midnight There

In accordance with the cabled arrangements between Tansman and the symphony management, Nicolai Slonimsky, noted pianist and secretary to Serge Koussevitzky, will take Prof Marshall's place at the microphone to tell the radio audiences something of Tansman's work. He will also play a part of the composition on the piano and extend greetings to Tansman in Russian. It is anticipated that success will attend the transmission with WBZ, WJZ and WGY, three of the most powerful stations in America, and that Tansman will receive the message in Paris about 1.10 a. m.

The other three selections appearing on the program before Beethoven's Fifth Symphony are all examples of modern schools and those interested in the most recent phases of musical development will revel in this part of the program. Between the various numbers Prof Marshall will tell his listeners something about each of the composers. He will devote the entire intermission to a talk on Beethoven's style and an analysis of the Fifth Symphony. Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, will assist Prof Marshal in his musical illustrations.

The Program

The complete program is as follows

Tansman....."The Dance of the Sorceress" (From the ballet "The Garden of Paradise"
Krasa .....Symphon;
a. March
b. Pastorale
Webern.....Five pieces for orchestra
Walton.....Overture, "Portsmouth Point"
Beethoven..Symphony No 5 in C Minor Op 6
1. Allegro con brio
2. Andante con moto
3. Allegro, Trio
4. Allegro

THIS CLIPPING FROM THE
HAVERHILL
MASS.

ISSUE OF

NOV 19 1926

TUESDAY AFTERNOON SYMPHONY SERIES

Boston Organization Plans Special Concerts

A series of five Tuesday afternoon concerts will be given by the Boston Symphony orchestra of 108 musicians, in Symphony hall, Boston, under its conductor, Serge Koussevitzky.

This series will be given on five Tuesday afternoons beginning Nov. 30. Since the concerts begin at 3:15 promptly and never last later than 5, they have a large patronage from the subscribers of outlying towns of Boston.

This Tuesday series is the one remaining opportunity for those who wish to become Symphony subscribers, since the other four series of 62 concerts in greater Boston are subscribed by the season to the last seat. To initiates the Tuesday series will offer an especially interesting introduction to symphonic music while being replete with interest, as well, to regular Symphony patrons.

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TIMES
HARTFORD, CONN.

NOV 20 1926

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Syracuse-Niagara Game From WFBL Station This Afternoon

By RAY LAYO.

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Beethoven's fifth symphony will conclude the program. The New York Symphony Orchestra, directed by Walter Damrosch, will be heard through the WEAF chain at 9 o'clock.

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NOV 21 1926

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LOWELL MASS.
COURIER-CITIZEN

NOV 20 1926

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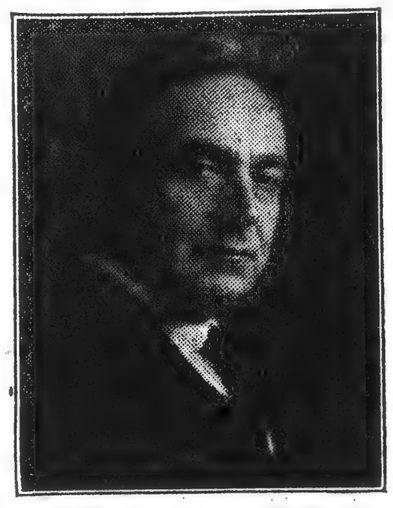

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Conductor

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THIS CLIPPING FROM
BROOKLYN TIMES

NOV 20 1926

BOSTON SYMPHONY HERE FRIDAY NIGHT

Third Symphony By Beethoven to Be Presented.

Serge Koussevitzky will open his season of Boston Symphony concerts in Brooklyn, next Friday night in the Academy of Music.

The program will have as its principal number the Third Symphony of Beethhoven, "Eroica." A novelty, which is causing considerable interest when performed elsewhere under the Russian conductor's direction, is the Suite of Prokofieff's Opera, "The Love for Three Oranges." The opera was given by the Chicago Opera company in Chicago and New York.

The closing number will be Respighi's Symphonic Poem, "Pines of Rome." This work describes four historical spots of the eternal city which are set off by ancient pines.

MUSIC NOTES.

Beatrice Herford, who has charmed both American and European audiences for several seasons opened her winter tour last night in the Music Hall of the Academy of Music, Lafayette ave. and St. Felix st.

Miss Herford preceded Ruth Draper with her uncomparable wit and finesse and proved to her large audience last night that she had lost none of her brilliant witticism and talent. In her program last night, Miss Herford presented some entirely new as well as her old favorite monologues, including At the Optician's, The Cook, The Man With a Cold, The English Party, In the Flower Shop, Train Friends and The Telegram.

Her performance last night won for her many new admirers and friends, in addition to the many she has already made in her previous appearances in Brooklyn.

THIS CLIPPING FROM
New York Telegram

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Another Bill by the Boston Symphonists

Foremost Instrumentalists Under Direction of Serge Koussevitzky.

ONCE again stations WJZ, WRC and WGY will broadcast the concert of the Boston Symphony Orchestra at 8:10 o'clock tonight. For the last three weeks the Saturday night symphony concerts have been furnished by the New York Philharmonic Orchestra playing its Students' Concert Series in Carnegie Hall, New York city.

Serge Koussevitzky will conduct the Boston Symphony in Symphony Hall, Boston, where the radio pick-up will be made by the technical staff of station WBZ.

One of the features of the Boston Symphony Concerts is the notes on the selections to be played, which are given to the radio audience by Professor John P. Marshall, head of the music departments of Boston University and Holy Cross College. For five minutes preceding the first selection and again during the fifteen minute intermission Professor Marshall will give instructive information and comment corresponding to the notes in the programs used by the audience in Symphony Hall. Realizing that the majority of the vast radio audience reside in localities where symphony orchestras and symphonic music are seldom heard, he will make his remarks in nontechnical language.

Professor Marshall was organist of the Boston Symphony Orchestra from 1909 to 1918. During the World War he served as musical aid to the Commanding General of the Northwestern and Western Departments and was appointed assistant musical director of camp music for the entire army. With such an excellent musical background Professor Marshall is well qualified for the task of interpreting the symphony programs for the radio listeners, and his comments are certain to make the symphony programs more valuable and appreciated by the listeners.

NEWS
NEWARK, N. J.

NOV 20 1926

Boston Symphony in Montclair

The scene of the Boston Symphony Orchestra's ministrations will be the assembly hall in the Montclair High School and the date is next Wednesday night. The coming concert will be the fourth employing it in the mountain town. Its first and second concerts there were directed by Pierre Monteux, the French conductor, who did so much to reestablish its status as one of the leading organizations of its kind in the country after it had suffered in its personnel and clientele by the enforced withdrawal of its then director, Dr. Karl Muck, shortly after America entered the World War.

Under Serge Koussevitzky, who succeeded Mr. Monteux and will direct the performances Wednesday night, it has fully regained its former prestige. Such is the interest in its concerts in New York this season that seats for them cannot be had now, a fact that speaks eloquently of its drawing power. The reappearance of the talented Russian, who made his Montclair debut two years ago, will be heartily greeted. His extraordinary ability as revealed on that visit aroused enthusiasm.

The program to be presented follows:

Symphony No. 3 in E flat major
"Eroica" .....Beethoven
Allegro con brio, Marcia Funebre, Scherzo, trio and finale.
Suite from the opera, "The Love for Three Oranges".....Prokofieff
Les Ridicules, Scene Infernale, Marche, Scherzo, Trio and Finale.
"La Fruite."
Prelude to "Lohengrin".....Wagner
Prelude to "The Mastersingers of Nuremberg" .....Wagner

* * *

INFORMATION OBSCURED

THIS CLIPPING FROM
NEW YORK TIMES

NOV 14 1926

The Boston Symphony Orchestra, Serge Koussevitzky conducting, came back to Rochester Nov. 4, after an absence of four years and played its second concert in the Eastman Theatre before a huge audience that filled every seat in the house and most of the available standing room. A. J. Warner wrote in the Rochester Times-Union: "Given the combination of one of the four greatest orchestras in the country and a conductor of intensely dynamic musicianship, whose occasionally erratic temperament was in its best form, and something thrilling in the way of an orchestral fiesta was inevitable—especially with 3,500 eager listeners contributing the tremendous stimulus of their collective spontaneous enthusiasm. The result of these felicific circumstances was an electrifying evening which culminated, at the concert's close, in an ovation for Mr. Koussevitzky and his musicians."

THIS CLIPPING FROM
EXPRESS
EASTON, PA.

Nov 18 19[illegible]

GOOD MUSIC ON THE AIR

Sir Thomas Beecham, regarded as the foremost English composer and conductor, is reported in a cable dispatch from London to be in a fine state of peevishness. Invited to be guest conductor at a concert of the Philadelphia Symphony Orchestra, Sir Thomas declares that he will clear out of England as quickly as possible to settle in the United States.

Sir Thomas complains that there is no opera in London now and no subsidized orchestra. However, the reason for his greatest dissatisfaction with English music conditions is that musical programs are broadcast. Music over the radio he denounces as "gibbering and whining of goblins and devils."

The United States welcomes and has room for more good musicians, but Sir Thomas should not come with the mistaken idea that in this country musical programs are not broadcast. They are—many of the best of them. The Boston Symphony and the Philadelphia Symphony Orchestra programs are broadcast regularly and those of other orchestras occasionally. Grand opera is broadcast frequently and every evening there is "on the air" much music of good quality and some not so good.

Further, the broadcasting of the best music in this country has only begun. There are good reasons why it should continue and increase. It makes the best music available to millions of persons who, without the radio, would not hear it. And their enjoyment of the music does not interfere in any way with the thousands who are privileged to hear it in opera house or recital hall.

That is not all. The broadcasting of good music increases the number of lovers of good music and distinctly tends to increase the audiences at concerts and operatic performances [illegible] should

Nov

To Hear His Music Though Across Sea

NEW YORK, Nov. 19.—A young musician will listen while a great American orchestra, 3,000 miles distant, plays his composition next Saturday night. The composer is Alexander Tansman, who will wait in the Eiffel Tower in Paris while the big French government station, FL, tries to pick up the radio broadcast of the "Dance of the Sorceress," being presented by the Boston Symphony Orchestra for the first time in America.

The composition was chosen by the famous Russian conductor, Serge Koussevitzy, as the opening number on his symphony program Saturday night. The young composer has arranged with the French station, located in the great steel tower, to try to pick up the broadcast as sent out by one of four powerful stations linked up for the concert—WBZ, WJZ, WGY or WRC.

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.

NOV 19 1926

PARIS ARRANGES TO PICK UP BOSTON SYMPHONY TOMORROW

Russian Composer Will Also Get Message in Native Tongue Before His Work Receives First Presentation in America

The French government radio station FL, located in the Eiffel tower in Paris, will endeavor to pick up the sixth of the series of Saturday night concerts by the Boston Symphony orchestra broadcast by WBZ and its associated stations and Alexandre Tansman, noted symphony composer, will be one of the most interested listeners of the radio audience when the program goes on the air at 8.10 tomorrow evening.

Tansman's "Dance of the Sorceress" from the ballet, "The Garden of Paradise," has been selected as the opening number on Saturday's symphony program. The young Russian composer has made arrangements with the French government for station FL to pick up the signals of the Westinghouse station or WJZ, WGY and WRC in the Eiffel tower, where he will be stationed so that he may hear the first presentation in America of his composition by the celebrated orchestra under the direction of Serge Koussevitzky.

After Midnight There

In accordance with the cabled arrangements between Tansman and the symphony management, Nicolai Slonimsky, noted pianist and secretary to Serge Koussevitzky, will take Prof Marshall's place at the microphone to tell the radio audiences something of Tansman's work. He will also play a part of the composition on the piano and extend greetings to Tansman in Russian. It is anticipated that success will attend the transmission with WBZ, WJZ and WGY, three of the most powerful stations in America, and that Tansman will receive the message in Paris about 1.10 a. m.

The other three selections appearing on the program before Beethoven's Fifth Symphony are all examples of modern schools and those interested in the most recent phases of musical development will revel in this part of the program. Between the various numbers Prof Marshall will tell his listeners something about each of the composers. He will devote the entire intermission to a talk on Beethoven's style and an analysis of the Fifth Symphony. Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, will assist Prof Marshall in his musical illustrations.

The Program

The complete program is as follows

Tansman....."The Dance of the Sorceress"
(From the ballet "The Garden of Paradise"
Krasa .....Symphony
a. March
b. Pastorale
Webern.....Five pieces for orchestra
Walton.....Overture, "Portsmouth Point"
Beethoven..Symphony No 5 in C Minor Op 6
1. Allegro con brio
2. Andante con moto
3. Allegro, Trio
4. Allegro

THIS CLIPPING FROM THE
HAVERHILL
MASS.

ISSUE OF

NOV 19 1926

TUESDAY AFTERNOON SYMPHONY SERIES

Boston Organization Plans Special Concerts

A series of five Tuesday afternoon concerts will be given by the Boston Symphony orchestra of 108 musicians, in Symphony hall, Boston, under its conductor, Serge Koussevitzky.

This series will be given on five Tuesday afternoons beginning Nov. 30. Since the concerts begin at 3:15 promptly and never last later than 5, they have a large patronage from the subscribers of outlying towns of Boston.

This Tuesday series is the one remaining opportunity for those who wish to become Symphony subscribers, since the other four series of 62 concerts in greater Boston are subscribed by the season to the last seat. To initiates the Tuesday series will offer an especially interesting introduction to symphonic music while being replete with interest, as well, to regular Symphony patrons.

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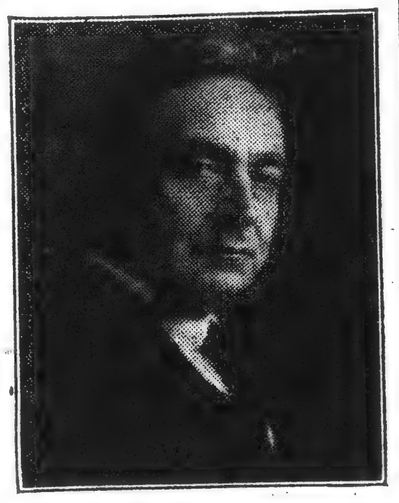

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Season tickets at the popular prices of $4, $6 and $9 for the series, are available at Symphony hall, or may be secured by mail order.

SYRACUSE, N. Y.
HERALD

NOV 20 1926

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By RAY LAYO.

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Les Ridicules, Scene Infernale, Marche, Scherzo, Trio and Finale.
"La Fruite."
Prelude to "Lohengrin".....Wagner
Prelude to "The Mastersingers of Nuremberg" .....Wagner

53

THIS CLIPPING FROM
NEW YORK EVENING POST
NOV 20 1926

TWO suites from scores of Serge Prokofieff are to have their first performances in New York, in this form, at the opening Boston Symphony concerts of the season here, in Carnegie Hall next week. Serge Koussevitzky will present music from the opera "The Love for Three Oranges" at the Thursday evening performance, and the suite from the ballet "Chout" ("Buffoon") on Saturday afternoon. "The Love for Three Oranges" was produced by the Chicago Opera Company in Chicago on December 30, 1921, and at the Manhattan Opera House in New York on February 14, 1922. The suite is made up of five numbers which have been edited by Albert Spalding. They include "Les Ridicules," "March," "Scherzo," "The Prince and the Princess," and "The Flight."

"Chout," which is numbered opus 21, was originally a ballet in six scenes on a bizarre story on the doings of buffoons. It was produced by Diaghilev's Russian ballet in Paris and in London in 1921. The ballet suite was performed for the first time at Brussels in 1924. This will not be, strictly speaking, the first New York performance of this music, since it was presented at the Neighborhood Playhouse on March 6, 1924. The scenes of the suite include Dance of the Buffoon's Daughters, In the Merchant's Bedroom, the Young Woman Is Turned Into a Goat, and Final Dance. This suite had its first Boston performance at the opening of Koussevitzky's season there on last October 8. Other Thursday numbers will be Beethoven's "Eroica" symphony and "Egmont" overture and Respighi's "Pines of Rome." The rest of the Saturday program will be Beethoven's Fifth Symphony, Mozarth's "Eine Kleine Nachtmusik" and Roussel's "Opera Ballet Suite."

JOURNAL
PROVIDENCE, R. I.
NOV 21 1926

Boston Symphony Orchestra Gives Second Providence Concert of Season Tuesday Night.—Church Choirs Sing Special Music Today.—McCormick Coming

Perhaps lacking in quantity but possessing all that could be asked in quality are this week's musical events in Providence, crowded into two days, today and Tuesday. The big event, naturally, is the second concert here of the Boston Symphony Orchestra, which takes place Tuesday evening at 8:15 at the Albee Theatre. Serge Koussevitzky will wield the baton and the programme will include a suite from Roussel's opera-ballet, "Padmavati," which was introduced to American audiences for the first time this fall.

The Symphony's programme, as finally announced, will not only include the newly introduced Roussel composition, which comes in the second half, but will devote the entire first section to two Beethoven works, his overture to Goethe's "Egmont" and the third symphony in E-flat, "Eroica," including all four movements. The final numbers will be Wagner's prelude to "Lohengrin," and his prelude to "The Mastersingers of Nuremberg."

From Providence, the orchestra goes to New York for its first metropolitan concert of the season in Carnegie Hall. There is will also present Beethoven's "Eroica." Respighi's "Pines of Rome" and Prokofieff's suite from "The Love for Three Oranges" will be added.

The next big musical event for Providence will be the recital of John McCormick Sunday afternoon, Dec. 5, at the Majestic Theatre.

To-day's local musical events will begin with a piano recital by James Gray at 3:30, at the Providence Plantа-

THIS CLIPPING FROM
BROOKLYN TIMES
NOV 21 1926

Koussevitsky Premiere

Bostonians Open Series in Borough on Friday—Other Academy Events

The first concert in the series of six by the Boston Symphony Society will be given at the Academy on Friday night. In accordance with the Beethoven memorial observance this year, Serge Koussevitsky has selected the "Eroica" as the opening number on his first program. Excerpts from Prokofieff's "Love of Three Oranges" will also be given as will Respighi's "Pines of Rome," the first time here by this orchestra.

THIS CLIPPING FROM
OBSERVER DISPATCH
UTICA, N. Y.
NOV 20 1926

FAMED BOSTON SYMPHONY ON AIR TONIGHT

Eifel Tower Will Try to Pick Up Broadcasts of Sixth Concert of Series from WBZ and Other Stations.

The French government radio station, FL, located at the Eifel Tower in Paris will endeavor to pick up the sixth of the series of Saturday night concerts by the Boston Symphony Orchestra broadcast by WBZ and its associatd stations and Alexandre Tansman, noted symphony composer, will be one of the most interested listeners of the radio audience when the program goes on the air at 8:10 o'clock tonight.

Tansman's "Dance of the Socceress" from the ballet, "The Garden of Paradise," has been selected as the opening number on this evening's program. The young Russian composer has made arrangements with the French government for Station FL to pick up the signals of the Westinghouse stations WJZ, WGY or WRC in the Eifel Tower where he will be stationed so that he may hear the first presentation in America of his composition by the celebrated orchestra under the direction of Serge Koussevitzky.

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Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, will assist Professor Marshall in his musical illustrations.

The program will come to listeners through the courtesy of W. S. Quinby of the W. S. Quinby Company of Boston, New York and Chicago. The complete program is as follows:

"The Dance of the Sorceress" from the ballet "The Garden of Paradise" .....Tansman
Symphony .....Krasa
a. March
b. Pastorale
Five pieces for orchestra .....Webern
Overture, "Portsmouth Point" .....Walton
Symphony No. 5 in C Minor, Op. 67 .....Beethoven
I. Allegro con brio
II. Andante con moto
III. Allegro: Trio.
IV. Allegro

JOURNAL
ROCHESTER, N. Y.
NOV 20 1926

QUINBY MUSIC ATTRACTION TONIGHT

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I. Allegro con brio.
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TIMES
HARTFORD, CONN.
NOV 24 1926

BOSTON SYMPHONY

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THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
NOV 21 1926

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NOV 27 1926

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One of the causes for the supremacy of Mr. Stokowski's organization is his consciousness that an orchestra is an instrument and not a dinmaking apparatus. At the most dramatic crises, he keeps the tone within the realm of musical sound. He accomplishes this feat by a means so obvious that it is a wonder other conductors do not discover it.

He is well aware that volume is a relative thing. So, by starting his gamut of dynamics at a pianissimo, he obtains with mere forte climaxes which another director, beginning with a mezzo-piano, can obtain only with a fortissimo. The result is that, acoustically speaking, the Philadelphia Orchestra is preternaturally well-bred. It can speak with resonant vigor, but it never brawls.

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WARREN STOREY SMITH.

NEW YORK
BROOKLYN EAGLE
NOV 21 1926

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SERGE KOUSSEWITSKY will conduct the first of his concerts by the Boston Symphony Orchestra in the Academy of Music on Friday evening of this week. The program is purely orchestral, calling for the aid of neither vocal not instrumental soloist. Two works by Beethoven precede the intermission: the "Egmont" Overture and the "Eroica" Symphony. Later in the evening Mr. Koussewitsky will make another of his efforts to popularize the music of Prokofieff by presenting an orchestral suite derived from that composer's opera, "The Love of Three Oranges." The last number on the program will be Respighi's symphonic poem, "The Pines of Rome," first performed in America last season under the direction of Arturo Toscanini.

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NOV 20 1926

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JOURNAL
PROVIDENCE, R. I.
NOV 21 1926

Boston Symphony Orchestra Gives Second Providence Concert of Season Tuesday Night.—Church Choirs Sing Special Music To-day.—McCormick Coming

Perhaps lacking in quantity but possessing all that could be asked in quality are this week's musical events in Providence, crowded into two days, today and Tuesday. The big event, naturally, is the second concert here of the Boston Symphony Orchestra, which takes place Tuesday evening at 8:15 at the Albee Theatre. Serge Koussevitzky will wield the baton and the programme will include a suite from Roussel's opera-ballet, "Padmavati," which was introduced to American audiences for the first time this fall.

The Symphony's programme, as finally announced, will not only include the newly introduced Roussel composition, which comes in the second half, but will devote the entire first section to two Beethoven works, his overture to Goethe's "Egmont" and the third symphony in E-flat, "Eroica," including all four movements. The final numbers will be Wagner's prelude to "Lohengrin," and his prelude to "The Mastersingers of Nuremberg."

From Providence, the orchestra goes to New York for its first metropolitan concert of the season in Carnegie Hall. There is will also present Beethoven's "Eroica." Respighi's "Pines of Rome" and Prokofieff's suite from "The Love for Three Oranges" will be added.

The next big musical event for Providence will be the recital of John McCormick Sunday afternoon, Dec. 5, at the Majestic Theatre.

To-day's local musical events will begin with a piano recital by James Gray at 3:30, at the Providence Plantat... choir of the

THIS CLIPPING FROM
BROOKLYN TIMES
NOV 21 1926

Koussevitsky Premiere

Bostonians Open Series in Borough on Friday—Other Academy Events

The first concert in the series of six by the Boston Symphony Society will be given at the Academy on Friday night. In accordance with the Beethoven memorial observance this year, Serge Koussevitsky has selected the "Eroica" as the opening number on his first program. Excerpts from Prokofieff's "Love of Three Oranges" will also be given as will Respighi's "Pines of Rome," the first time here by this orchestra.

THIS CLIPPING FROM
OBSERVER DISPATCH
UTICA, N. Y.
NOV 20 1926

FAMED BOSTON SYMPHONY ON AIR TONIGHT

Eifel Tower Will Try to Pick Up Broadcasts of Sixth Concert of Series from WBZ and Other Stations.

The French government radio station, FL, located at the Eifel Tower in Paris will endeavor to pick up the sixth of the series of Saturday night concerts by the Boston Symphony Orchestra broadcast by WBZ and its associatd stations and Alexandre Tansman, noted symphony composer, will be one of the most interested listeners of the radio audience when the program goes on the air at 8:10 o'clock tonight.

Tansman's "Dance of the Socceress" from the ballet, "The Garden of Paradise," has been selected as the opening number on this evening's program. The young Russian composer has made arrangements with the French government for Station FL to pick up the signals of the Westinghouse stations WJZ, WGY or WRC in the Eifel Tower where he will be stationed so that he may hear the first presentation in America of his composition by the celebrated orchestra under the direction of Serge Koussevitzky.

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IV. Allegro

JOURNAL
ROCHESTER, N. Y.
NOV 20 1926

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TIMES
HARTFORD, CONN.
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PROVIDENCE, R. I.
NOV 21 1926

53

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Written for the Sunday Journal
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NEW YORK
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JOURNAL
PROVIDENCE, R. I.
NOV 21 1926

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The Symphony's programme, as finally announced, will not only include the newly introduced Roussel composition, which comes in the second half, but will devote the entire first section to two Beethoven works, his overture to Goethe's "Egmont" and the third symphony in E-flat, "Eroica," including all four movements. The final numbers will be Wagner's prelude to "Lohengrin," and his prelude to "The Mastersingers of Nuremberg."

From Providence, the orchestra goes to New York for its first metropolitan concert of the season in Carnegie Hall. There is will also present Beethoven's "Eroica." Respighi's "Pines of Rome" and Prokofieff's suite from "The Love for Three Oranges" will be added.

The next big musical event for Providence will be the recital of John McCormick Sunday afternoon, Dec. 5, at the Majestic Theatre.

To-day's local musical events will begin with a piano recital by James Gray at 3:30, at the Providence Plantations Club. At 4:30 the choir of the Central Congregational Church will sing excerpts from Gaul's "Holy City." Miss Helen Hogan will direct and the soloists will be Dorothy Stevens, soprano; Julia S. Gould, contralto; Willard C. Amison, tenor, and Harry A. Hughes, bass. Van Veachton Rogers, harpist, will assist.

six by the Boston Symphony Society will be given at the Academy on Friday night. In accordance with the Beethoven memorial observance this year, Serge Koussevitsky has selected the "Eroica" as the opening number on his first program. Excerpts from Prokofieff's "Love of Three Oranges" will also be given as will Respighi's "Pines of Rome," the first time here by this orchestra.

THIS CLIPPING FROM
OBSERVER DISPATCH
UTICA, N. Y.
NOV 20 1926

FAMED BOSTON SYMPHONY ON AIR TONIGHT

Eifel Tower Will Try to Pick Up Broadcasts of Sixth Concert of Series from WBZ and Other Stations.

The French government radio station, FL, located at the Eifel Tower in Paris will endeavor to pick up the sixth of the series of Saturday night concerts by the Boston Symphony Orchestra broadcast by WBZ and its associatd stations and Alexandre Tansman, noted symphony composer, will be one of the most interested listeners of the radio audience when the program goes on the air at 8:10 o'clock tonight.

Tansman's "Dance of the Socceress" from the ballet, "The Garden of Paradise," has been selected as the opening number on this evening's program. The young Russian composer has made arrangements with the French government for Station FL to pick up the signals of the Westinghouse stations WJZ, WGY or WRC in the Eifel Tower where he will be stationed so that he may hear the first presentation in America of his composition by the celebrated orchestra under the direction of Serge Koussevitzky.

In accordance with the cabled arrangements between Tansman and the symphony management, Nicola Slonimsky, noted pianist and secretary to Serge Koussevitzky, will take Professor Marshall's place at the microphone to tell the radio audiences something of Tansman's work. He will also play a part of the composition on the piano and extend greetings to Tansman in Russian. It is anticipated that success will attend the transmission and that Tansman will receive the message in Paris about 1:10 a. m.

The other three selections appearing on the program before Beethoven's Fifth Symphony are all examples of moden schools and those interested in the most recent phases of musical development will revel in this part of the program. Between the various numbers, Professor Marshall will tell his listeners something about each of the composers. He will devote the entire intermission to a talk on Beethoven's style and an analysis of the Fifth Symphony.

Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, will assist Professor Marshall in his musical illustrations.

The program will come to listeners through the courtesy of W. S. Quinby of the W. S. Quinby Company of Boston, New York and Chicago. The complete program is as follows:

"The Dance of the Socceress" from the ballet "The Garden of Paradise" ..... Tansman
Symphony ..... Krasa
a. March
b. Pastorale
Five pieces for orchestra ..... Webern
Overture—"Portsmouth Point" ..... Walton
Symphony No. 5 in C Minor, Op. 67 ..... Beethoven
I. Allegro con brio
II. Andante con moto
III. Allegro: Trio
IV. Allegro

JOURNAL
ROCHESTER, N. Y.
NOV 20 1926

QUINBY MUSIC ATTRACTION TONIGHT

The French Government radio station FL, located at the Eifel Tower in Paris, will endeavor to pick up the sixth of the series of Saturday night concerts by the Boston Symphony Orchestra broadcast by WBZ and its associated stations and Alexandre Tansman, noted symphony composer, will be one of the most interested listeners of the radio audience when the program goes on the air at 8:10 o'clock tonight.

Tansman's "Dance of the Sorceress" from the ballet, "The Garden of Paradise," has been selected as the opening number on this evening's program. The young Russian composer has made arrangements with the French Government for Station FL to pick up the signals of the Westinghouse station or WJZ, WGY or WRC in the Eifel Tower where he will be stationed so that he may hear the first presentation in America of his composition by the celebrated orchestra under the direction of Serge Koussevitzky.

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Symphony ..... Krasa
a. March.
b. Pastorale.
Five pieces for orchestra .... Webern
Overture, "Portsmouth Point" Walton
Symphony No. 5 in C Minor, Op. 67 ..... Beethoven
I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

vitsky, the conductor of the Boston Symphony orchestra, than the circumstances of his career. He first conducted as a boy of twelve, when he led the local theater orchestra at his birthplace in the province of Tver, in northern Russia. Attending the conservatory at Moscow, he was required to study an instrument. He chose the doublebass, and the noted master, Ramboussec, was his teacher. His proficiency upon this unusual instrument became so extraordinary that he toured all of Europe and becamo famous before he was even known as a conductor. Koussevitsky's abilities, indeed, were not of the sort to be so confined to a limited field, and from 1909 he devoted all his energies to conducting. He organized his own symphony orchestra in Moscow, which soon came to be considered the finest in Russia. In Moscow and Petrograd he conducted the classics, gave Beethoven, Bach, Tchaikovsky, Rimsky-Korsakov, and other festivals each season, and championed works by young composers then unknown but since accepted.

The advance sale is now in progress for the Hartford concert, February 6, at McCoy's, No. 89 Asylum street. Reservations can be made by phone 2-6147. Frank A. Sedgwick's direction. It is advisable to secure good locations of seats at this time.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
NOV 21 1926

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Four Masterpieces and a Novelty in Symphony Programme

Written for the Sunday Journal
By WARREN STOREY SMITH.

Four acknowledged masterpieces stand on the programme that Mr. Koussevitzky has prepared for the concert of the Boston Symphony Orchestra at the Albee Theatre next Tuesday evening. Of the fifth, the suite drawn from Albert Roussel's oriental opera-ballet "Padmavati," it may only be said that time has yet to decide the place that this and other works from this singular French composer are to occupy in the world's music. At least Roussel is no stealer of other men's thunder. His voice is his own. He is beyond disputing a master-craftsman, and his long sojourn in the Orient has endowed him with the authority to treat in music of an Eastern subject. This music from "Padmavati" is exotic, but hardly in the conventional exotic manner: not for Roussel are the stock tricks of "oriental colors" that every tyro composer now has at his fingerends. The separate numbers of this suite, not hitherto played in Providence, are the Prelude to Act 1: "Danse guerriere" and "Danse des Femmes Esclaves."

So much for the novelty of the evening. The masterpieces, all familiar music, are Beethoven's Overture to "Egmont," last played by the Boston Orchestra in Providence at a concert of the Music League May 23, 1924, but unheard at the regular series of concerts since November, 1917, and that composer's "Eroica" Symphony, last played in Providence just five years ago, in November, 1921, together with Wagner's Preludes to "Lohengrin" and to "The Mastersingers of Nuremberg," heard here more recently, the former in April, 1925, the latter no longer ago than last March.

Like Wagner's "Ring" and Berlioz's "Frantasitc" Symphony, Beethoven's "Eroica" is one of those scores for which there was no precedent, whose coming no earlier work by the same or any other composer might have foretold. The third of Beethoven's symphonies, the "Eroica" is almost as far removed from its two predecessors as it is from the most important symphonies of Mozart or of Haydn, and as with other compositions of a revolutionary character, the "Eroica" was not understood by its first hearers. More than one commentator expressed the hope that Beethoven would revert to his earlier and simpler style.

Except, however, for its essential vigor and a certain heroic utterance that Beethoven's predecessors hard not commanded, the opening of this "Eroica" could scarcely have surprised that Viennese audience of 1804. Indeed, the chief theme of the first movement bears an almost note-for-note resemblance to a melody in a youthful opera of Mozart's "Bastien and Bastienne," and while somewhat bolder in outline and in harmony, the second and the closing subjects were hardly radical. But once his exposition is behind him and Beethoven is fairly launched upon the development section the boldness, the titanic strength that were a new voice in symphonic music make themselves felt. Mark those loud and clamorous chords that even to-day sound stridently dissonant! And what harmonic audacity is shown in that hushed passage just before the reprise of the first section when, under a violin tremolo A-flat and B-flat a horn intones the E-flat, G, E-flat, B-flat of the chief theme, virtually an instance of polyharmony and as such perhaps the first of its kind.

The "Eroica" was, and is still, a symphony of large dimensions, and the coda to the first movement was of unheard-of length. Nor is the suceeding Funeral March exactly laconic. In so extended a threnody a lesser composer might easily achieve a sort of lugurious monotony. Not so Beethoven. To the mournful yet impressive first section there suceceeds a trio that breathes consolation. The march returns: its themes undergo development and the mood changes from that of lamentation to one of heroic proclamation, almost of exultation. Then by way of coda the funeral march proper is heard once again.

Less significant than the other movements ,the Scherzo is nevertheless a fine example of its particular species, and the bold horn fanfares of the trio are still stirring to hear.

Of singular construction is the Finale, a set of variations in which the bass is announced and twice varied before the melody itself appears. These variations are exceedingly free in form. Much use is made of the fugal style of treatment, and toward the end there is a sonorous and uplifting proclamation of the chief melody.

The "Eroica," as is generally known, was originally dedicated to Napoleon, but when his idol had himself crowned emperor, Beethoven in disgust erased the dedication.

Also in heroic vein is the Overture to "Egmont," Goethe's drama of the great patriot of the Netherlands. Here in the introduction we may hear the lamentations of a proud people oppressed by the tyrannous yoke of Spain, while the Allegro may be taken as a portrait of Egmont himself and the coda is a paean of triumphant rejoicing.

It was Beethoven who, through his Overtures to "Egmont," Coriolanus and "Leonore," showed Wagner how to condense a drama into a few moments of instrumental music. Such an epitome is the glorious Prelude to the "Mastersingers." In it we hear first the music of the worthy burghers themselves, then Walther is introduced by the melody of his prize song. There is the conflict of these opposing forces the hostile carping of Beckmesser, symbol for Wagner's own critics, is heralded by a shrill caricature of the mastersinger-motive. In the end comes reconciliation and jubilation.

The beautiful "Lohengrin" Prelude, on the other hand, is simple in design. A single poetic idea dominates it—the descent from heaven to earth and the reascending to the heights of a company of angels bearing the Holy Grail. And thus the music, beginning in the ethereal tones of divided violins, gradually swells to the full-toned voice of the whole orchestra, then diminishes, to end as it began.

WARREN STOREY SMITH.

NEW YORK
BROOKLYN EAGLE
NOV 21 1926

Boston Orchestra And Opera for Brooklyn Week

SERGE KOUSSEWITSKY will conduct the first of his concerts by the Boston Symphony Orchestra in the Academy of Music on Friday evening of this week. The program is purely orchestral, calling for the aid of neither vocal not instrumental soloist. Two works by Beethoven precede the intermission: the "Egmont" Overture and the "Eroica" Symphony. Later in the evening Mr. Koussewitsky will make another of his efforts to popularize the music of Prokofieff by presenting an orchestral suite derived from that composer's opera, "The Love of Three Oranges." The last number on the program will be Respighi's symphonic poem, "The Pines of Rome," first performed in America last season under the direction of Arturo Toscanini.

NEW YORK
HERALD-TRIBUNE

NOV 21 1926

Boston Symphony Opens New York Season Thursday

Koussevitzky Will Present 2 Prokofieff Numbers; Week's Programs of the New York Orchestras

The Boston Symphony Orchestra, in its third season under the direction of Serge Koussevitzky, will begin its usual series of five Thursday nights and five Saturday afternoons in Carnegie Hall, and five Friday nights at the Brooklyn Academy of Music, this week. Thursday and Friday nights Mr. Koussevitzky's programs will include Beethoven's "Eroica" symphony and music from Serge Prokofieff's opera, "The Love for Three Oranges." Another Prokofieff novelty will be offered Saturday afternoon, a suite from the ballet "Chout" (Buffoon).

Both Prokofieff works are new here in this form, though the Chicago Opera, during its last New York visit, on February 14, 1922, gave "The Love for Three Oranges," and "Chout" began a run at the Neighborhood Playhouse, Howard Barlow conducting, on March 6, 1924. The suite from "The Love for Three Oranges" is made up of five numbers edited by Albert Spalding.

The Philharmonic Orchestra, which played in Philadelphia, Washington and Baltimore last week, plays in Carnegie Hall this afternoon, when Willem Mengelberg's program includes the first American performance of the Dutch composer Johan Wagenaar's overture to "The Taming of the Shrew." Wagenaar is director of the Royal Conservatory of Music at The Hague; his overture to "Cyrano" was played here in 1921 by the National Symphony under Mr. Mengelberg's direction.

As usual in Thanksgiving week, the mid-week evening Carnegie Hall concert will be given on Wednesday instead of Thursday, the repetition remaining on Friday afternoon. For these concerts the Philharmonic will play a Tchaikovsky program, including the Rococo Variations, with Hans Kindler as solo cellist, and the Pathetic Symphony. The program for the fourth popular-priced Students' concert Saturday night will be the same as this afternoon.

Next Sunday afternoon, November 28, the Philharmonic will give its second Brooklyn concert of the season at the Academy of Music under Mr. Mengelberg's direction, with Lauritz Melchior, Danish tenor of the Metropolitan Opera Company, as soloist, singing the Forging Song from Wagner's "Siegfried." Mendelssohn's "Fingal's Cave" overture, Stravinsky's "Fire Bird" Suite and Brahms's Third Symphony complete the program.

The New York Symphony Orchestra, Walter Damrosch conducting, will repeat this afternoon at Mecca Temple the concert performance of Act I of Wagner's "Die Walküre," given last Thursday in Carnegie Hall. Elsa Alsen, soprano; Rudolf Laubenthal, tenor of the Metropolitan Opera Company, and Frederick Patton, barytone, will be soloists. Mr. Damrosch will begin the performance with explanatory comments at the piano; the orchestra will play two other excerpts from "Die Walküre."

Friday night at Carnegie Hall, and next Sunday afternoon in Mecca Auditorium, Lewis Richards, harpsichordist, will be soloist in Haydn's D major Concerto; Mr. Damrosch's other numbers will be Tchaikovsky's Fourth Symphony and a ballet suite from Gluck's "Iphigenia in Aulis."

In the Symphony's Children's Concert next Saturday morning in Carnegie Hall Joseph Knitzer, a thirteen-year-old violinist taught and sponsored by Leopold Auer, will make his debut, playing the second and third movements of the Mendelssohn concerto. Knitzer, who comes from Detroit, has been a pupil of Auer for the last three years and is said by him to have great talent and promise.

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Transcript
Wed. Nov. 24th

Incidents and Prospects

When the trustees of the Symphony Orchestra mistakenly permitted the radio to intrude into its concerts, they fondly believed that broadcasting would not lessen audiences. Now, after only six months, the sale of tickets for the series of Tuesday afternoons lags; while conspicuously and rather pathetically, the management announces in a circular: "These programs will not be broadcast." Possibly hard necessity is bringing wisdom back to Symphony Hall.

Mr. Toscanini has devised a new grouping of Beethoven's Symphonies into four concerts, which Mr. Koussevitzky might reasonably consider when, next spring, he arranges his centenary rites. Upon his first program Mr. Toscanini puts the first, second and fifth; next, the third and fourth; then, the sixth and seventh; finally, the eighth and ninth.

Strauss's "Alpine Symphony" is still remembered from the four performances at Symphony Hall last winter. London has lately heard it under Strauss himself. The music led the reviewer of The Telegraph to a fresh point of view:

When Strauss comes to nature he seems unable to understand her deeper moods. He is longing for the town and the strifes of the town. The great silences enhanced rather than broken by stirring leaves and whispering brooks are meaningless to him, nor does the immense solitude of the summit move him to deep thought. He is the townsman born and bred; carrying wherever he goes his habits, his attitude of mind, who finds some zest and stimulus if dipping now and again in the pages of some minor romantic poem, and feels a thrill at the sound of real cow bells. German romanticism relished all that in her nature is mysterious and terrible. Strauss, as the child of our own time, has lost that feeling in the fancied security of our civilization. His picture of the waterfall is pretty, but in the style of the photographer; his storm is devastating, but in keeping with the report of a meteorologist.

Nov. 24

PROVIDENCE, R. I.
TRIBUNE

NOV 24 1926

BOSTON SYMPHONY CONCERT FINE

One of Most Satisfactory Programs Ever Given in City Of Providence

One of the most satisfactory programs ever given in Providence was provided by the Boston Symphony Orchestra, M. Serge Koussevitzky conducting, at the E. F. Albee Theatre last night. One might raise the objection that the Roussel suite, with its churnings and its tootings, was out of place alongside Beethoven and Wagner, but in such cases, if one's background of standards has no room for Roussel, it is well to remember that on April 7, 1805, at the Theatre an der Wein, somebody shouted from the gallery during the first performance of the Eroica: "I'd give another kreutzer if they would stop."

A conductor cannot go wrong, except in the ultra-ultra-modern circles, with Beethoven and Wagner. They satisfy every musical taste; they satisfy those who are looking for power, dignity and nobility; and they satisfy those who like their music lush, even treacly.

So much has been said about the Eroica, or Third Symphony, of Beethoven, that it is entirely superfluous to plie a Pelion of rhetoric upon the Ossa already constructed to challenge the gods when Beethoven has long since been accepted in the musical heaven. Let us quote a man who never breaks into the program notes as a critic but, nevertheless, always has something to say. H. L. Mencken says of the Third: "The older I grow the more I am convinced that the most portentous phenomenon in the whole history of music was the first public performance of the Eroica on April 7, 1805. What makes it worth discussing to-day and forever, is the fact that on its very first page Beethoven threw his hat into the ring and laid his claim to immortality. No compromise! No easy bridge from the past! The Second Symphony is already miles behind. A new order of music has been born. It must have been a great night in Vienna. But perhaps not for the actual Viennese. They went to hear 'a new grand symphony in D-sharp' (sic!). What they found in the Theatre an der Wein was a revolution."

In short, the people who heard the Eroica last night heard music that was not meant for death, that will be stirring people when this generation has become a footnote in history.

As for the rest, there was Beethoven's Overture to Egmont; there was Wagner's Prelude to Lohengrin and his Prelude to the Mastersingers; and Roussel's Suite from the opera ballet 'Padmavati."

M. Koussevitsky, as is his wont, conducted magnificently.

THIS CLIPPING FROM
REGISTER
WHEELING, W. VA.

NOV 28 1926

Station FL to Attempt Concert Broadcast

The French radio station FL, located in the Eiffel Tower, Paris, on Saturday night will endeavor to pick up the Boston Symphony orchestra broadcast through WBZ and associate stations.

Tansman's "Dance of the Sorceress," from the ballet "The Garden of Paradise," has been selected as the opening number on Saturday's symphony program. The young Russian composer, Alexander Tansman, has made arrangements with station FL to pick up the signals of either WBZ, WJZ or WGY in the Eiffel Tower, where he will be stationed so that he may hear the first presentation in America of his composition by the orchestra under the direction of Serge Koussevitzky.

CITIZEN
BROOKLYN

NOV 21 1926

Boston Symphony Opens Season Here On Friday Evening

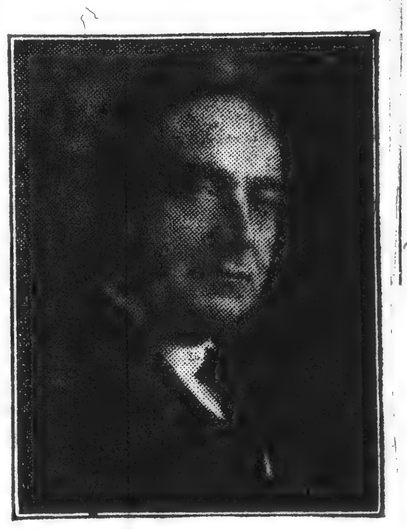
Beethoven's Third Symphony, "Eroica," in commemoration of the hundredth anniversary of the master's death, will fittingly open the season of Boston Symphony concerts here, when Serge Koussevitzky's Orchestra performs in the Academy of Music Friday evening, at 8:15, under the auspices of the Brooklyn Institute. This is the heroic score which bore a dedication to Napolean Bonaparte, Beethoven's contemporary, until the composer, disillusioned by the emperor's excesses, destroyed the title page of the manuscript.

A modern Russian score which has caused considerable interest at recent performances by this orchestra elsewhere, is a Suite from Prokofieff's Opera, "The Love for Three Oranges." The opera is remembered from its production by the Chicago Opera Company in hicago and New York. The excerpts which comprise this suite are "Les Ridicules," March, Scherzo, The Prince and the Princess, and The Flight. The closing number will be Respighi's Symphonic Poem, "Pines of Rome." This master work of the Italian composer describes four historical spots of the eternal city which are set off by ancient pines. The first movement, "Pines of the Villa Borghese," describes in riotous fashion the antics and games of Italian children. "The Pines near a atacomb," is a sort of nocturne in which a beautiful trumpet solo is played off stage. "The Pines of the Janiculum" ends with the introduction of the song of an actual nightingale as recorded and reproduced on a phonograph. "The Pines of the Appian Way," describe the gradual approach of the ancient Roman legions to the gates of the city. The piece with measured tread gradually accumulates sound as the cohorts draw nearer. The ancient buccinae are introduced in the form of an extra section of tenor tubas. The imposing music rises to a climax which is looked upon as one of the most notable in modern music.

BROCKTON, MASS.
ENTERPRISE
NOV 23 1926

PLAN NEW BOSTON SYMPHONY SERIES

Many Out-of-Town Subscribers For Tuesday Afternoon Concerts.



SERGE KOUSSOVITZKY.
Conductor of Boston Symphony Orchestra.

The new series of five Tuesday afternoon concerts by the Boston Symphony orchestra of 108 musicians, in Symphony Hall, Boston, offer a good chance for out-of-town subscribers to enjoy the Boston Symphony orchestra under its celebrated conductor, Serge Koussevitzky.

This series, instituted last year will be given on five Tuesday afternoons beginning Nov. 30. Since the concerts begin at 3:15 promptly and never last later than 5 o'clock, they have a large patronage from the subscribers of the outlying towns of Boston.

This Tuesday series is the one remaining opportunity for those who wish to become Symphony subscribers, since the other four series of 62 concerts in greater Boston are subscribed by the season to the last seat. To initiates the Tuesday series will offer an especially interesting introduction to symphonic music, while being replete with interest, as well, to regular Symphony patrons.

Mr. Koussevitzky is dividing the five programmes according to the various important national schools of music.

MUSIC OVERSEAS
NEWS
PROVIDENCE, R. I.
NOV 24 1926

NOV 24 1926

-:- *MUSIC* -:-

Not since M. Koussevitsky began to come to Providence with the Boston Symphony Orchestra has he given us a program finer than that we listened to at the Albee Theatre last night. Nor at any time has he conducted with a nobler sense of spiritual as well as of tonal values. Playing Beethoven's "Egmont" overture, the "Eroica" symphony and Wagner's "Prelude to Lohengrin" and the "Prelude to The Mastersingers of Nuremberg," Koussevitsky was called on to show every resource of his muscianship and his intellect. He swept through them like the master he is. The other number on a program that was, if anything, too full of riches was Roussel's "Padmavati," a suite which we had not heard before and which we would not travel very far to hear again.

There are times when Koussevitsky is anything but satisfying in his interpretations of Wagner and Beethoven, times when the Slav in him seems altogether alien to the Teutonic masters. That was not so last night. The flesh and spirit of Lohengrin were at the Russian's command; there was a passion for human freedom in the "Egmont" and there was an intriguing sense of irony in the high comedy of the Mastersingers.

Great praise should be given to the Albee Theatre management for the pains it took to reconstruct the stage so that the audience might get the full benefit of M. Koussevitzky's greatness. We can hardly imagine a pleasanter environment than last night's for a genius to disport himself in. And Koussevitzky enjoyed himself to the full. There was

JOURNAL
PROVIDENCE, R. I.

NOV 22 1926

BOSTON SYMPHONY TO PLAY TWO BEETHOVEN NUMBERS

Composer's 100th Anniversary to be Observed in Concert Here To-morrew.

Two numbers by Beethoven, in commemoration of the 100th anniversary of the great composer's death, will open the programme of the second concert here by the Boston Symphony Orchestra to be given to-morrow night in the Albee Theatre at 8:15 o'clock. These numbers will be the overture to Goethe's play, "Egmont," and the "Eroica" Symphony No. 3, in E-flat.

This mighty symphony was considered truly revolutionary in its day. The composer was inspired by the exploits of his contemporary, Napoleon Bonaparte, through whom Beethoven foresaw the realization of his republican ideals. When he found that the Corsican General was abusing his power and ambitious for military aggrandizement, he destroyed the dedication upon the title page of his manuscript in a moment of disillusion and anger.

The novelty of the performance will be a suite from the opera-ballet, "Padmavati," by the French composer, Roussel. This score, introduced to America by Koussevitzky last season, had an outstanding success. Padmavati, in the story, is the wife of a Mongolian Sultan. Her beauty involves her people in warfare. The programme will close with two Wagnerian excerpts, the Prelude to "Lohengrin" and the Prelude to "The Mastersingers of Nuremberg."

BROOKLYN, N. Y.
STANDARD UNION

NOV 23 1926

League of Composers Opens Season Saturday Night

The opportunity to hear an old-time negro "folk sermon," as embodied in James Weldon Johnson's poem "The Creation," which Louis Gruenberg has set to music for voice and instrumental ensemble, will be supplied by the League of Composers next Saturday night, in Town Hall, Manhattan, with Serge Koussevitzky as conductor, at the league's first concert of the season. Mr. Koussevitzky will introduce a programme of four modern works (all new to New York), by Bartok, Webern, Krass and Gruenberg. In order to meet the demand frequently raised by new music, repetitions of two numbers, Webern's "Five Orchestral Pieces" and Bartok's "Village Scenes," will be included.

Mr. Koussevitzky will lead a group of men from the Boston Symphony Orchestra, and voice parts are to be sung by Julius Bledsoe, baritone, and the Brahms Vocal Quartet.

COURANT
HARTFORD, CONN.

NOV 26 1926

Boston Symphony

Music lovers of Hartford and surrounding towns are again to have the privilege of hearing the Boston Symphony Orchestra, which will give a concert under the leadership of Serge Koussevitzky February 6 at the Capitol Theater.

Under the direction of Mr. Koussevitzky, whom critics have agreed upon as among the foremost conductors in the world, the Boston Symphony is delighting more auditors than ever before. In Hartford, as in Boston, there is always a waiting list for tickets to the orchestra's concerts and from the advance sale of tickets, now in progress at McCoy's music store, No. 89 Asylum street, it appears that the capacity of the Capitol Theater on the date of the concert will be taxed. Reservations may be made now by telephoning 2-3147 or by mail to Frank A. Sedgwick, who is responsible for bringing the orchestra to this city.

NEW YORK WORLD

NOV 26 1926

FOLK-SERMON TO MUSIC

James Weldon Johnson's Negro folk-sermon, "Creation," with music by Louis Gruenberg, will be presented tomorrow night at Town Hall. Serge Koussevitzky of the Boston Symphony will conduct, and Julius Bledsoe, Negro baritone, will have the principal role. "Creation" contains the spirit and rhythm of the old-fashioned Negro sermon.

NEW YORK HERALD-TRIBUNE

NOV 21 1926

Boston Symphony Opens New York Season Thursday

Koussevitzky Will Present 2 Prokofieff Numbers; Week's Programs of the New York Orchestras

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JOURNAL
PROVIDENCE, R. I.

NOV 22 1926

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CITIZEN
BROOKLYN

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BROCKTON, MASS.
ENTERPRISE

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PROVIDENCE, R. I.

NOV 24 1926

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Great praise should be given to the Albee Theatre management for the pains it took to reconstruct the stage so that the audience might get the full benefit of M. Koussevitzky's greatness. We can hardly imagine a pleasanter environment than last night's for a genius to disport himself in. And Koussevitzky enjoyed himself to the full. There was not [illegible]

NEW YORK WORLD

NOV 26 1926

FOLK-SERMON TO MUSIC

James Weldon Johnson's Negro folk-sermon, "Creation," with music by Louis Gruenberg, will be presented tomorrow night at Town Hall. Serge Koussevitzky of the Boston Symphony will conduct, and Julius Bledsoe, Negro baritone, will have the principal role. "Creation" contains the spirit and rhythm of the old-fashioned Negro sermon.

PROVIDENCE, R. I.
TRIBUNE

NOV 24 1926

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One of Most Satisfactory Programs Ever Given in City Of Providence

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NEW YORK HERALD-TRIBUNE
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Station FL to Attempt Concert Broadcast

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Tansman's "Dance of the Sorceress," from the ballet "The Garden of Paradise," has been selected as the opening number on Saturday's symphony program. The young Russian composer, Alexander Tansman, has made arrangements with station FL to pick up the signals of either WBZ, WJZ or WGY in the Eiffel Tower, where he will be stationed so that he may hear the first presentation in America of his composition by the orchestra under the direction of Serge Koussevitzky.

IDENCE, R. I.
IBUNE

NOV 24 1926

N SYMPHONY CONCERT FINE

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NEW YORK TIMES

NOV 26 1926

MUSIC

By OLIN DOWNES.

Serge Koussevitzky Conducts.

There has been much talk of Serge Koussevitzky's way with the classics. Before he came to America as conductor of the Boston Symphony Orchestra it was predicted that while he might serve well as an exponent of modern music he would be likely to disappoint when he performed the classic repertory. But the interpretations of Beethoven's "Egmont" overture and "Eroica" symphony given last night in Carnegie Hall were exceptionally eloquent presentations of familiar master-works. Mr. Koussevitzky has never been the slavish follower of tradition; it may be admitted that on more than one occasion he has displayed singular ideas of familiar compositions. Last night he was far from the purely objective or academic but it is not often that overture and symphony have been given performance of such virility, such Beethovenish force and emotional power.

Mr. Toscanini's "Eroica" last Winter was a marvelously finished and eloquent interpretation, but it was Beethoven somewhat Italianized — somewhat, if one may coin the term, renaissanced. The "Eroica" symphony last night lost not a whit of its mighty architecture and the romantic, dynamic quality which the composer undoubtedly intended, in a score which may yet appear as the greatest of the nine symphonies. The tempo of the first movement was a little faster than customary—if one is interested in this detail of the matter—as the introduction of the Egmont overture was a little slow. But in neither case was there the thought of a forced or affected conception. The very opening measures established greatness of mood; the musical thought and emotional development went hand in hand, building up, step by the step, to climaxes of superb breadth and effectiveness. The close of the overture was as the wild rejoicing of a liberated people, and it was more—it was Beethoven shouting to the skies of the emancipation of human kind from the fate that had overhung it.

The four movements of the symphony were read with a sincerity and understanding that had cumulative effect. One seeks in vain, in fact, among recent performances of the "Eroica" in this city for such stirring and dramatic treatment of the variations that make the finale. Here, as in all the other movements, and as in Beethoven's music, masterly balance and self-control were united with a thrilling emotional intensity. Mr. Koussevitzky—let us be thrice thankful for it—used only three and not six horns in the poetic and mysterious scherzo. If the ear is not deceived, he doubled the brass in one of the variations, when the proclamation of the theme is given to these wind instruments. The effect was admirable, and the deliverance from the popular vice of modern conductors, in regard to the six-horn imposture in the trio of the scherzo, was a delight and a relief from the excesses that even celebrated conductors have been willing to indulge in, to the injury of an immortal master and certain of his works.

Nor should the technique and the tonal effects of the orchestra be forgotten. Every year the Boston orchestra develops by leaps and bounds. Not only has it regained the resiliency and the glow of the old tone, but it is more flexible and expressive under Mr. Koussevitzky's hand than it has been under any conductor since the days of Karl Muck. The various performances last night were of virtuoso quality from the first note to the last. When Nikisch came to conduct the Boston orchestra he remarked on the splendid drilling it had received from Wilhelm Gericke, then added that he had only to "sensitize" the band. Mr. Koussevitzky, with the aid of Pierre Monteux before him, is rapidly restoring to the Boston Symphony its long and honorable heritage, and is "sensitizing" it. The concert last night served impressive notice of the fact. An audience which had filled the hall to the utmost capacity before the concert began testified to its pleasure. Mr. Koussevitzky has seldom appeared here in so great a light as an interpreter.

No doubt the thought of the centenary of Beethoven's death had to do with the selection of the overture and symphony for the first part of the program. For the second half Mr. Koussevitzky presented the orchestral excerpts from Prokofieff's opera, "The Love for Three Oranges" and the now familiar "Pines of Rome" of Ottorino Respighi. "The Love for Three Oranges" was performed in New York by that operatic organization, the Chicago Opera Company, which is curious and interested in new music as some other organizations are not, in 1922. The orchestra excerpts are "Les Ridicules," "Marche," "Scherzo," "Le Prince et la Princesse," and "La Fuite." They are all short and most of them in amusingly grotesque or satirical vein. The Prince and the Princess discourse with more sentiment, but Prokofieff is a post-war composer in his absence of romanticism of moonshine in his music, and his terse, dynamic manner of expressing himself.

The suite was obviously much enjoyed and applauded with enthusiasm —this music of Beethoven—a young composer, as Alexander Siloti once remarked, with a future before him. One applauds these short pieces of Prokofieff and enjoys them up to a certain point. Then they give the impression of what is cerebral, perhaps also cynical, and a musician who is more of an eclectic and student of scores than he is original and creative. Whether Prokofieff is the hope of modern Russia, as some believe, is a matter that no doubt will be hotly debated. It was evident, at any rate, that the audience enjoyed him. The applause was long and continuous, though the orchestra richly merited the company's approval. This concert showed Mr. Koussevitzky at the heighth of his power as an interpreter, and it also bore impressive testimony to the present magnificent capacities of the Boston Symphony Orchestra.

N. Y. EVENING SUN

NOV 26 1926

Boston Symphony in Concert

Orchestra Opens Its Season Here With Works of Beethoven, Prokofieff and Respighi.

By W. J. HENDERSON.

The Beethoven centenary was not forgotten in the program of the first concert of the Boston Symphony Orchestra last evening in Carnegie Hall. The first part of the entertainment consisted of the "Egmont" overture and the "Eroica" symphony. The second half comprised a suite from Serge Prokofieff's memorable opera "The Love for Three Oranges" and Respighi's symphonic poem "The Pines of Rome." This was a program of considerable substance to place before an audience which presumably had observed the day by the usual feast.

The records inform us that Prokofieff's work was revealed to New York at the Manhattan Opera House on February 14, 1922. We should also remember that the story was created by Gozzi, who originated that of "Turandot." Prokofieff's opera is satirical, sardonically humorous, clever and possessing much of that superficial originality which in these barren days must be accepted in lieu of fecund imagination. The suite contains some of representative ideas of the operatic score and has been skillfully arranged by Albert Spalding.

Mr. Philip Hale declared not longer ago than November 13 that this music was not in need of the venerable defense that it would sound better in the theater than when transplanted from its native soil. What Mr. Hale said was so admirable that it is hard to resist the temptation to quote it. What he did not say was that this suite contains all the good musical thoughts in the opera and that they are at no disadvantage when presented as absolute music because the titles of the movements provide them with sufficient indications of the composer's conceptions.

Furthermore, the suite was not needed in last evening's arrangement. The concert was just that much too long and a scheme which might have been symmetrical was unbalanced by its presence. The music is pretty enough and petty enough. No one should find it difficult to hear, and most music lovers will probably find it too trifling to occupy their attention.

Mr. Koussevitzky's readings of the "Eroica" and the overture were virile and highly colored, but not at the expense of the Beethoven spirit. The first movement of the symphony went briskly, but the interpretation had force and logical development. The metronome mark had no terrors for the conductor, but he did not depart from it greatly. His feeling for the pace of the movement justified itself in the effect. The tonal opulence of the Boston Orchestra was in all its fullness last night. It was a good concert, but would have been much better had the tenuous suite been left at home.

THIS CLIPPING FROM
BANNER
NASHVILLE, TEN.
NOV 28 1926

Boston Symphony On WJZ Hookup Saturday Night

Another of the programs by the celebrated Boston Symphony Orchestra, under the direction of the Russian conductor, Serge Koussevitzky, will be broadcast by Stations WJZ, WDZ and WGY and 7:10 Saturday night. These symphony broadcasts are proving one of the stellar radio attractions of the season and are attracting a legion of listeners aggregating millions.

During the broadcast, which will come to the listeners direct from Symphony Hall, Boston, Prof. John P. Marshall will give to the radio audience instructive information and comment corresponding to the notes on the program used by the audience at Symphony Hall. His broadcasts will include interesting facts regarding the composition played and information regarding the composer and his particular style of composition. His remarks will be made in nontechnical language so that even the most recent addict to symphony orchestras and symphonic music may understand him without fear of being "swamped" with highly technical musical terms.

NEWS
NEWARK, N. J.
NOV 26 1926

55

Montclair Enthuses Over Boston Symphony Program

Of the 105 musicians in the Boston Symphony Orchestra, at least ten were excused from taking part in the concert given by it under the auspices of the Unity Course in the assembly hall of the Montclair High School Wednesday night because the stage temporarily enlarged by extending it over the first row of seats, was not spacious enough to accommodate all the members. The size of the band and the volume of tone produced by it in forte passages under the compelling will of Conductor Koussevitzky were such, however, as to make some of the performances thrilling experiences for the audience crowding the hall.

For the first time in this reporter's attendance at symphonic concerts in this neighborhood, the unusual spectacle of an audience bursting into laughter over something it heard was witnessed. It had cause for its merriment. The provocation was Serge Prokofieff's suite from his opera, "The Love for Three Oranges," first performed in this country by the Chicago Opera Company nearly five years ago. Edited by Albert Spalding, America's foremost native violinist, the suite comprises six movements, labeled "Las Ridicules," "Scene Infernale," "March," Scherzo, "The Prince and the Princess" and "The Flight." Save to those in the audience, who satisfy their musical needs in Manhattan, the young Russian one of

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By his vigorous treatment of the work, Mr. Koussevitzky seemed to prefer grandeur of effect to refinements and subtleties in interpretation. He got what he aimed at, though sometimes at the expense of slightly obscuring the charm in the "Prize" song as lyrical as anything to be found in operatic literature. But the rush, sweep and sonority in the playing of the march almost took the audience off its feet. To their feet again came the musicians in response to long continued applause.

As for the "Eroica" symphony inspired by Beethoven's admiration of Napoleon when the Corsican was merely Consul of France, an adulation that turned into disgust after he had assumed the imperial crown, it is one of the milestones along the path of musical progress. The freshness of invention, fecundity of ideas, and the composer's constant development in mastering technical means to his artistic requirements are as noticeable in this as in his later and more popular fifth and the great ninth of his creations in symphonic form.

Any work, which Mr. Koussevitzky directs, cannot escape his individual touch, his informing spirit. His is no academic and dry reading of Beethoven. He takes no offending liberties with the letter of the score; but he makes his men infuse their performance with a feeling and warmth that causes it to glow.

Nov 29th

Incidents and Prospects

Mr. Koussevitzky has discarded the program announced a week ago for the Symphony Concerts of next Friday and Saturday. The chosen pieces now are: the third "Leonora" Overture of Beethoven in which the conductor has yet to be heard in Boston; the "Emperor Concerto" of Beethoven in which Mr. Cortot will play the piano-part; the orchestral version by Ravel of Musorgsky's "Pictures at an Exhibition" first disclosed at Symphony Hall two years ago. By these signs Mr. Cortot is ambitious of Beethoven.

HERALD Nov 28

TUESDAY SYMPHONY

The opening program is announced for the series of five Tuesday afternoon concerts by the Boston Symphony Orchestra, Serge Koussevitsky, conductor, in Symphony hall next Tuesday, at 3:15. This program, devoted to the German school of music, will include Beethoven's Leonora Overture No. 3, the Perelude and Love Death from Wagner's "Tristan and Isolde," Strauss' "Till Eulenspiegel's Merry Pranks," and the Fourth Symphony of Brahms, E minor.

The five programs are to be divided according to the various national schools of music. They should be among the most interesting of the season. Desirable seats for the season are still available.

N.Y. Post November 26

Music

By Olga Samaroff

Serge Koussewitzky Leads Beethoven and Moderns in First Concert of Boston Symphony

THE program of the Boston Symphony concert last night at Carnegie Hall seemed to me to throw a light on Serge Koussewitzky's artistic make-up which could scarcely have been more revealing. My impression was a crystallization of former instinctive feelings — namely, that Mr. Koussewitzky as an interpreter follows the tendencies of the modern composers in that they are most in sympathy with pre-Beethoven and post-Debussy music. When I say "in sympathy" I do not mean it in the sense of a prejudice, a parti pris. I mean that the sincere modernist really feels that way.

Olga Samaroff

Last night Mr. Koussewitzky conducted Beethoven's "Egmont" overture and "Eroica" symphony in the first part of the programs, and a suite from Prokofieff's opera, "The Love for Three Oranges," and Respighi's "Pini di Roma" in the second part. It seemed to me like a program conducted by two different men.

IN the first half there was an earnest, dignified musician conducting familiar masterpieces with care, precision and respect for the composer. In the second half there was an ardent artist striking fire from the orchestra. His brain functioned in the first half. His feeling only joined it in the second.

Like everything I write, this must be taken only as the opinion and impression of an individual, not a pronouncement which I seek to impose as a fact on any reader. This feeling also has nothing whatever to do with nationality. The idea that nobody but a German can conduct Beethoven or that a German cannot understand Latin music, etc., seems to me one of the most puerile of prejudices. Nationality affects the lowest stratum of interpreters—those who have to depend solely on instinct. A Hungarian cafe band will play Hungarian music best; the negro will sing negro songs best.

But when we come to the region of highly developed artistic talent such strictures disappear more and more until we find a Casals playing Bach and Haydn with the utmost perfection, Toscanini giving a performance of Beethoven's "Eroica" symphony, which is unsurpassed, and such artists as Kreisler, Gabrilowitsch, Stokowski, Hofmann and many others interpreting music of all nations in a way which, in my opinion, would make it impossible for a blindfolded observer, unaware of their identity, to do more than guess at their nationality.

THE impression I received last night had only to do with music and Mr. Koussewitzky's response to it. And from an analytical standpoint—for one should scarcely base critical opinions on instinctive feelings alone—I should say that the somewhat matter of fact too fast and inflexible tempo. The layman would be amazed if it could be demonstrated to him what transformations can be caused by very slight degrees of difference in tempo. A conductor will necessarily get near the right tempo, that is, the one desired by the composer, through tradition in the case of familiar masterpieces, but no two conductors will be apt to take an identical one. There will be infinitesimal differences; for the interpreter's feeling must be his guide in the last instance, and that infinitesimal degree will make an extraordinary difference in the performance.

Wagner lays great stress on this in his treatise "Ueber das Dirigieren." Mr. Koussewitzky's tempo was animated and active, but, it seemed to me, it led him to pass over or through beauties which did not gain their full significance. Obviously he could use no other tempo. It was the way he felt the work, but in my opinion it is the most tangible musical reason which can be given for the impression I received.

Prokofieff's Suite contains delightful music and it was superbly performed.

There was pulsing life and color in the "Marche," a strange haunting beauty in "Le Prince et la Princesse," and at least, very remarkable orchestral playing in "La Fuite." Mr. Koussewitzky seemed in his element in this music. His enthusiasm was contagious —his understanding complete.

NEWS
DETROIT, MICH.

NOV 28 19

SEASON OPENED BY BOSTONIANS

Koussevitzky, as Before, Leads Orchestra Through Brilliant, Novel Program.

By ELSPETH WILSON.
(Staff Correspondent The Detroit News.)

NEW YORK, Nov. 27.—Among orchestral doings of recent Gotham interest was the opening of the 1926-'27 Boston Symphonic season Thursday evening. Serge Koussevitsky was in possession of the baton, as he has been for the last two years. The occasion was marked by its share of novelty—this season seems to be pre-eminently one of new orchestral presentations—music from Serge Prokofieff's opera, "The Love for Three Oranges," being the outstanding offering of the day. This particular piece is composed of five numbers, edited by Albert Spalding, and is new to this city in orchestral form. For the rest Mr. Koussevitsky gave Beethoven's "Eroica" symphony in this the first regular Thursday night series of five New York concerts by the Boston organization. This afternoon (Saturday) the regular matinee series, also of five concerts, will open, a suite from the Prokofieff ballet "Chout" (Buffoon), also new in this form, being included on the program.

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It was the strangeness, the fantastic character, the free use of dissonances, the cross play of tonalities and, in Walt Whitman's phrase, the "barbaric yawps" in much of the music that startled the audience out of its decorum, caused it to smile at first and then explode into good natured laughter, accompanied by no little applause. Amid all the instrumental musical flamboyancy, rasps and ructions there are passages of real beauty and charm, particularly in "The Prince and the Princess" section, which indicate that Prokofieff has the melodic gift and can use it effectively when inclined to simplicity in musical speech.

Fifty years hence the musical world may have progressed so far that the works of the ultra-modernists of today may seem as mellifluous to those hearing them and enjoy as wide popularity as now do the creations of Richard Wagner, despised and rejected by so many of his contemporaries when he was struggling for recognition midway in the nineteenth century. Under Mr. Koussevitzky's direction the suite was performed in probably as flawless a manner as can be heard. It was wonderfully vital, flamingly expressive in the more tempestuous moments of the composer's ideas and intentions and was a triumph of virtuosity in meeting technical difficulties.

As if to show how far the modernists have advanced beyond Wagner in bizarre conceptions and queer instrumentation, Mr. Koussevitzky followed the suite with the Prelude to "Lohengrin." In the lofty ideas, dignity and romanticism of that, is easily flowing and beguiling harmonies and finely woven texture, glorified by a performance in which the different voices in the orchestra were made to sing with all the color they could impart, the audience found such comfort and joy after Prokofieff's lacerating outbursts as moved it to such plaudits as induced the players to rise in recognition of the compliment.

Wagner also was represented on the program by the Prelude to his "Die Meistersinger," that sublimation of comic opera in the grand form. Again did the Master of Bayreuth work his customary spell and again did the conductor and orchestra stir enthusiasm by their vitalizing energy and dynamic power, well nigh overwhelming in a hall so limited in size. While hearing the march of the apprentices and Walter's "Prize" song as interwoven in this combination of themes and mosaic of tones, no one could think of Wagner as being unmelodic, the charge so often brought against him before he had his genius and conquered his enemies.

By his vigorous treatment of the work, Mr. Koussevitzky seemed to prefer grandeur of effect to refinements and subleties in interpretation. He got what he aimed at, though sometimes at the expense of slightly obscuring the charm in the "Prize" song as lyrical as anything to be found in operatic literature. But the rush, sweep and sonority in the playing of the march almost took the audience off its feet. To their feet again came the musicians in response to long continued applause.

As for the "Eroica" symphony inspired by Beethoven's admiration of Napoleon when the Corsican was merely Consul of France, an adulation that turned into disgust after he had assumed the imperial crown, it is one of the milestones along the path of musical progress. The freshness of invention, fecundity of ideas, and the composer's constant development in mastering technical means to his artistic requirements are as noticeable in this as in his later and more popular fifth and the great ninth of his creations in symphonic form.

Any work, which Mr. Koussevitzky directs, cannot escape his individual touch, his informing spirit. His is no academic and dry reading of Beethoven. He takes no offending liberties with the letter of the score; but he makes his men infuse their performance with a feeling and warmth that causes it to glow.

Nov 29th

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Mr. Koussevitzky has discarded the program announced a week ago for the Symphony Concerts of next Friday and Saturday. The chosen pieces now are: the third "Leonora" Overture of Beethoven in which the conductor has yet to be heard in Boston; the "Emperor Concerto" of Beethoven in which Mr. Cortot will play the piano-part; the orchestral version by Ravel of Musorgsky's "Pictures at an Exhibition" first disclosed at Symphony Hall two years ago. By these signs Mr. Cortot is ambitious of Beethoven.

HERALD Nov 28

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The opening program is announced for the series of five Tuesday afternoon concerts by the Boston Symphony Orchestra, Serge Koussevitsky, conductor, in Symphony hall next Tuesday, at 3:15. This program, devoted to the German school of music, will include Beethoven's Leonora Overture No. 3, the Perelude and Love-Death from Wagner's "Tristan and Isolde," Strauss' "Till Eulenspiegel's Merry Pranks," and the Fourth Symphony of Brahms, E minor.

The five programs are to be divided according to the various national schools of music. They should be among the most interesting of the season. Desirable seats for the season are still available.

Colonial 4 Poster Beds

Dressler FURNITURE SHOPS

Selling Out

THIS CLIPPING FROM
BANNER
NASHVILLE, TEN.

NOV 28 1926

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During the broadcast, which will come to the listeners direct from Symphony Hall, Boston, Prof. John P. Marshall will give to the radio audience instructive information and comment corresponding to the notes on the program used by the audience at Symphony Hall. His broadcasts will include interesting facts regarding the composition played and information regarding the composer and his particular style of composition. His remarks will be made in nontechnical language so that even the most recent addict to symphony orchestras and symphonic music may understand him without fear of being "swamped" with highly technical musical terms.

N.Y. Post November 26

Music

By Olga Samaroff

Serge Koussewitzky Leads Beethoven and Moderns in First Concert of Boston Symphony

THE program of the Boston Symphony concert last night at Carnegie Hall seemed to me to throw a light on Serge Koussewitzky's artistic make-up which could scarcely have been more revealing. My impression was a crystallization of former instinctive feelings — namely, that Mr. Koussewitzky as an interpreter follows the tendencies of the modern composers in that they are most in sympathy with pre-Beethoven and post-Debussy music. When I say "in sympathy" I do not mean it in the sense of a prejudice, a parti pris. I mean that the sincere modernist really feels that way.

Olga Samaroff

Last night Mr. Koussewitzky conducted Beethoven's "Egmont" overture and "Eroica" symphony in the first part of the programs, and a suite from Prokofieff's opera, "The Love for Three Oranges," and Respighi's "Pini di Roma" in the second part. It seemed to me like a program conducted by two different men.

IN the first half there was an earnest, dignified musician conducting familiar masterpieces with care, precision and respect for the composer. In the second half there was an ardent artist striking fire from the orchestra. His brain functioned in the first half. His feeling only joined it in the second.

Like everything I write, this must be taken only as the opinion and impression of an individual, not a pronouncement which I seek to impose as a fact on any reader. This feeling also has nothing whatever to do with nationality. The idea that nobody but a German can conduct Beethoven or that a German cannot understand Latin music, etc., seems to me one of the most puerile of prejudices. Nationality affects the lowest stratum of interpreters—those who have to depend solely on instinct. A Hungarian cafe band will play Hungarian music best; the negro will sing negro songs best.

But when we come to the region of highly developed artistic talent such strictures disappear more and more until we find a Casals playing Bach and Haydn with the utmost perfection, Toscanini giving a performance of Beethoven's "Eroica" symphony, which is unsurpassed, and such artists as Kreisler, Gabrilowitsch, Stokowski, Hofmann and many others interpreting music of all nations in a way which, in my opinion, would make it impossible for a blindfolded observer, unaware of their identity, to do more than guess at their nationality.

THE impression I received last night had only to do with music and Mr. Koussewitzky's response to it. And from an analytical standpoint—for one should scarcely base critical opinions on instinctive feelings alone—I should say that the somewhat matter of fact too fast and inflexible tempo. The layman would be amazed if it could be demonstrated to him what transformations can be caused by very slight degrees of difference in tempo. A conductor will necessarily get near the right tempo, that is, the one desired by the composer, through tradition in the case of familiar masterpieces, but no two conductors will be apt to take an identical one. There will be infinitesimal differences; for the interpreter's feeling must be his guide in the last instance, and that infinitesimal degree will make an extraordinary difference in the performance.

Wagner lays great stress on this in his treatise "Ueber das Dirigieren." Mr. Koussewitzky's tempo was animated and active, but, it seemed to me, it led him to pass over or through beauties which did not gain their full significance. Obviously he could use no other tempo. It was the way he felt the work, but in my opinion it is the most tangible musical reason which can be given for the impression I received.

Prokofieff's Suite contains delightful music and it was superbly performed. There was pulsing life and color in the "Marche," a strange haunting beauty in "Le Prince et la Princesse," and at least, very remarkable orchestral playing in "La Fuite." Mr. Koussewitzky seemed in his element in this music. His enthusiasm was contagious—his understanding complete.

NEWS
DETROIT, MICH.

NOV 28 19

SEASON OPENED BY BOSTONIANS

Koussevitzky, as Before, Leads Orchestra Through Brilliant, Novel Program.

By ELSPETH WILSON.

(Staff Correspondent The Detroit News.)

NEW YORK, Nov. 27.—Among orchestral doings of recent Gotham interest was the opening of the 1926-'27 Boston Symphonic season Thursday evening. Serge Koussevitsky was in possession of the baton, as he has been for the last two years. The occasion was marked by its share of novelty—this season seems to be pre-eminently one of new orchestral presentations—music from Serge Prokofieff's opera, "The Love for Three Oranges," being the outstanding offering of the day. This particular piece is composed of five numbers, edited by Albert Spalding, and is new to this city in orchestral form. For the rest Mr. Koussevitsky gave Beethoven's "Eroica" symphony in this the first regular Thursday night series of five New York concerts by the Boston organization. This afternoon (Saturday) the regular matinee series, also of five concerts, will open, a suite from the Prokofieff ballet "Chout" (Buffoon), also new in this form, being included on the program.

IDENCE, R. I.
IBUNE

NOV 24 1926

N SYMPHONY CONCERT FINE

ost Satisfactory Pro- ver Given in City Providence

most satisfactory pro- given in Providence was he Boston Symphony Or- Serge Koussevitsky con- he E. F. Albee Theatre e might raise the objec- Roussel suite, with its its tootings, was out of le Beethoven and Wag- uch cases, if one's back ndards has no room for well to remember that on at the Theatre an der dy shouted from the gal- he first performance of 'd give another kreutzer stop."

cannot go wrong, ex- tra-ultra-modern circles, n and Wagner. They sat- sical taste; they satisfy looking for power, dig- lity; and they satisfy their music lush, even

s been said about the rd Symphony, of Bee- is entirely superfluous n of rhetoric upon the onstructed to challenge

Beethoven has long epted in the musical quote a man who never program notes as a rtheless, always has y. H. L. Mencken says The older I grow the nvinced that the most omenon in the whole was the first public the Eroica on April 7, es it worth discussing er, is the fact that on e Beethoven threw his and laid his claim to compromise! No easy past! The Second Sym- y miles behind. A new has been born. It must eat night in Vienna. for the actual Vien- to hear 'a new grand -sharp' (sic!). What Theatre an der Wein ."

eople who heard the heard music that r death, that will be hen this generation note in history. there was Beetho- Egmont; there was to Lohengrin and Mastersingers; and m the opera ballet

, as is his wont, ently.

CLIPPING FROM
EGISTER
LING, W. VA.

NOV 28 1926

to Attempt cert Broadcast

adio station FL, lo- ffel Tower, Paris, on will endeavor to

oston Symphony or- cast through WBZ tations.
Dance of the Sorcer- ballet "The Garden has been selected as mber on Saturday's ogram. The young ser, Alexander Tans- e arrangements with pick up the signals WJZ or WGY in the here he will be sta- e may hear the first America of his com- orchestra under the ge Koussevitzky.

NEW YORK TIMES

NOV 26 1926

MUSIC

By OLIN DOWNES.

Serge Koussevitzky Conducts.

There has been much talk of Serge Koussevitzky's way with the classics. Before he came to America as conductor of the Boston Symphony Orchestra it was predicted that while he might serve well as an exponent of modern music he would be likely to disappoint when he performed the classic repertory. But the interpretations of Beethoven's "Egmont" overture and "Eroica" symphony given last night in Carnegie Hall were exceptionally eloquent presentations of familiar master-works. Mr. Koussevitzky has never been the slavish follower of tradition; it may be admitted that on more than one occasion he has displayed singular ideas of familiar compositions. Last night he was far from the purely objective or academic but it is not often that overture and symphony have been given performance of such virility, such Beethovenian force and emotional power.

Mr. Toscanini's "Eroica" last Winter was a marvelously finished and eloquent interpretation, but it was Beethoven somewhat Italianized — somewhat, if one may coin the term, renaissanced. The "Eroica" symphony last night lost not a whit of its mighty architecture and the romantic, dynamic quality which the composer undoubtedly intended, in a score which may yet appear as the greatest of the nine symphonies. The tempo of the first movement was a little faster than customary—if one is interested in this detail of the matter—as the introduction of the Egmont overture was a little slow. But in neither case was there the thought of a forced or affected conception. The very opening measures established greatness of mood; the musical thought and emotional development went hand in hand, building up, step by the step, to climaxes of superb breadth and effectiveness. The close of the overture was as the wild rejoicing of a liberated people, and it was more—it was Beethoven shouting to the skies of the emancipation of human kind from the fate that had overhung it.

The four movements of the symphony were read with a sincerity and understanding that had cumulative effect. One seeks in vain, in fact, among recent performances of the "Eroica" in this city for such stirring and dramatic treatment of the variations that make the finale. Here, as in all the other movements, and as in Beethoven's music, masterly balance and self-control were united with a thrilling emotional intensity. Mr. Koussevitzky—let us be thrice thankful for it—used only three and not six horns in the poetic and mysterious scherzo. If the ear is not deceived, he doubled the brass in one of the variations, when the proclamation of the theme is given to these wind instruments. The effect was admirable, and the deliverance from the popular vice of modern conductors, in regard to the six-horn imposture in the trio of the scherzo, was a delight and a relief from the excesses that even celebrated conductors have been willing to indulge in, to the injury of an immortal master and certain of his works.

Nor should the technique and the tonal effects of the orchestra be forgotten. Every year the Boston orchestra develops by leaps and bounds. It only has it regained the resiliency the glow of the old tone, but it is more flexible and expressive under Koussevitzky's hand than it has under any conductor since the days of Karl Muck. The various performances last night were of virtuoso quality from the first note to the last. When Nikisch came to conduct the Boston orchestra he remarked on the splendid drilling it had received from Wilhelm Gericke, then added that he had only to "sensitize" the band. Mr. Koussevitzky, with the aid of Pierre Monteux before him, is rapidly restoring to the Boston Symphony its long and honorable heritage, and is "sensitizing" it. The concert last night served impressive notice of the fact. An audience which had filled the hall to the utmost capacity before the concert began testified to its pleasure. Mr. Koussevitzky has seldom appeared here in so great a light as an interpreter.

No doubt the thought of the centenary of Beethoven's death had to do with the selection of the overture and symphony for the first part of the program. For the second half Mr. Koussevitzky presented the orchestral excerpts from Prokofieff's opera, "The Love for Three Oranges" and the now familiar "Pines of Rome" of Ottorino Respighi. "The Love for Three Oranges" was performed in New York by that operatic organization, the Chicago Opera Company, which is curious and interested in new music as some other organizations are not, in 1922. The orchestra excerpts are "Les Ridicules," "Marche," "Scherzo," "Le Prince et la Princesse," and "La Fuite." They are all short and most of them in amusingly grotesque or satirical vein. The Prince and the Princess discourse with more sentiment, but Prokofieff is a post-war composer in his absence of romanticism of moonshine in his music, and his terse, dynamic manner of expressing himself.

The suite was obviously much enjoyed and applauded with enthusiasm —this music of Beethoven—a young composer, as Alexander Siloti once remarked, with a future before him. One applauds these short pieces of Prokofieff and enjoys them up to a certain point. Then they give the impression of what is cerebral, perhaps also cynical, and a musician who is more of an eclectic and student of scores than he is original and creative. Whether Prokofieff is the hope of modern Russia, as some believe, is a matter that no doubt will be hotly debated. It was evident, at any rate, that the audience enjoyed him. The applause was long and continuous, though the orchestra richly merited the company's approval. This concert showed Mr. Koussevitzky at the heighth of his power as an interpreter, and it also bore impressive testimony to the present magnificent capacities of the Boston Symphony Orchestra.

NEWS
NEWARK, N. J.

NOV 26 1926

55

Montclair Enthuses Over Boston Symphony Program

Of the 105 musicians in the Boston Symphony Orchestra, at least ten were excused from taking part in the concert given by it under the auspices of the Unity Course in the assembly hall of the Montclair High School Wednesday night because the stage temporarily enlarged by extending it over the first row of seats, was not spacious enough to accommodate all the members. The size of the band and the volume of tone produced by it in forte passages under the compelling will of Conductor Koussevitzky were such, however, as to make some of the performances thrilling experiences for the audience crowding the hall.

For the first time in this reporter's attendance at symphonic concerts in this neighborhood, the unusual spectacle of an audience bursting into laughter over something it heard was witnessed. It had cause for its merriment. The provocation was Serge Prokofieff's suite from his opera, "The Love for Three Oranges," first performed in this country by the Chicago Opera Company nearly five years ago. Edited by Albert Spalding, America's foremost native violinist, the suite comprises six movements, labeled "Las Ridicules," "Scene Infernale," "March," Scherzo, "The Prince and the Princess" and "The Flight." Save to those in the audience, who satisfy their musical needs in Manhattan, the young Russian, one of the most advanced of the creative musicians today was unknown, perhaps even by reputation. If they desire further acquaintance with his qualities as a composer let them hasten to the concert employing the Philadelphia Orchestra in Carnegie Hall next Tuesday night when his "Scythian" suite will be performed.

It was the strangeness, the fantastic character, the free use of dissonances, the cross play of tonalities and, in Walt Whitman's phrase, the "barbaric yawps" in much of the music that startled the audience out of its decorum, caused it to smile at first and then explode into good natured laughter, accompanied by no little applause. Amid all the instrumental musical flamboyancy, rasps and ructions there are passages of real beauty and charm, particularly in "The Prince and the Princess" section, which indicate that Prokofieff has the melodic gift and can use it effectively when inclined to simplicity in musical speech.

Fifty years hence the musical world may have progressed so far that the works of the ultra-modernists of today may seem as mellifluous to those hearing them and enjoy as wide popularity as now do the creations of Richard Wagner, despised and rejected by so many of his contemporaries when he was struggling for recognition midway in the nineteenth century. Under Mr. Koussevitzky's direction the suite was performed in probably as flawless a manner as can be heard. It was wonderfully vital, flamingly expressive in the more tempestuous moments of the composer's ideas and intentions and was a triumph of virtuosity in meeting technical difficulties.

As if to show how far the modernists have advanced beyond Wagner in bizarre conceptions and queer instrumentation, Mr. Koussevitzky followed the suite with the Prelude to "Lohengrin." In the lofty ideas, dignity and romanticism of that, is easily flowing and beguiling harmonies and finely woven texture, glorified by a performance in which the different voices in the orchestra were made to sing with all the color they could impart, the audience found such comfort and joy after Prokofieff's lacerating outbursts as moved it to such plaudits as induced the players to rise in recognition of the compliment.

Wagner also was represented on the program by the Prelude to his "Die Meistersinger," that sublimation of comic opera in the grand form. Again did the Master of Bayreuth work his customary spell and again did the conductor and orchestra stir enthusiasm by their vitalizing energy and dynamic power, well nigh overwhelming in a hall so limited in size. While hearing the march of the apprentices and Walter's "Prize" song as interwoven in this combination of themes and mosaic of tones, no one could think of Wagner as being unmelodic, the charge so often brought against him before he had his genius and conquered his enemies.

By his vigorous treatment of the work, Mr. Koussevitzky seemed to prefer grandeur of effect to refinements and subleties in interpretation. He got what he aimed at, though sometimes at the expense of slightly obscuring the charm in the "Prize" song as lyrical as anything to be found in operatic literature. But the rush, sweep and sonority in the playing of the march almost took the audience off its feet. To their feet again came the musicians in response to long continued applause.

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Chessik FURNITURE SHOPS
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4 Poster Beds

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NASHVILLE, TEN.

NOV 28 1926

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Wagner lays great stress on this in his treatise "Ueber das Dirigieren." Mr. Koussewitzky's tempo was animated and active, but, it seemed to me, it led him to pass over or through beauties which did not gain their full significance. Obviously he could use no other tempo. It was the way he felt the work, but in my opinion it is the most tangible musical reason which can be given for the impression I received.

Prokofieff's Suite contains delightful music and it was superbly performed.

There was pulsing life and color in the "Marche," a strange haunting beauty in "Le Prince et la Princesse," and at least, very remarkable orchestral playing in "La Fuite." Mr. Koussewitzky seemed in his element in this music. His enthusiasm was contagious —his understanding complete.

The same is true of Respighi's "Pini di Roma," which stands repetition so well that it will probably take a real place in our orchestral repertory.

The Boston Symphony Orchestra itself—and credit for this must be largely given to Mr. Koussewitzky—is very nearly if not entirely on the level of its pre-war greatness. A remarkable beauty of tone, splendid artistic quality at the solo desks and evident discipline of a high order, combine to make it once more one of the world's finest orchestras.

...novelty—
...season seems to be pre-eminently one of new orchestral presentations—music from Serge Prokofieff's opera, "The Love for Three Oranges," being the outstanding offering of the day. This particular piece is composed of five numbers, edited by Albert Spalding, and is new to this city in orchestral form. For the rest Mr. Koussevitsky gave Beethoven's "Eroica" symphony in this the first regular Thursday night series of five New York concerts by the Boston organization. This afternoon (Saturday) the regular matinee series, also of five concerts, will open, a suite from the Prokofieff ballet "Chout" (Buffoon), also new in this form, being included on the program.

THIS CLIPPING FROM
NEW YORK AMERICAN

NOV 26 1926

'Eroica' Boston Orchestra Thanksgiving Fare Here

By LEONARD LIEBLING.

THE visiting Boston Symphony Orchestra took its Thanksgiving holiday in a serious spirit. Its annual Carmegie Hall series last evening opened with Beethoven's overture depicting the proud and militant spirit of Goethe's hero, Egmont; and following came Beethoven's "Eroica" Symphony, wherein that composer started out to symbolize in tone the Napoleon who fought for Republican ideals.

As everyone ought to know by this time when Napoleon turned imperialistic Beethovan scatched off his dedication page the name of the usurping Emperor.

Serge Koussevitzky, conductor of the Bostonian band, evidently had the story of the symphony in mind, for he brought out of it much more than a mere array of formal musical movements. He gave what is termed professionally a "reading," which means that he sought by deviations from the cut and dried interpretations to fasten the attention of the listeners upon this or that episode of especially elaborated detail; of emphasized eloquence; of arresting accent; of striking contrasts in tonal gradations.

The "reading" was that of a musician and artist of balanced taste, however, and if it startled the conservatives here and there, it moved the bulk of the hearers to unusual enthusiasm.

Seldom have the funeral march and the concluding variations of the "Eroica" been done in this town with more beauty and thrilling effect. The orchestra was in superb fettle, and challenged comparison with the days when it ranked as the best in our land.

Prokofieff's suite, from his opera, "The Love for Three Oranges," is not much, as music, when separated from its affiliated pictorial and costumed background. Respiglio's symphonic poem, "The Pines of Rome," first introduced here by Toscanini last Winter, again interested with its brilliant and sometimes clangorous orchestration, and its attractive harmonic and melodic lines. It is not a great composition, but one is thankful for lesser favors in these phonograph, but employs the voice and delicate orchestration to sound the songs of the prima donna of Birdland. To sophisticated music sharps the Stravinsky score is full of biting pungency and cerebral suggestion. To plain lovers of melody the same composition is a tuneless and barren desert.

Marion Talley, with silvery, unsensuous tones, trilled the measures of the Nightingale. Some others concerned creditably were Ina Bourskaya, Adamo Didur, Louis D'Angelo, Alfio Tedesco and James Wolfe. Tullio Serafin conducted. The scenic trappings delighted the eye.

The other half of the double bill was "Madam Butterfly," with Florence Easton, Marion Telva, Antonio Scotti, Giovanni Martinelli and Vincenzo Bellezza (conductor).

NEW YORK TIMES
NOV 28 1926

Alexander Tansman's "Dance of the Sorceress" and Hans Krasa's "March and Pastorale" were played for the first time in Boston, while Webern's "Five Pieces for Orchestra" and William T. Walton's overture "Portsmouth Point" were played for the first time in America at the concerts of the Boston Symphony Orchestra, in Boston, Nov. 19 and 20. Philip Hale of The Boston Herald summed up his impressions of these compositions as follows:

"Walton's overture was meaty and spontaneous—the hearty guffaw of an Englishman seeing an amusing yet stirring scene. Tansman, Krasa and Webern were as men condemned to hard labor and working out their punishment."

Mr. Hale thus referred to Mr. Koussevitzky's programs:

"Whether it was prudent to put the four new works in succession on one program is a subject for academic discussion. As for ourselves, we believe that one unfamiliar piece is enough for one concert; we also believe that if the music is of any worth there should be a repetition of it at the following concert. Mr. Koussevitzky did well, however, in allowing us to hear this new music; in letting us know what composers of various countries are doing; in driving from a rut good Bostonians who have complacently stood in it, suspicious of the present-day workers in the musical vineyard, confident that the wine coming from it would be muddy, or too heavy, or even poisonous. As a disturber of our fossilized smugness, Mr. Koussevitzky, a true musical benefactor, has worked a miracle. That some are shocked, and perhaps especially disturbed because he has given genuine interest to music by Beethoven and Brahms which had long been performed here in a perfunctory, dry-as-dust, taken-for-granted manner—this works for musical righteousness. Let them rave! The great public hears Mr. Koussevitzky gladly."

BROOKLYN, N. Y.
STANDARD UNION

NOV 28 1926

"Eroica" Symphony Superbly Played by Boston Orchestra at the Brooklyn Academy.

The Boston Symphony Orchestra, with Serge Koussevitzky conducting, opened its annual season of five Brooklyn concerts at the Academy of Music Friday night. The programme was:

Symphony, "Eroica" (Beethoven); suite from the opera, "The Love for Three Oranges" (Prokofieff); symphonic poem, "Pini di Roma" (Respighi).

It was Beethoven's opinion that since his "Eroica" symphony was longer than the average symphony, it should be played at the beginning of a concert before the audience had become more or less charged with other music and possibly wearied (as would have been the case at Friday night's concert had Mr. Koussevitzky reversed the order of his programme).

The principal (Bonaparte) theme of the symphony's opening movement is undoubtedly of military character. Especially does it so impress one, when taken up by the brass, the trumpets answering the horns, handing the theme one to the other. There can be no doubt that the master had Napoleon in mind as his "hero" when he composed this monumental work.

Mr. Koussevitzky's superb reading of the funeral march is one that will linger long in memory as a high water mark of conducting achievement.

In the scherzo, the players showed a brand of virtuosity attained by very few of the world's greatest musical organizations. Wet weather, to be sure, had gotten into the strings and somewhat dampened their color, but in the main the tonal quality was superb, if not brilliant. The fugue and variations of the last movement were given an exposition the equal of which has not often been heard in our concert halls. Mr. Koussevitzky's interpretation of the "Eroica" raises him to a foremost place among the small group of transcendent living orchestra chiefs.

Following the meaty contrapuntal solidity of Beethoven, the Prokofieff suite sounded empty and puerile. The arrangement embraces five movements by title: "Les Ridicules," "Marches," "Scherzo," "Le Prince et la Princesse," "La Fuite." After one has conducted the newer harmonic combinations and listened to a much larger variety of instruments, the pertinent question remains—what does the music tell us? What is its message? There is little that we can take away that is of lasting or of permanent value.

Respighi's "Pines of Rome" was given a reading of distinction, but Mr. Koussevitzky did not raise it to new heights or paint the picture in all of its varied colors. The composition as a whole requires a much keener mastication and a more powerful digestion by both orchestra and conductor. The triumphial march on the Appian Way was played effectively and with much intensity and elan.

The Boston Orchestra's next Brooklyn concert will be on Friday evening, Jan. 7.

THIS CLIPPING FROM
NEW YORK WORLD

NOV 26 1926

MUSIC

By Samuel Chotzinoff

THE BOSTON SYMPHONY
CARNEGIE HALL

"Egmont" ..... Beethoven
"Eroica" Symphony ..... Beethoven
Suite from "The Love for Three Oranges," ..... Prokofieff
"Pines of Rome" ..... Respighi

The Bostonians Play

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Celebrating Beethoven's birth or death is getting to be more difficult as time goes on for the simple reason that his works are the backbone of any symphony season and there is no way to distinguish the ordinary presentation of his music from the special commemorative events unless it be by the performance of some seldom heard piece, like the Mass in D, given by the Friends of Music at the Metropolitan a couple of Sundays ago.

But with few exceptions a composer's little known music generally deserves the neglect it gets, especially in these days days when the most unimportant scrap of paper bearing the handwriting of a great name is immediately brought before the public.

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This is true of all his symphonies, though the triumph in each one is of a different quality. It's a ticklish business to impute intellectual motives to creative musicians, but one might safely say that the music of Beethoven symbolizes the growth of a philosophic idea. On no other basis can one explain the "Eroica" symphony, which is generally held to be a musical narrative of the career of Napoleon. If this were really so, how would you account for the pastoral scherzo, with its hunting horns, which follows on the heels of the funeral march, and the last movement, with its decisive theme and exuberant variations?

The "Eroica" is exactly what its name implies, but it is no more about Napoleon than it is about Washington. As far as one can draw implications from music, the symphony might be said to represent rather the idea of heroism in conflict, death, in submission to nature and life. The last is the particular triumph which Beethoven celebrates in his sturdy, unemotional theme and the satisfying, beautifully healthy variations which that theme evolves.

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A large Thanksgiving audience attended and seemed properly grateful in accordance with the sentiment of the holiday.

NEW YORK
EVE. WORLD

NOV 26 1926

REALM OF MUSIC

By Richard L. Stokes

FOR one price of admission a large audience at Carnegie Hall last night heard two conductors and two orchestras. First there were Serge Koussevitzky and the Boston Symphony Orchestra playing Beethoven in a style which can be described with truth only as crass, uninspired and mistaken. Then there were the same Mr. Koussevitzky and the identical Boston Symphony Orchestra performing Prokofieff and Respighi in a manner which may be denoted with equal truth as finished, eloquent and infallible. It was the organization's first New York appearance of the season.

Almost too much for human nerves to endure were the unlovely clamors attending Beethoven's "Egmont" overture. It was enough to justify an edict banishing trumpets and kettledrums summarily from the roster of orchestral instruments. The conductor varied his dynamics, but was chary with shadings of tempo. He affected a harsh and rigid beat which was reflected faithfully in the sharp fragments of sound slashed out by the instruments.

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But with a change from classic to modern music, the rather bewildered band was transformed in a trice into a virtuoso orchestra. Having fumbled Beethoven's music, Mr. Koussevitzky held that of Serge Prokofieff and Ottorino Respighi in the firmest of grasps. Their scores he interpreted exultantly and victoriously.

The former was represented by a suite from his opera, "The Love for Three Oranges," and the latter by his well-known symphonic poem, "Pini di Roma." The suite, edited by Albert Spalding, was presented as such for the first time in New York, but the principal material was heard at a performance of "The Love for Three Oranges" at the Manhattan Opera House in 1922. Of five swift, piquant and vivid movements, the most successful were those entitled "March" and "The Prince and the Princess."

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Program notes, bearing the placeline, "Carnegie Hall, New York," had been prepared by the august Mr. Philip Hale. Not the least exasperating feature of the evening was that the pamphlets had to be bootlegged in, owing to the fact that some one or other has a monopoly on the program concession at Carnegie Hall. Subscribers received the booklets by mail in advance. Others were distributed on the sidewalk.

N. Y. EVENING SUN

NOV 29 1926

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Doubtless there is more in the Roussel suite than a casual observer would imagine, since the opera produced in 1923 holds its place in the repertory of the great Parisian institution dedicated to lyric drama. Mr. Prokofieff's music seemed to this casual observer to have more virility than the Frenchman's and the final dance, thundering out one of those merciless rhythms for which the composer is noted, promised an exhilarating effect in the theater. It sounded well even in the concert hall. And both of the suites were well performed. Mr. Koussevitzky seemed to be more congenially occupied when directing these works than when skimming through the simplicities of Mozart.

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NOV 28 1926

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The Boston Symphony Orchestra, Serge Koussevitsky conductor, displayed its virtuosity and its admirable tonal qualities yesterday afternoon in Carnegie Hall in several different ways, but in none more significant than the opening performance, "Eine Kliene Nachtmusik," by Mozart. Passages from Albert Roussel's opera-ballet, "Padmavati," and some stupendous grotesquerie from Prokofieff's ballet-suite, "Chout," displayed the orchestra more brilliantly, but none of these compositions made a greater demand upon the sheerly beautiful qualities of the band, and the sensitiveness, as well as brilliancy, which it now attains, than Mozart's gay, charming and infinitely delicate music. This music tested the soloists and the different choirs of the orchestra, as well as the control and the taste of the conductor, and found them all more than adequate to the situation.

There was a clarity and fineness of line particularly required, and seldom granted in such measure, in this divertissement. In rapid passages, pianissimo, the whole division of first violins played as softly and unanimously as if they had been a single instrument, and the loveliness of coloring throughout was worthy of the best traditions of the orchestra. Again, as on the previous Thursday evening, Mr. Koussevitsky, rather unexpectedly, triumped as an interpreter of classics, and the triumph of yesterday afternoon, if more modest in the tonal and emotional dimensions than that of the previous concerts, was not less pronounced or less conducive to the glory of himself and his players.

There is always a reason for everything in this world, and therefore there is a reason, presumably a logical one, why Albert Roussel's opera ballet, "Padmavati," should have been given a sumptuous production by the Paris Opera in 1923. But it is hard to discover this reason by listening to the performance of fragments of the score. The sections heard yesterday are forced, uninspired, ugly, and one hears the drums of Stravinsky's finale of "Sacre du Printemps," and the bassoon that chants the lullaby in the same composer's music to "Oiseau de feu." It is empty and striving music from a composer who has done better.

The feature of this concert, from the standpoint of the modernist, was certainly the suite from Prokofieff's "Chout." This ballet was performed at the Grand Street Theatre—we believe for the first time in America—two seasons ago. The action was difficult for the uninformed to decipher. There was a small orchestra and little opportunity to get a real impression of the music. The story of the ballet is ironic and madly nonsensical, and space will not be taken to narrate it here. Enough to remark that the spirit of the story has been captured by the composer, who is wantonly farcical, whose laughter is impudent and side-splitting. One Rabelaisianism after another, and ever and again chords which stick the finger to the nose at an astonished audience. You hear Profofieff say, with a ler, "Once upon a time," but not as you heard Strauss say it in the tender introduction of his "Eulenspiege." Far from it! Here is the grimace, the mockery, but also the whole-hearted laughter, the torrential vitality of the enfant terrible of modern Russian music.

These pieces are written with a mastery just as clear, just as pronounced and certain of itself, as the complete recklessness of mood conveyed. Anything could happen in a waggish, Gargantuan world, and many of these things do happen in Prokofieff's orchestra. For us this music, from a composer who writes almost too quickly and abundantly, is considerably superior in distinction and force of execution to the excerpts from "The Love for Three Oranges," heard on Thursday from the same conductor and orchestra. The "Chout" music seems to us more truly Prokofieff and less—Rimsky-Korsakoff. Yesterday's orchestral performance was as joyous and extravagant a display of virtuosity as we remember for some time back, and the music found much favor with the audience.

Mr. Koussevitsky concluded with Beethoven's Fifth Symphony.

THIS CLIPPING FROM
NEW YORK AMERICAN

NOV 26 1926

'Eroica' Boston Orchestra Thanksgiving Fare Here

By LEONARD LIEBLING.

THE visiting Boston Symphony Orchestra took its Thanksgiving holiday in a serious spirit. Its annual Carmegie Hall series last evening opened with Beethoven's overture depicting the proud and militant spirit of Goethe's hero, Egmont; and following came Beethoven's "Eroica" Symphony, wherein that composer started out to symbolize in tone the Napoleon who fought for Republican ideals.

As everyone ought to know by this time when Napoleon turned imperialistic Beethovan scatched off his dedication page the name of the usurping Emperor.

Serge Koussevitzky, conductor of the Kostonian band, evidently had the story of the symphony in mind, for he brought out of it much more than a mere array of formal musical movements. He gave what is termed professionally a "reading," which means that he sought by deviations from the cut and dried interpretations to fasten the attention of the listeners upon this or that episode of especially elaborated detail; of emphasized eloquence; of arresting accent; of striking contrasts in tonal gradations.

The "reading" was that of a musician and artist of balanced taste, however, and if it startled the conservatives here and there, it moved the bulk of the hearers to unusual enthusiasm.

Seldom have the funeral march and the concluding variations of the "Eroica" been done in this town with more beauty and thrilling effect. The orchestra was in superb fettle, and challenged comparison with the days when it ranked as the best in our land.

Prokofieff's suite, from his opera, "The Love for Three Oranges," is not much, as music, when separated from its affiliated pictorial and costumed background. Respiglio's symphonic poem, "The Pines of Rome," first introduced here by Toscanini last Winter, again interested with its brilliant and sometimes clangorous orchestration, and its attractive harmonic and melodic lines. It is not a great composition, but one is thankful for lesser favors in these days of near-great composers.

The nightingale's voice recorded by a phonograph, is a part of the structure of this work.

In the afternoon, Stravinsky's "Le Rossignol" (The Nightingale) was presented at the Metropolitan. The Russian composer uses no phonograph, but employs the voice and delicate orchestration to sound the songs of the prima donna of Birdland. To sophisticated music sharps the Stravinsky score is full of biting pungency and cerebral suggestion. To plain lovers of melody the same composition is a tuneless and barren desert.

Marion Talley, with silvery, unsensuous tones, trilled the measures of the Nightingale. Some others concerned creditably were Ina Bourskaya, Adamo Didur, Louis D'Angelo, Alfio Tedesco and James Wolfe. Tullio Serafin conducted. The scenic trappings delighted the eye.

The other half of the double bill was "Madam Butterfly," with Florence Easton, Marion Telva, Antonio Scotti, Giovanni Martinelli and Vincenzo Bellezza (conductor).

sevitzky's programs:

"Whether it was prudent to put the four new works in succession on one program is a subject for academic discussion. As for ourselves, we believe that one unfamiliar piece is enough for one concert; we also believe that if the music is of any worth there should be a repetition of it at the following concert. Mr. Koussevitzky did well, however, in allowing us to hear this new music; in letting us know what composers of various countries are doing; in driving from a rut good Bostonians who have complacently stood in it, suspicious of the present-day workers in the musical vineyard, confident that the wine coming from it would be muddy, or too heavy, or even poisonous. As a disturber of our fossilized smugness, Mr. Koussevitzky, a true musical benefactor, has worked a miracle. That some are shocked, and perhaps especially disturbed because he has given genuine interest to music by Beethoven and Brahms which had long been performed here in a perfunctory, dry-as-dust, taken-for-granted manner—this works for musical righteousness. Let them rave! The great public hears Mr. Koussevitzky gladly."

BROOKLYN, N. Y.
STANDARD UNION

NOV 28 1926

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The principal (Bonaparte) theme of the symphony's opening movement is undoubtedly of military character. Especially does it so impress one, when taken up by the brass, the trumpets answering the horns, handing the theme one to the other. There can be no doubt that the master had Napoleon in mind as his "hero" when he composed this monumental work.

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NEW YORK WORLD

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By Samuel Chotzinoff

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CARNEGIE HALL

"Egmont"	Beethoven
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N. Y. EVENING SUN

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THIS CLIPPING FROM
New York Telegram

NOV 26 19..

Thanks Be to Boston.

Famous Symphony Orchestra Visits Carnegie Hall—Other Musical Events.

By Pitts Sanborn.

Nothing is sacred to Boston, unless it be the bean and the cod. Its famous symphony orchestra swept into our little island yesterday, to the marked discomfiture of our national bird and its hungering votaries, and gave the first local concert of its new season at Carnegie Hall last evening. And in spite of a rudely violated Thanksgiving and the perils incident to too much turkey and mince pie, a capacity audience gathered for the event.

Evidently Serge Koussevitzky, the Bostonians' Russian conductor, feels bound to pay his centenary tribute to Beethoven here as elsewhere, and believes the earlier it is paid the better for all concerned. So he treated his Thanksgiving night public to the "Egmont" overture as an appetizer, and immediately followed that considerable hors d'oeuvre with the "Eroica" symphony. Tomorrow afternoon he plans to regale his customers with the symphony in C minor.

There is nothing humdrum or perfunctory about the Bostonian Beethoven a la russe. It is enormously alive and it sounds—as music should. It would be easy to object to this or that in the reading of the symphony—easy without incurring blame as purist or pedant. And yet the performance was so vivid, so vital, so stimulating, so engrossing that, in spite of innovations and exaggerations, very few would want to raise an objection. The orchestra played magnificently, and the sheer quality of its playing, combined with the spell that Mr. Koussevitzky knows so well how to impose, fetched an ovation from the audience, which, of course, spurred the leader to bring his men up standing.

Whatever may be said against the methods of this Russian conductor, he is always imaginative and unexpected. He can fire his hearers at the flame of his own inspiration, and sometimes he illumines a page of music with a light that never shone on it before. No one will charge him with being safe and sane, but there are occasions in art when those very words may spell reproach. It's all very well to jog along behind old Dobbin, but there's vastly more thrill to be had from a high power racing car. There's no exaggeration in declaring that Mr. Koussevitzky's "Eroica" last evening was a thrilling adventure.

The rest of the program consisted of a suite from Prokofieff's opera "The Love for Three Oranges" and Respighi's symphonic poem "The Pines of Rome." The Prokofieff suite recalled the admirable production here of his opera by the visiting Chicago company. If New York were really as artistic as some New Yorkers pretend, that production would have enjoyed more than a single showing.

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CONCERTS NEXT WEEK

TRANSCRIPT — Nov 29

Calm After Storm

No disturbances of the peace threaten the Symphony Concerts of next Friday afternoon and Saturday evening. Bach's fourth Brandenberg Concerto, for violin, two flutes and string orchestra, begins the program. Debussy's "Iberia" ends it. Between Mr. Cortot, the familiar and well-liked Parisian pianist, will play the solo-part in a Concerto of Mozart in E-flat and Franck's "Symphonic Variations."

As innocuous is the program for the first of the Tuesday matinées. Beethoven's third "Leonora" overture, in which Mr. Koussevitzky has not yet been heard in Boston; the Prelude and Finale from Wagner's "Tristan and Isolde"; Strauss's tone-poem of "Till Eulenspiegel"; the Fourth Symphony of Brahms. In sum, the German list for a series of "national" programs. It is also composed of ready repertory pieces.

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TIMES PICAYUNE
NEW ORLEANS, LA.
DEC 1 1926

TIMING THE LITTLE SPEECHES

"How do you know just what the numbers will be and just how long they will take?" we asked the broadcast announcer for the Boston Symphony Orchestra.

"Each Friday afternoon the orchestra plays the same program they do Saturday night," was the answer. "We avail ourselves of this opportunity to get a line up on the program. Every minute from the time the orchestra starts until it finishes is accounted for. The program of Saturday is a duplicate, almost to seconds of the one on Friday."

"This accounts then for the perfect timing of your little speeches between each number?"

"That's it exactly."—Walter Gordon in Springfield Republican.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
NOV 30 1926

BOSTON SYMPHONY

Carnegie Hall overflowed at the opening New York concert of the Boston Symphony orchestra on Thanksgiving night. The occasion was one of the sort which is long remembered—even in this city of much music. The performance of Beethoven's "Eroica" Symphony by the great orchestra under Serge Koussevitzky called forth the following comment:

Lawrence Gilman (New York Herald "Eroica," Symphony, to judge by his that Mr. Koussevitzky plays Beethoven's "Eroica" Symphony, to judge by his performance of it last night, with an intensity and a dramatic sweep, and concentration that make its longueurs seem imaginary and heighten extra-ordinarily its tragic poignancy and its gigantic, elementary power. He caused us, indeed, to ask ourselves last evening if this is not, after all, Beethoven at his most superb; if this symphony is not the greatest of the nine. The supreme Beethoven, to be sure—Beethoven the seer and the prophet, the mystic with the fathomless gaze—is not in the symphonies at all, but in the quartets and certain of the sonatas. Yet the Beethoven who could best ride the world and shoulder the heavens and affright the stars, this figure half granite and half flame, this Titan who laments and laughs and exults with a hugeness more than human—this Beethoven, heartbreaking and terrible and jocund, speaks out of the "Eroica," and last night Mr. Koussevitzky was his instrument and his eloquent tongue."

The ticket sale for the Hartford concert is now in progress at McCoy's, No. 89 Asylum street, or reservations can be made with Frank A. Sedgwick, 2-6147.

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE
NOV 28 1926

Boston Orchestra Plays Modern Music At Matinee Concert

Symphony, Under Koussevitzky's Baton, Also Offers Beethoven to Large Audience in Carnegie Hall

Beethoven and Prokofieff provided the chief features of yesterday's Boston Symphony matinée at Carnegie Hall, as they did at the Thursday evening concert of that now flourishing organization. Yesterday the German's C minor Symphony and the Russian's ballet suite, "Chout," were companioned by Mozart ("Eine Kleine Nachtmusik") and a suite derived from the opera-ballet, "Padmavati," by that contemporary Frenchman, Albert Roussel, who voyaged to the Orient as a naval officer in his youth and has never forgotten the experience.

Monsieur Roussel's "Padmavati" excerpts were heard for the first time in New York, although the program modestly refrained from mentioning this fact. "Padmavati" is based on an Indian subject, contrived for the stage by that accomplished Orientalist, Louis Laloy. The work was produced at the Paris Opera in June, 1923; but Roussel had composed the music some time before—he had begun it, in fact, as early as 1913, was interrupted by the war, and finished it in 1918.

This score shows its age. Monsieur Roussel has since written music of pith and pungency—as his impressive B-flat Symphony. But the excerpts from "Padmavati" played yesterday have little character. They are already faded, out of date; for it is characteristic of the music of the last decade that it ages with horrifying rapidity, unless it happens to be the product of a genuinely creative mind. And there are not many genuinely creative minds operating in the world of music today. Monsieur Roussel's tepid Orientalism is pretty enough, but much of it is tame and dull; and the snatches from Wagner and Debussy and Ravel do not help it greatly.

Prokofieff's "Chout" was given at the Neighborhood Playhouse, New York, in the spring of 1924. It was produced in Paris by the Ballet Russe three years before that. The music played yesterday was new in its form as a concert suite. This music, too, has faded. It owes much to Stravinsky—the Stravinsky of "Petrouchka"; and one listened to Prokofieff yesterday with a new respect for his fellow countryman. Stravinsky is rather a wilted pansy these days, and his stupendous vogue is a thing of the past; nevertheless, he is still able to make most of his contemporaries look like very distant approximations of the real thing.

Mr. Koussevitzky's conducting of Beethoven's Fifth Symphony was easily the high point of the concert. He read it, as he did the "Eroica" Thursday evening, with an intensity of personal conviction that made one, for the moment, quite willing to believe that this was the authentic Beethoven—if there is any such animal. He played the slow movement with especial beauty, and with enough of that "touching grace" which Berlioz found in the music to make it seem less smug than it sometimes does at the hands of conductors not so vitalizing as Mr. Koussevitzky.

There was a crowded and applausive house.

SYMPHONY PROGRAMS

The Boston Symphony orchestra, Serge Koussevitzky conductor, will open its series of Tuesday afternoon concerts next Tuesday, in Symphony hall, at 3:15, and give the seventh regular pair of concerts in Symphony hall on Friday afternoon and Saturday evening next. The second concert of the Monday evening series will take place on Dec. 13. The annual winter Pension Fund concert by this orchestra will take place the day after Christmas, Dec. 26, at 3:30.

Next Tuesday's program will be of German music, according to the division of this series between the national schools of music, and will be as follows: Beethoven's overture to "Leonore," No. 3; prelude and love-death to Wagner's "Tristan and Isolde"; Richard Strauss's "Till Eulenspiegel's Merry Pranks," and the fourth symphony of Brahms.

The Friday and Saturday concerts will have the following program: Concerto by Mozart in E-flat, and Cesar Franck's symphonic variations, in which Alfred Cortot, the French pianist, will appear as soloist with the orchestra. Mr. Koussevitzky will open the program with Bach's Brandenburg Concerto No. 4 in G major for violin solo, with two flutes and string orchestra, and close it with Debussy's "Iberia," Three "Images" for orchestra.

The Monday evening program will include Berlioz's Roman Carnival Overture, Liszt's Pianoforte Concerto in A major, with Nadia Reisenberg as soloist, and Beethoven's Symphony No. 5 in C minor.

NEW YORK
HERALD-TRIBUNE
56
NOV 26 1926

MUSIC

By LAWRENCE GILMAN

The Boston Symphony Celebrates Thanksgiving in New York

First New York concert of the season by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. At Carnegie Hall

PROGRAM

1. Overture to Egmont.....Beethoven
2. Symphony No. 3 (Eroica)....Beethoven
3. Suite from "The Love for Three Oranges" .....Prokofieff (First time in New York)
4. "Pines of Rome".....Respighi

LAST night, for the third time, Mr. Koussevitzky chose to make Thanksgiving more memorable for concert-going New Yorkers than even giblet sauce and six kinds of pie and the last of that ineffable pre-war Case could make it. For whatever you may choose to think or say of Mr. Koussevitzky, his concerts are not easy to forget.

* * *

You can hardly deny to this conductor the quality of Eventfulness. Some conductors have it—not many. It is not a quality that you can define. It is not even a quality that invariably calls forth praise in the observer. It may provoke exasperation and hot dislike. What it conspicuously does not provoke is boredom. Mr. Koussevitzky can be as irritating as a foreign body in the eye, as disappointing as Wall Street, as infuriating as the arrogance of what Whitman called "elected persons." He can be amazingly, extravagantly wrong—indeed, no conductor can be so wrong as Mr. Koussevitsky at his worst. But boring, tepid, Laodicean, he never is. He has the undecipherable gift.

The thing is beyond acquisition. No course of lessons under Mr. Stokowski or Mr. Mengelberg or Mr. Koussevitzky himself would impart it to you—willing as those masters might be to tell you all they know. As Mr. Dirk Foch once succinctly observed about conducting, "Either you can it, or you can it not." There is nothing more to be said.

* * *

Mr. Koussevitzky can it. He may have given drab and flaccid and impersonalized performances; but if he has, we were elsewhere at the time, and are prepared to disbelieve any reports to that effect. There are those who call him a sensationalist. Their legend would paint him as a sort of embodied "Surprise" Symphony, with no higher purpose than to startle the somnolent.

We do not believe it. Mr. Koussevitzky, as we perceive him, exudes sincerity. He strikes us as almost agonizingly genuine—a simple man, passionately and undissuadably convinced that Beethoven meant this and that by his "Eroica," that Schubert meant the "Unfinished" to go so and so, that Wagner (believe it or not) was more Russian than Rimsky-Korsakoff. We happen to think that Mr. Koussevitzky sometimes misconceives Wagner and maltreats Schubert. We also happen to think that he plays Beethoven's "Eroica" Symphony, to judge by his performance of it last night, with an intensity and a dramatic sweep and concentration that make its longueurs seem imaginary and heighten extraordinarily its tragic poignancy and its gigantic, elemental power.

He caused us, indeed, to ask ourselves last evening if this is not, after all, Beethoven at his most superb: if this Symphony is not the greatest of the Nine.

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The supreme Beethoven, to be sure—Beethoven the seer and the prophet, the mystic with the fathomless gaze—is not in the symphonies at all, but in the quartets and certain of the sonatas. Yet the Beethoven who could bestride the world and shoulder the heavens and affright the stars, this figure half granite and half flame, this Titan who laments and laughs and exults with a hugeness more than human—this Beethoven, heartbreaking and terrible and jocund, speaks out of the "Eroica"; and last night Mr. Koussevitzky was his instrument and his eloquent tongue.

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The suite of numbers extracted from Prokofieff's "Love for Three Oranges" recalled the production of the entertaining opera after Gozzi's fable which the Chicago Opera Company achieved here in 1922. We thought the work delightful then, an exhilarating blend of wit and fantasy and riant charm. Last night the music sounded empty and undistinguished, only mildly entertaining, even sentimental in the lyric number entitled "Le Prince et la Princesse," which was scarcely more than Mendelssohn à la mode. Thus do we live and learn!

Nor does Respighi's "Pini di Roma" resist any too successfully the gnawing of the temporal tooth. It is younger by four or five years than Prokofieff's opera, but it sounds a decade older. Perhaps Mr. Koussevitzky was weary after his mighty exertions over the "Eroica" (the intermission was interminable); but the four movements of the "Pini" did not come off as they did under Toscanini. The nocturne, so lusciously scored by Respighi, sounded more like an evening in Jamaica Plain than a moonlit night under the pines of the Janiculum; and the thunderous Finale, so overwhelming in its climax under the singular Italian, was quite comfortably tolerable last night.

But Mr. Koussevitzky's Boston Nightingale was easily the most dulcet that has sung in Carnegie Hall at any of the performances of Respighi's gramophonic tone poem.

THIS CLIPPING FROM
NEW YORK
BROOKLYN EAGLE
NOV 27 1926

MUSIC OF THE DAY

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussewitsky conducting. Program: Beethoven, Third ("Eroica") Symphony; Prokofieff, Suite from the opera "The Love for Three Oranges"; Respighi, Symphonic Poem, "Pini di Roma." At the Academy of Music, last evening.

* * *

MR. KOUSSEWITSKY comes to us annually from his perch in Boston, an accredited representative of that Paris where, in the words of Mr. Antheil, "experiments are permitted." He comes, with the orchestra over which the majesterial Dr. Muck once flourished his incredible baton, and permits an audience assembled under the auspices of the Institute to applaud his fine figure, his expressive gestures, his indomitable courage; admirable qualities, all of them, for the lack of which men of finer grain and profounder capabilities remain forever in the limbo of public life. But in Mr. Koussewitsky, who has occupied his post as director of the Boston Symphony Orchestra since 1924, they sadly enhance a lack of taste and sensibility. Considering Mr. Koussewitsky's recent career in its most international aspects, we are forced to the conclusion that experiments are also permitted in New England. Perhaps the possession of a currently fashionable equivalent for the Ding an sich allows the public-spirited of Boston to regard the decline of their symphonic tradition with complacent pride.

* * *

WE PERCEIVE in Mr. Koussewitsky a virtuoso whose sincerity as an interpreter of music old and new does not at all times appear to be unquestionable. We perceive in him a virtuoso whose rule is novelty, who is at times insolently unresponsive to the inner pulse and content of the music through which he projects the conceptions of an inquisitive and restless temperament. We may, of course, be mistaken in such conclusions, which have at best all the uncertain and illusive qualities of emotional impressions. Mr. Koussewitsky appeals to us as a man whose sense of proportion is deficient; he has, we believe, no conception of style. His comprehension of the essential spirit of much of the music which he must perform is uncertain, alarmingly variable. As an instance, he gave last evening a reading of the "Eroica" Symphony which was, in all externals of sonority, rhythmic incisiveness and dynamic sweep, truly heroic. His orchestra piled up the great tonal monument with force and brilliance, yet the complete structure, weakened by excessive elaboration of detail, lacked solidity.

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THE novelty of the program was a suite edited by Albert Spalding from the opera, "The Love for Three Oranges," by Serge Prokofieff, of whose music Mr. Koussewitsky is so diligent and resourceful a friend. Its performance was the sort to italicize the color and piquancy of Prokofieff's writing. More than ordinarily facile in the handling of an orchestra, this young Russian employs his talent in the construction of ingenious but pithless music. Even Mr. Koussewitsky's sympathetic projection of the suite failed to reveal in it saliency of idea or imagination.

* * *

RESPIGHI'S "Pini di Roma," that symphonic panorama which Mr. Toscanini first revealed to us last season, brought the concert to an end. Mr. Koussewitsky conducted the piece with remorseless vigor. His audience had perhaps not heard the vulgar and uncostly music ennobled under Mr. Toscanini's direction and found the merely orchestral pomp and plentitude that Koussewitsky released sufficient to its taste. It would be unfair to expect that the illusion of greatness which clung to this poem on its revelation last winter should be perpetuated in readings less inspired than that of the great Italian. Mr. Koussewitsky was applauded with a vehemence quite astonishing when one considers the habitual indifference of Brooklyn audiences.

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New York Telegram

NOV 26 19--

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There seems to be no urgent reason for importing Respighi's Roman movie music via the modern Athens. Toscanini expounded it thoroughly for us last winter, and subsequent performances have been numerous, if not exactly noteworthy.

A Russian rite of Beethoven.

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TRANSCRIPT — Nov 27

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THE novelty of the program was a suite edited by Albert Spalding from the opera, "The Love for Three Oranges," by Serge Prokofieff, of whose music Mr. Koussewitsky is so diligent and resourceful a friend. Its performance was the sort to italicize the color and piquancy of Prokofieff's writing. More than ordinarily facile in the handling of an orchestra, this young Russian employs his talent in the construction of ingenious but pithless music. Even Mr. Koussewitsky's sympathetic projection of the suite failed to reveal in it saliency of idea or imagination.

* * *

RESPIGHI'S "Pini di Roma," that symphonic panorama which Mr. Toscanini first revealed to us last season, brought the concert to an end. Mr. Koussewitsky conducted the piece with remorseless vigor. His audience had perhaps not heard the vulgar and uncostly music ennobled under Mr. Toscanini's direction and found the merely orchestral pomp and plentitude that Koussewitsky released sufficient to its taste. It would be unfair to expect that the illusion of greatness which clung to this poem on its revelation last winter should be perpetuated in readings less inspired than that of the great Italian. Mr. Koussewitsky was applauded with a vehemence quite astonishing when one considers the habitual indifference of Brooklyn audiences.

Symphony, Under Koussevitzky's Baton, Also Offers Beethoven to Large Audience in Carnegie Hall

Beethoven and Prokofieff provided the chief features of yesterday's Boston Symphony matinée at Carnegie Hall, as they did at the Thursday evening concert of that now flourishing organization. Yesterday the German's C minor Symphony and the Russian's ballet suite, "Chout," were companioned by Mozart ("Eine Kleine Nachtmusik") and a suite derived from the opera-ballet, "Padmavati," by that contemporary Frenchman, Albert Roussel, who voyaged to the Orient as a naval officer in his youth and has never forgotten the experience.

Monsieur Roussel's "Padmavati" excerpts were heard for the first time in New York, although the program modestly refrained from mentioning this fact. "Padmavati" is based on an Indian subject, contrived for the stage by that accomplished Orientalist, Louis Laloy. The work was produced at the Paris Opera in June, 1923; but Roussel had composed the music some time before—he had begun it, in fact, as early as 1913, was interrupted by the war, and finished it in 1918.

This score shows its age. Monsieur Roussel has since written music of pith and pungency—as his impressive E-flat Symphony. But the excerpts from "Padmavati" played yesterday have little character. They are already faded, out of date; for it is characteristic of the music of the last decade that it ages with horrifying rapidity, unless it happens to be the product of a genuinely creative mind. And there are not many genuinely creative minds operating in the world of music today. Monsieur Roussel's tepid Orientalism is pretty enough, but much of it is tame and dull; and the snatches from Wagner and Debussy and Ravel do not help it greatly.

Prokofieff's "Chout" was given at the Neighborhood Playhouse, New York, in the spring of 1924. It was produced in Paris by the Ballet Russe three years before that. The music played yesterday was new in its form as a concert suite. This music, too, has faded. It owes much to Stravinsky—the Stravinsky of "Petrouchka"; and one listened to Prokofieff yesterday with a new respect for his fellow countryman. Stravinsky is rather a wilted pansy these days, and his stupendous vogue is a thing of the past; nevertheless, he is still able to make most of his contemporaries look like very distant approximations of the real thing.

Mr. Koussevitzky's conducting of Beethoven's Fifth Symphony was easily the high point of the concert. He read it, as he did the "Eroica" Thursday evening, with an intensity of personal conviction that made one, for the moment, quite willing to believe that this was the authentic Beethoven—if there is any such animal. He played the slow movement with especial beauty, and with enough of that "touching grace" which Berlioz found in the music to make it seem less smug than it sometimes does at the hands of conductors not so vitalizing as Mr. Koussevitzky.

There was a crowded and applausive house.

SYMPHONY PROGRAMS

The Boston Symphony orchestra, Serge Koussevitzky conductor, will open its series of Tuesday afternoon concerts next Tuesday, in Symphony hall, at 3:15, and give the seventh regular pair of concerts in Symphony hall on Friday afternoon and Saturday evening next. The second concert of the Monday evening series will take place on Dec. 13. The annual Musical Pension Fund concert by this orchestra will take place the day after Christmas, Dec. 26, at 3:30.

Next Tuesday's program will be of German music, according to the division of this series between the national schools of music, and will be as follows: Beethoven's overture to "Leonore," No. 3; prelude and love-death to Wagner's "Tristan and Isolde"; Richard Strauss's "Till Eulenspiegel's Merry Pranks," and the fourth symphony of Brahms.

The Friday and Saturday concerts will have the following program: Concerto by Mozart in E-flat, and Cesar Franck's symphonic variations, in which Alfred Cortot, the French pianist, will appear as soloist with the orchestra. Mr. Koussevitzky will open the program with Bach's Brandenburg Concerto No. 4 in G major for violin solo, with two flutes and string orchestra, and close it with Debussy's "Iberia," Three "Images" for orchestra.

The Monday evening program will include Berlioz's Roman Carnival Overture, Liszt's Pianoforte Concerto in A major, with Nadia Reisenberg as soloist, and Beethoven's Symphony No. 5 in C minor.

intense concentration that ... extra-ordinarily its tragic poignancy and its gigantic, elementary power. He caused us, indeed, to ask ourselves last evening if this is not, after all, Beethoven at his most superb; if this symphony is not the greatest of the nine. The supreme Beethoven, to be sure—Beethoven the seer and the prophet, the mystic with the fathomless gaze—is not in the symphonies at all, but in the quartets and certain of the sonatas. Yet the Beethoven who could best ride the world and shoulder the heavens and affright the stars, this figure half granite and half flame, this Titan who laments and laughs and exults with a hugeness more than human—this Beethoven, heartbreaking and terrible and jocund, speaks out of the "Eroica," and last night Mr. Koussevitzky was his instrument and his eloquent tongue."

The ticket sale for the Hartford concert is now in progress at McCoy's, No. 89 Asylum street, or reservations can be made with Frank A. Sedgwick, 2-6147.

N.Y. Herald

MUSIC

By LAWRENCE GILMAN

(Reprinted from yesterday's late editions)

The Boston Symphony Celebrates Thanksgiving in New York

First New York concert of the season by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. At Carnegie Hall.

PROGRAM

1. Overture to Egmont.....Beethoven
2. Symphony No. 3 (Eroica).....Beethoven
3. Suite from "The Love for Three Oranges".....Prokofieff (First time in New York)
4. "Pines of Rome".....Respighi

LAST night, for the third time, Mr. Koussevitzky chose to make Thanksgiving more memorable for concert-going New Yorkers than even giblet sauce and six kinds of pie and the last of that ineffable pre-war Case could make it. For whatever you may choose to think or say of Mr. Koussevitzky, his concerts are not easy to forget.

* * *

You can hardly deny to this conductor the quality of Eventfulness. Some conductors have it—not many. It is not a quality that you can define. It is not even a quality that invariably calls forth praise in the observer. It may provoke exasperation and hot dislike. What it conspicuously does not provoke is boredom. Mr. Koussevitzky can be as irritating as a foreign body in the eye, as disappointing as Wall Street, as infuriating as the arrogance of what Whitman called "elected persons." He can be amazingly, extravagantly wrong—indeed, no conductor can be so wrong as Mr. Koussevitsky at his worst. But boring, tepid, Laodicean, he never is. He has the undecipherable gift.

The thing is beyond acquisition. No course of lessons under Mr. Stokowski or Mr. Mengelberg or Mr. Koussevitzky himself would impart it to you—willing as those masters might be to tell you all they know. As Mr. Dirk Foch once succinctly observed about conducting, "Either you can it, or you can it not." There is nothing more to be said.

* * *

Mr. Koussevitzky can it. He may have given drab and flaccid and impersonalized performances; but if he has, we were elsewhere at the time, and are prepared to disbelieve any reports to that effect. There are those who call him a sensationalist. Their legend would paint him as a sort of embodied "Surprise" Symphony, with no higher purpose than to startle the somnolent.

We do not believe it. Mr. Koussevitzky, as we perceive him, exudes sincerity. He strikes us as almost agonizingly genuine—a simple man, passionately and undissuadably convinced that Beethoven meant this and that by his "Eroica," that Schubert meant the "Unfinished" to go so and so, that Wagner (believe it or not) was more Russian than Rimsky-Korsakoff. We happen to think that Mr. Koussevitzky sometimes misconceives Wagner and maltreats Schubert. We also happen to think that he plays Beethoven's "Eroica" Symphony, to judge by his performance of it last night, with an intensity and a dramatic sweep and concentration that make its longueurs seem imaginary and heighten extraordinarily its tragic poignancy and its gigantic, elemental power.

He caused us, indeed, to ask ourselves last evening if this is not, after all, Beethoven at his most superb: if this Symphony is not the greatest of the Nine.

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The supreme Beethoven, to be sure—Beethoven the seer and the prophet, the mystic with the fathomless gaze—is not in the symphonies at all, but in the quartets and certain of the sonatas. Yet the Beethoven who could bestride the world and shoulder the heavens and affright the stars, this figure half granite and half flame, this Titan who laments and laughs and exults with a hugeness more than human—this Beethoven, heartbreaking and terrible and jocund, speaks out of the "Eroica"; and last night Mr. Koussevitzky was his instrument and his eloquent tongue.

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The suite of numbers extracted from Prokofieff's "Love for Three Oranges" recalled the production of the entertaining opera after Gozzi's fable which the Chicago Opera Company achieved here in 1922. We thought the work delightful then, an exhilarating blend of wit and fantasy and riant charm. Last night the music sounded empty and undistinguished, only mildly entertaining, even sentimental in the lyric number entitled "Le Prince et la Princesse," which was scarcely more than Mendelssohn à la mode. Thus do we live and learn!

Nor does Respighi's "Pini di Roma" resist any too successfully the gnawing of the temporal tooth. It is younger by four or five years than Prokofieff's opera, but it sounds a decade older. Perhaps Mr. Koussevitzky was weary after his mighty exertions over the "Eroica" (the intermission was interminable); but the four movements of the "Pini" did not come off as they did under Toscanini. The nocturne, so lusciously scored by Respighi, sounded more like an evening in Jamaica Plain than a moonlit night under the pines of the Janiculum; and the thunderous Finale, so overwhelming in its climax under the singular Italian, was quite comfortably tolerable last night.

But Mr. Koussevitzky's Boston Nightingale was easily the most dulcet that has sung in Carnegie Hall at any of the performances of Respighi's gramophonic tone poem.

NEW YORK WORLD

NOV 28 1926

MUSIC

By Samuel Chotzinoff

The Boston Orchestra Again

Prokofieff's Ballet Suite "Chout," which Mr. Koussevitzky offered to his Saturday matinee audience at Carnegie Hall, has not, I think, the ingredients that make ballet music sufficiently important to survive its severance from the spectacle it was meant to accompany. More than any other musical form the ballet is committed to a definite program, and to offer it up on its own, without the visual accessories, is to elevate it to the plane of pure music. Very few pieces in that category have survived the test of the concert stage, especially among modern compositions. Stravinsky is the only contemporary whose ballets have justified a concert transplanting, and even "Petrouchka" loses something when it is divorced from its touching story.

The tale of Chout, the buffoon, to which Prokofieff wrote his music, is a broadly farcical, bizarre comedy. Chout evolves a scheme to get rich. When the seven buffoons who are coming to call on him arrive, Chout's wife will pretend she is dead. Chout will then slash her with his whip and bring her back to life. The seven buffoons will then offer to buy the miracle-working whip. This situation begets many farcical complications too long to be told here, but there is a comedy finish and Chout and his wife are made rich with the whip money plus a hundred rubles given them as a bribe by some other characters in the plot.

The drawback in this story for Mr. Prokofieff is that it contains no "heart" interest and consequently offers the composer no opportunity for emotional writing. A couple of minutes of tricky farcical music can be amusing, but a suite of it unrelieved by any deeper appeal seems pointless.

The "Chout" is cleverly made and Mr. Koussevitzky did wonders for it yesterday and induced the audience to give it a hand. But I doubt whether it will do more for the composer's reputation than the excerpts from his "Love for Three Oranges," played by the Bostonians last Thursday.

Mr. Roussel's ballet "Padmavati" seemed to me to be made of better stuff. Its idiom is less modern than the Prokofieff suite. It has lyric moments of sincerity, if not of the highest beauty, and leaves the listener with a desire to hear the whole opera.

Mozart's serenade "Eine Kleine Nachtmusik" and Beethoven's C Minor Symphony formed the meat of yesterday's concert, both given notable renditions by the orchestra and Mr. Koussevitzky. The conductor is not always sure about his Beethoven, but his performance of the "Fifth" was an imaginative and sincere exposition of the grandeur of that colossal work.

NEW YORK AMERICAN

NOV 28 1926

MODERNISTS IN MUSIC TREAT

By LEONARD LIEBLING.

Yesterday's matinee programme of the Boston Symphony Orchestra, at Carnegie Hall, was a fifty-fifty proposition between the moderns and the classicists.

Mozart's "Night Music" serenade for string orchestra opened the proceedings and Beethoven's fifth Symphony closed them. Between those two good old stand-bys came Roussel's suite from his opera-ballet "Padmavati;" and Prokofieff's suite from his ballet, "Chout" (The Buffoon).

It seems almost needless to state Mozart and Beethoven held their own valiantly (and some thought, conqueringly) with the newer creations of the French and Russian composers on the list.

At that, the modern music of the occasion was singularly tuneful. The Roussell Suite featured a decided strain of lyricism, while Prokofieff disported himself with jolly little dance strains, bits of frankly old-fashioned melody and harmonic twists designedly and successfully humorous.

Of the two, Prokofieff's utterance was more original and significant. He is an outstandingly talented composer in the modernistic camp, which harbors so many inexpressive followers.

Mozart's measures, while naive and slightly inocuous, nevertheless reflected the charm of simple thought and directness of statement. The Bostonians played the composition with appropriate delicacy and sprightliness.

Serge Koussevitzky, the conductor, missed much of the elemental might and savage thrust in the opening movement of the Beethoven symphony, but he recaptured some of it in the final section, which ended the piece in a great burst of brilliance. The lovely slow part, and the eloquent Scherzo—the best that Beethoven ever wrote—must have satisfied every lover of the great German symphonist, for they were atmospheric and appealing in performance, with perfect adherence to style.

Koussevitzky, when all is said and done, seldom lays himself open to criticism when he conducts modernistic music. Perhaps it is because we are not so familiar with those works.

THIS CLIPPING FROM

POST

NOV 29 1926

The Boston Symphony's First Matinee

MR. KOUSSEVITZKY followed the general pattern of his first evening performance of the local season in the program he made for the Boston Symphony's Saturday afternoon concert. He divided the time equally between classical and modern music, so that everybody should have been happy.

There were other reasons, however, for happiness than the variety of the offerings. It was a beautiful concert, with a somewhat eccentric conductor at his best, and his orchestra, which he has brought to a high degree of excellence, playing Mozart and Prokofieff with equal understanding and tone quality.

The Mozart number was the serenade for strings, "Eine Kleine Nachtmusik," a dainty and altogether charming piece, with a good deal of Sevres fragility about it. It was admirably conducted, and the response of the strings was so perfect that hours after one was still catching fragmentary echoes of the piece and enjoying them over again.

The moderns had their innings next, with a suite from Roussel's opera-ballet, "Padmavati," first. The program notes furnished the information that this ballet has had a magnificent production in Paris at the opera, but there is little in the bit that Mr. Koussevitzky gave us to justify any excitement about it from the standpoint of music. It echoes Stravinsky in many points and has a pseudo-Oriental and exotic quality about it that is not at all moving.

Several years ago the Neighborhood Playhouse did a curious and amusing ballet by Prokofieff called "Chout" which has lingered in the memory of this reporter. Mr. Koussevitzky played a suite from the same ballet for the first time in New York as his other modern offering. It was a brilliantly conducted and beautifully played composition, often dazzling in its orchestra color and bubbling with mad humor.

After a time spent amid its wild goings on, the Beethoven Fifth was like a return to an old familiar room from an exhibition of modern art—a high-ceilinged room, majestic and concealing great sorrow and great joy, all grown homely through long association. Mr. Koussevitzky dramatizes the classics without taking unpleasant liberties.

There was great enthusiasm over the Roussel and Prokofieff numbers from a large audience.

SUN

BALTIMORE, MD.

DEC 12 1926

OF the two works on Negro themes, Darker America was by far the best musically. It had moments of genuine feeling, which the audience was not slow to appreciate. On the other hand, the poem of Creation was quite moving.

Unfortunately, the words were made indistinguishable between the sounds provided by Louis Gruenberg and the mouthing by the Negro barytone, Julius Bledsoe, who revealed the same trait in Deep River, in which he played the part of the Voodoo king. There is this, however, to be said for the two rival organizations, and that is, neither spared efforts in the presentation of their respective programs.

Serge Koussevitsky, with a chamber orchestra from the Boston Symphony, conducted for the league, while Eugene Goossens conducted a similar ensemble from the New York Symphony. Of the two, Goossens showed the greater musical understanding. He is, indeed, of all the conductors, perhaps the best for this genre of music. But it takes more than good conducting to make combinations and successions of tones sound like music.

SYMPHONY TOMORROW

Tomorrow evening, at 8:15 in Symphony hall, the Boston Symphony Orchestra, Mr. Koussevitsky conductor, will give the second concert of its Monday evening series. The soloist of the occasion will be Nadia Reisenberg, a Russian pianist who, after unusually successful appearances in New York and elsewhere, will make her Boston debut. She will play Liszt's Pianoforte Concerto in A major. The orchestral numbers will be Brahms's Symphony No. 4, and Berlioz's Overture, "Roman Carnival."

HERALD TRIBUNE, SUNDAY, NOVEMBER 28, 1926

Boston Orchestra Plays Modern Music At Matinee Concert

Symphony, Under Koussevitsky's Baton, Also Offers Beethoven to Large Audience in Carnegie Hall

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Monsieur Roussel's "Padmadmavati" excerpts were heard for the first time in New oYrk, although the program modestly refrained from mentioning this fact. "Padmadmavati" is based on an Indian subject, contrived for the stage by that accomplished Orientalist, Louis Laloy. The work was produced at the Paris Opera in June, 1923; but Roussel had composed the music some time before—he had begun it, in fact, as early as 1913, was interrupted by the war, and finished it in 1918.

This score shows its age. Monsieur Roussel has since written music of pith and pungency—as his impressive B-flat Symphony. But the excerpts from "Padmavati" played yesterday have little character. They are already faded, out of date; for it is characteristic of the music of the last decade that it ages with horrifying rapidity, unless it happens to be the product of a genuinely creative mind. And there are not many genuinely creative minds operating in the world of music today. Monsieur Roussel's tepid Orientalism is pretty enough, but much of it is tame and dull; and the snatches from Wagner and Debussy and Ravel do not help it greatly.

Prokofieff's "Chout" was given at the Neighborhood Playhouse, New York, in the spring of 1924. It was produced in Paris by the Ballet Russe three years before that. The music played yesterday was new in its form as a concert suite. This music, too, has faded. It owes much to Stravinsky—the Stravinsky of "Petrouchka"; and one listened to Prokofieff yesterday with a new respect for his fellow countryman. Stravinsky is rather a wilted pansy these days, and his stupendous vogue is a thing of the past; nevertheless, he is still able to make most of his contemporaries look like very distant approximations of the real thing.

Mr. Koussevitzky's conducting of Beethoven's Fifth Symphony was easily the high point of the concert. He read it, as he did the "Eroica" Thursday evening, with an intensity of personal conviction that made one, for the moment, quite willing to believe that this was the authentic Beethoven—if there is any such animal. He played the slow movement with especial beauty, and with enough of that "touching grace" which Berlioz found in the music to make it seem less smug than it sometimes does at the hands of conductors not so vitalizing as Mr. Koussevitzky.

There was a crowded and applausive house.

SYMPHONY PROGRAM

The Boston Symphony orchestra, Serge Koussevitzky, conductor, will give its eighth regular pair of concerts in Symphony hall, next Friday afternoon and Saturday evening, Dec. 10 and 11; the second concert of the Monday evening series, on Dec. 13, at 8:15 o'clock, and the annual winter pension fund concert on the day after Christmas, Sunday afternoon, Dec. 26.

This week's pair of concerts includes a concerto by Philipp Emanuel Bach, orchestrated by Maximilian Steinberg, and the Seventh Symphony of Sibelius. This, the latest score of the finished composer, will then have its first Boston performance. The closing number will be a suite from Stravinsky's ballet, "The Fire-Bird."

The soloist at the Monday evening concert will be Nadia Reisenberg, the noted Russian pianist, whose career in America in the last five years has placed her as one of the most talented of the younger generation of pianists. Miss Reisenberg will appear with this orchestra in Liszt's Second Concerto in A major. Mr. Koussevitzky will open the program with Berlioz's Roman Carnival Overture, and close it with the Fifth Symphony of Beethoven in C minor.

CONCERTS NEXT WEEK

Orchestral

TRANS. Dec 11

AT the Symphony Concerts of Friday and Saturday, Mr. Darius Milhaud, Parisian composer of the left wing, will be guest. He will be heard both as composer and pianist—in his fantasia, "Carnival et Aix," drawn from a ballet, "Salad." The music falls into short divisions, each labelled with the name of a personage in the Italian commedia dell' arte. One, however, takes title, "Souvenir de Rio," since Mr. Milhaud is fond of recalling his days in Brazil and the dance-tunes that he heard there. The concerts will begin with the First Symphony of Schumann, in B-flat major—the symphony of the in-coming spring, long unheard at Symphony Hall. The concerts will end with Debussy's "Iberia," first announced a week ago.

The second in the supplementary series of Symphony Concerts falls on Monday evening next in Symphony Hall, with Mr. Koussevitzky conducting. He —and the orchestra—will play Brahms's Fourth Symphony in E-minor; Berlioz's Overture, "Roman Carnival"; the Piano-Concerto of Liszt in A-major, with Miss Nadia Reisenberg, a young Russian pianist, taking the solo-part.

The Symphony Orchestra, with Mr. Koussevitzky conducting, will be heard, for a fourth concert in the current series, in Sanders Theater at Cambridge on Thursday evening next. The program traverses: the Concerto in D-major of Emanuel Bach; Borodin's Second Symphony; Sibelius's Seventh—each short; Sibelius's tone-poem, "Finlandia."

PENSION FUND CONCERT PROGRAM

Serge Koussevitzky will be heard in a new medium when he presents a popular program at the Boston Symphony pension fund concert. The program will include Rossini's "William Tell" overture, Weber's "Invitation to the Dance," orchestrated by Berlioz; "Valse Triste," by Sibelius; Johann Strauss' waltz, "Voices of Spring"; Tschai-Rovsky's "Nutcracker Suite," and the same composer's "1812" overture.

MONDAY SYMPHONY

Tomorrow evening the Symphony Orchestra, with Serge Koussevitzky conducting, will give the second concert of the Monday series. The soloist of the occasion will be Nadia Reisenberg, noted Russian pianist, who is to make her Boston debut in Liszt's concerto in A major.

N.Y. HERALD

MUSIC

By LAWRENCE GILMAN

(Reprinted from yesterday's late editions)

The Boston Symphony Celebrates Thanksgiving in New York

First New York concert of the season by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. At Carnegie Hall.

PROGRAM

1. Overture to Egmont.....Beethoven
2. Symphony No. 3 (Eroica)....Beethoven
3. Suite from "The Love for Three Oranges" .....Prokofieff (First time in New York)
4. "Pines of Rome".....Respighi

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The Boston Orchestra Again

Prokofieff's Ballet Suite "Chout," which Mr. Koussevitzky offered to his Saturday matinee audience at Carnegie Hall, has not, I think, the ingredients that make ballet music sufficiently important to survive its severance from the spectacle it was meant to accompany. More than any other musical form the ballet is committed to a definite program, and to offer it up on its own, without the visual accessories, is to elevate it to the plane of pure music. Very few pieces in that category have survived the test of the concert stage, especially among modern compositions. Stravinsky is the only contemporary whose ballets have justified a concert transplanting, and even "Petrouchka" loses something when it is divorced from its touching story.

The tale of Chout, the buffoon, to which Prokofieff wrote his music, is a broadly farcical, bizarre comedy. Chout evolves a scheme to get rich. When the seven buffoons who are coming to call on him arrive, Chout's wife will pretend she is dead. Chout will then slash her with his whip and bring her back to life. The seven buffoons will then offer to buy the miracle-working whip. This situation begets many farcical complications too long to be told here, but there is a comedy finish and Chout and his wife are made rich with the whip money plus a hundred rubles given them as a bribe by some other characters in the plot.

The drawback in this story for Mr. Prokofieff is that it contains no "heart" interest and consequently offers the composer no opportunity for emotional writing. A couple of minutes of tricky farcical music can be amusing, but a suite of it unrelieved by any deeper appeal seems pointless.

The "Chout" is cleverly made and Mr. Koussevitzky did wonders for it yesterday and induced the audience to give it a hand. But I doubt whether it will do more for the composer's reputation than the excerpts from his "Love for Three Oranges," played by the Bostonians last Thursday.

Mr. Roussel's ballet "Padmavati" seemed to me to be made of better stuff. Its idiom is less modern than the Prokofieff suite. It has lyric moments of sincerity, if not of the highest beauty, and leaves the listener with a desire to hear the whole opera.

Mozart's serenade "Eine Kleine Nachtmusik" and Beethoven's C Minor Symphony formed the meat of yesterday's concert, both given notable renditions by the orchestra and Mr. Koussevitzky. The conductor is not always sure about his Beethoven, but his performance of the "Fifth" was an imaginative and sincere exposition of the grandeur of that colossal work.

NEW YORK AMERICAN

NOV 28 1926

MODERNISTS IN MUSIC TREAT

By LEONARD LIEBLING.

Yesterday's matinee programme of the Boston Symphony Orchestra, at Carnegie Hall, was a fifty-fifty proposition between the moderns and the classicists.

Mozart's "Night Music" serenade for string orchestra opened the proceedings and Beethoven's fifth Symphony closed them. Between those two good old stand-bys came Roussel's suite from his opera-ballet "Padmavati;" and Prokofieff's suite from his ballet, "Chout" (The Buffoon).

It seems almost needless to state Mozart and Beethoven held their own valiantly (and some thought, conqueringly) with the newer creations of the French and Russian composers on the list.

At that, the modern music of the occasion was singularly tuneful. The Roussell Suite featured a decided strain of lyricism, while Prokofieff disported himself with jolly little dance strains, bits of frankly old-fashioned melody and harmonic twists designedly and successfully humorous.

Of the two, Prokofieff's utterance was more original and significant. He is an outstandingly talented composer in the modernistic camp, which harbors so many inexpressive followers.

Mozart's measures, while naive and slightly inocuous, nevertheless reflected the charm of simple thought and directness of statement. The Bostonians played the composition with appropriate delicacy and sprightliness.

Serge Koussevitzky, the conductor, missed much of the elemental might and savage thrust in the opening movement of the Beethoven symphony, but he recaptured some of it in the final section, which ended the piece in a great burst of brilliance. The lovely slow part, and the eloquent Scherzo—the best that Beethoven ever wrote—must have satisfied every lover of the great German symphonist, for they were atmospheric and appealing in performance, with perfect adherence to style.

Koussevitzky, when all is said and done, seldom lays himself open to criticism when he conducts modernistic music. Perhaps it is because we are not so familiar with those works.

THIS CLIPPING FROM
POST

NOV 29 1926

The Boston Symphony's First Matinee

MR. KOUSSEVITZKY followed the general pattern of his first evening performance of the local season in the program he made for the Boston Symphony's Saturday afternoon concert. He divided the time equally between classical and modern music, so that everybody should have been happy.

There were other reasons, however, for happiness than the variety of the offerings. It was a beautiful concert, with a somewhat eccentric conductor at his best, and his orchestra, which he has brought to a high degree of excellence, playing Mozart and Prokofieff with equal understanding and tone quality.

The Mozart number was the serenade for strings, "Eine Kleine Nachtmusik," a dainty and altogether charming piece, with a good deal of Sevres fragility about it. It was admirably conducted, and the response of the strings was so perfect that hours after one was still catching fragmentary echoes of the piece and enjoying them over again.

The moderns had their innings next, with a suite from Roussel's opera-ballet, "Padmavati," first. The program notes furnished the information that this ballet has had a magnificent production in Paris at the opera, but there is little in the bit that Mr. Koussevitzky gave us to justify any excitement about it from the standpoint of music. It echoes Stravinsky in many points and has a pseudo-Oriental and exotic quality about it that is not at all moving.

Several years ago the Neighborhood Playhouse did a curious and amusing ballet by Prokofieff called "Chout" which has lingered in the memory of this reporter. Mr. Koussevitzky played a suite from the same ballet for the first time in New York as his other modern offering. It was a brilliantly conducted and beautifully played composition, often dazzling in its orchestra color and bubbling with mad humor.

After a time spent amid its wild goings on, the Beethoven Fifth was like a return to an old familiar room from an exhibition of modern art—a high-ceilinged room, majestic and concealing great sorrow and great joy, all grown homely through long association. Mr. Koussevitzky dramatizes the classics without taking unpleasant liberties.

There was great enthusiasm over the Roussel and Prokofieff numbers from a large audience.

SUN
BALTIMORE, MD.
DEC 12 1926

OF the two works on Negro themes Darker America was by far the best musically. It had moments of genuine feeling, which the audience was not slow to appreciate. On the other hand, the poem of Creation was quite moving.

Unfortunately, the words were made indistinguishable between the sounds provided by Louis Gruenberg and the mouthing by the Negro barytone, Julius Bledsoe, who revealed the same trait in Deep River, in which he played the part of the Voodoo king. There is this however, to be said for the two rival organizations, and that is, neither spared efforts in the presentation of their respective programs.

Serge Koussevitsky, with a chamber orchestra from the Boston Symphony conducted for the league, while Eugene Goossens conducted a similar ensemble from the New York Symphony. Of the two, Goossens showed the greater musical understanding. He is, indeed, of all the conductors, perhaps the best for this genre of music. But it takes more than good conducting to make combinations and successions of tones sound like music.

SYMPHONY TOMORROW

Tomorrow evening, at 8:15 in Symphony hall, the Boston Symphony Orchestra, Mr. Koussevitsky conductor, will give the second [illegible] of its Monday evening [illegible]. The soloist of the occasion will be Nadia Reisenberg, a Russian pianist who, after unusually successful appearances in New York and elsewhere, will make her Boston debut. She will play Liszt's Pianoforte Concerto in A major. The orchestral numbers will be Brahms's Symphony No. 4, and Berlioz's Overture, "Roman Carnival."

HERALD TRIBUNE, SUNDAY, NOVEMBER 28, 1926

Boston Orchestra Plays Modern Music At Matinee Concert

Symphony, Under Koussevitsky's Baton, Also Offers Beethoven to Large Audience in Carnegie Hall

Beethoven and Prokofieff provided the chief features of yesterday's Boston Symphony matinee at Carnegie Hall, as they did at the Thursday evening concert of that now flourishing organization. Yesterday the German's C minor Symphony and the Russian's ballet suite, "Chout," were companioned by Mozart ("Eine Kleine Nachtmusik") and a suite derived from the opera-ballet, "Padmavati," by that contemporary Frenchman, Albert Roussel, who voyaged to the Orient as a naval officer in his youth and has never forgotten the experience.

Monsieur Roussel's "Padmadmavati" excerpts were heard for the first time in New oYrk, although the program modestly refrained from mentioning this fact. "Padmadmavati" is based on an Indian subject, contrived for the stage by that accomplished Orientalist, Louis Laloy. The work was produced at the Paris Opera in June, 1923; but Roussel had composed the music some time before—he had begun it, in fact, as early as 1913, was interrupted by the war, and finished it in 1918.

This score shows its age. Monsieur Roussel has since written music of pith and pungency—as his impressive B-flat Symphony. But the excerpts from "Padmavati" played yesterday have little character. They are already faded, out of date; for it is characteristic of the music of the last decade that it ages with horrifying rapidity, unless it happens to be the product of a genuinely creative mind. And there are not many genuinely creative minds operating in the world of music today. Monsieur Roussel's tepid Orientalism is pretty enough, but much of it is tame and dull; and the snatches from Wagner and Debussy and Ravel do not help it greatly.

Prokofieff's "Chout" was given at the Neighborhood Playhouse, New York, in the spring of 1924. It was produced in Paris by the Ballet Russe three years before that. The music played yesterday was new in its form as a concert suite. This music, too, has faded. It owes much to Stravinsky—the Stravinsky of "Petrouchka"; and one listened to Prokofieff yesterday with a new respect for his fellow countryman. Stravinsky is rather a wilted pansy these days, and his stupendous vogue is a thing of the past; nevertheless, he is still able to make most of his contemporaries look like very distant approximations of the real thing.

Mr. Koussevitzky's conducting of Beethoven's Fifth Symphony was easily the high point of the concert. He read it, as he did the "Eroica" Thursday evening, with an intensity of personal conviction that made one, for the moment, quite willing to believe that this was the authentic Beethoven—if there is any such animal. He played the slow movement with especial beauty, and with enough of that "touching grace" which Berlioz found in the music to make it seem less smug than it sometimes does at the hands of conductors not so vitalizing as Mr. Koussevitzky.

There was a crowded and applausive house.

SYMPHONY PROGRAM

The Boston Symphony orchestra, Serge Koussevitzky, conductor, will give its eighth regular pair of concerts in Symphony hall, next Friday afternoon and Saturday evening, Dec. 10 and 11; the second concert of the Monday evening series, on Dec. 13 at 8:15 o'clock, and the annual [illegible] pension fund concert on the day after Christmas, Sunday afternoon, Dec. 26.

This week's pair of concerts includes a concerto of Philip Emanuel Bach, orchestrated by Maximilian Steinberg, and the Seventh Symphony of Sibelius. This, the latest score of the finished composer, will then have its first Boston performance. The closing number will be a suite from Stravinsky's ballet, "The Fire-Bird."

The soloist at the Monday evening concert will be Nadia Reisenberg, the noted Russian pianist, whose career in America in the last five years has placed her as one of the most talented of the younger generation of pianists. Miss Reisenberg will appear with this orchestra in Liszt's Second Concerto in A major. Mr. Koussevitzky will open the program with Berlioz's Roman Carnival Overture, and close it with the Fifth Symphony of Beethoven in C minor.

PENSION FUND CONCERT PROGRAM

Serge Koussevitzky will be heard in a new medium when he presents a popular program at the Boston Symphony pension fund concert. The program will include Rossini's "William Tell" overture, Weber's "Invitation to the Dance," orchestrated by Berlioz; "Valse Triste," by Sibelius; Johann Strauss' waltz, "Voices of Spring"; Tschai-Rovsky's "Nutcracker Suite," and the same composer's "1812" overture.

MONDAY SYMPHONY

Tomorrow evening the Symphony Orchestra, with Serge Koussevitzky conducting, will give the second concert of the Monday series. The soloist of the occasion will be Nadia Reisenberg, noted Russian pianist, who is to make her Boston debut in Liszt's concerto in A major.

CONCERTS NEXT WEEK

Orchestral

TRANS. Dec 11

AT the Symphony Concerts of Friday and Saturday, Mr. Darius Milhaud, Parisian composer of the left wing, will be guest. He will be heard both as composer and pianist—in his fantasia, "Carnival et Aix," drawn from a ballet, "Salad." The music falls into short divisions, each labelled with the name of a personage in the Italian commedia dell' arte. One, however, takes title, "Souvenir de Rio," since Mr. Milhaud is fond of recalling his days in Brazil and the dance-tunes that he heard there. The concerts will begin with the First Symphony of Schumann, in B-flat major—the symphony of the in-coming spring, long unheard at Symphony Hall. The concerts will end with Debussy's "Iberia," first announced a week ago.

The second in the supplementary series of Symphony Concerts falls on Monday evening next in Symphony Hall, with Mr. Koussevitzky conducting. He —and the orchestra—will play Brahms's Fourth Symphony in E-minor; Berlioz's Overture, "Roman Carnival"; the Piano-Concerto of Liszt in A-major, with Miss Nadia Reisenberg, a young Russian pianist, taking the solo-part.

The Symphony Orchestra, with Mr. Koussevitzky conducting, will be heard, for a fourth concert in the current series, in Sanders Theater at Cambridge on Thursday evening next. The program traverses: the Concerto in D-major of Emanuel Bach; Borodin's Second Symphony; Sibelius's Seventh—each short; Sibelius's tone-poem, "Finlandia."

THIS CLIPPING FROM
NEW YORK WORLD
NOV 29 1926

The League of Composers

Only one thing is missing to make the frequent demonstrations of the League of Composers as interesting shows as the concerts of modernistic music given in Paris—the presence in the audience of an opposition. It is entirely plausible to assume that the music written for these festivals was meant to make a certain number of people uncomfortable. Such music must be understood and cherished only by the smallest minority of the most serious musical thinkers, and to have more than a thousand people assemble to hear it and evince unanimous appreciation proves that there is something radically the matter with it. In Paris, though, they arrange these things better. There you can always count on a proper attendance of persons who hiss. When these hiss the enraged enthusiasts applaud, and on days when things run smoothly the two factions may even come to blows, upon which the police interfere and the concert is voted a complete success.

This pugnacious opposition element was absent at Saturday night's league concert at the Town Hall. It turned out to be a good show anyway, with all the people in town who "do things" milling around in the crowded lobby in the intermissions explaining to each other the profundities of the Bartok village scenes, especially written for the league, the Anton Webern five pieces for chamber orchestra, the Hans Krasa symphony for the same combination with a voice, and the Negro sermon for voice (Mr. Julius Bledsoe) and eight instruments by our own Louis Gruenberg, which made up the league's program for last night. Said a well-known middle-aged millionaire, who had once married and divorced a personable diva to a lady in mannish costume:

"The extraordinary thing about the five pieces of Webern is their integrity. That's what distinguishes the so-called classics from modern music—integrity."

The lady:

"If you have that you have everything, haven't you?"

A charming young woman to a critic:

"Of course I can't say why I like those five pieces, but I like them—as noises, you know. Something about them, you know . . ."

An old lady in a young evening gown, bleached hair and a black ribbon low on her forehead to a seedy young man with a delicate face and disheveled hair:

"Slavs like Stravinsky and Bartok probe to the very essence of marriage, don't they? Bartok gives you marriage in a nutshell—in one sentence—when the quartet sings 'A rose, I am still a rose; when I have a husband I shall no longer be one.' What could be more profound? . . ."

It only remains for me to add that the Bartok village scenes took a long time to perform, while the Webern pieces, on the other hand, took a very short time, each piece varying in length from six to thirty-six measures; the Kras symphony took not an unreasonable interval, but the Gruenberg sermon simply ate up time. I should like to give an idea of all this, but, unfortunately, I couldn't make head or tail of any of them.

Mr. Koussevitzky, fresh from his afternoon labors with the Boston Orchestra, conducted all of the numbers dexterously, and the other participants did their share admirably, I presume. To what end?

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SYMPHONY CONCERTS

Tomorrow evening at Symphony Hall in the second concert of the "Monday series," Mr. Koussevitzky will lead the Boston orchestra in Berlioz's "Roman Carnival" Overture, the Fourth Symphony of Brahms, and, with Nadia Reisenberg as soloist, Liszt's Pianoforte Concerto in A major.

* * * *

At the regular Friday afternoon and Saturday evening concerts of this week Darius Milhaud, one of the better known members of the now disbanded Parisian "Six," will play the piano-part in a fantasy, "Le Carnaval d'Aix," which he has drawn from his ballet "Salade." Debussy's "Iberia," and the First Symphony of Schumann also stand on the programme.

* * * *

For the Pension Fund Concert at Symphony Hall two weeks from today Mr. Koussevitzky, departing from his Bostonian precedent, will present a genuinely "popular" programme—in effect a winter "Pop" concert although without the accompaniment of food, drink or "smokes." Rossini's Overture to "William Tell;" Weber's "Invitation to the Dance" as orchestrated by Berlioz; the "Valse Triste" of Sibelius; the "Nutcracker" suite of Tchaikovsky; Strauss' waltz, "Voices of Spring;" and, for brilliant conclusion, Tchaikovsky's "1812" overture, with an auxiliary brass band playing off stage, will make this programme.

N. Y. EVENING SUN
NOV 29 1926

Modern Works Given in Concert

International Guild, League of Composers and Boston Orchestra Offer Late Compositions.

By W. J. HENDERSON.

The modernists of music stormed the town on Saturday and held the captured citadel yesterday. It all began when Serge Koussevitzky came over from Boston, bringing his orchestra and his recollections of triumphs in Paris where the modernists wax fat. The League of Composers had seized the opportunity to secure him and some of his players for their concert in the Town Hall on Saturday night.

"Village Scenes," composed by Bela Bartok for the league, five pieces for chamber orchestra by Anton von Webern, Hans Krasa's symphony for chamber orchestra and voice and Louis Gruenberg's "The Creation," a negro sermon for voice and eight instruments, the poem by James Weldon Johnson, were the revelations of the evening. The last two numbers were performed twice in order that denser minds might perchance perceive on repetition the mysterious meanings which escaped them at first.

Julius Bledsoe, the negro barytone, furnished the voice for Mr. Gruenberg's music and undoubtedly intensified the dramatic power of a work possessing a considerable measure of intrinsic merit. Weldon Johnson's poem is idiomatic, characteristic and charged with the passionate feeling of the negro. Mr. Gruenberg's music provided a good background. It proved to be well planned in color and instrumentation to reflect the moods set forth in the poem. The performance of this work aroused the audience to demonstrations of enthusiastic approval. Much of the excitement was certainly caused by the methods of Mr. Bledsoe, but after all they were precisely what a proper interpretation required. If such a piece were presented in the familiar concert manner its entire character would evaporate.

The Bartok composition, which enlisted the services of the Brahms Quartet, cannot be said to have brought great glory to the league. It revealed all the self-conscious preparation of mere effect for which most of the modernists are noted. It is seldom, indeed, that anything flows from their pens with apparent freedom of fancy and the joy of creation. Too frequently they do not seem to like what they are doing and their mental horizon is crowded with dark clouds split by angry rays of light. One of the charms of Bartok's early quartet was its spontaneity, but he occasionally depicted the boorishness of his villagers by means of rhythmic and instrumental devices as old as village musicians. Only the harmonies were of recent date and some of them were too sweet to gain the unqualified approval of true iconoclasts.

There is nothing to say about the Webern pieces. They meant nothing except another exhibition of determination to make hearers "sit up." They were very short. The Krasa symphony was too long. All that it said could have been made known in three minutes. Miss Nancy Hitch of the Brahms Quartet, sang the voice part with patient endurance and remarkable devotion to the elusive pitch.

WEEK-END MUSIC; MODERNISTS ANEW; LEGINSKA RESUMES

Transcript Nov 22

MR. KOUSSEVITZKY REPEATS HIS EXCURSION

Tranquil Audience — Confirmed Impressions and, May Be, a Moral—The Philharmonic Orchestra Heard Again—Through Half the Concert to No Purpose, Through the Other in Unexpected Merit—Korngold the Fluent

UNDER Mr. Koussevitzky's fourfold excursion into the modernists, the audience of Saturday at the Symphony Concert sat as tranquil as that of Friday. It seemed rather better disposed toward Mr. Tansman's dancing sorceress, who orchestrally was a witch with a face of brass. Per contra, it received less joyously Mr. Walton's lusty, exuberant overture. Like its predecessor it bore patiently with the linear and convulsive Krasa; next tittered amusedly over Webern's "Five Orchestral Pieces" in almost as many minutes. Of that composer mystical and visionary, solitary and haunted, draining mind and spirit in the quest of ideal musical sound, it gained not a notion. The prolific Tansman is able to stand on his own legs till "success," as it usually does, turns for a while his way. Mr. Walton deserved his day's sport and an honest flush of satisfaction. He also can take care of himself. In turn, Krasa's Pastoral and March may come and go as signs of the times; but those seventy-odd measures of Webern trouble the listening mind, touch the hearing heart, from neither may be soon or easily ousted. In one of Balzac's tales, there is a cracked nobleman who seeks the ineffable beauty of the human voice. Webern pursues a similar beauty—into orchestral tone distilled and concentrated. Our time breeds many sorts of composers; to each his own virtue; but among them is no comparable idealist.

Some of us also, honestly and reasonably deprecating this modernist music, forget that it less signifies in itself than as a reconnoitering of the tonal future. Intrinsically, Bartok's rhythms and sonorities may be as ugly as to many, a week ago, they seemed. If the hearer chooses, Tansman's music may be only sounding brass and hard-smitten cymbals. Or Krasa's stripped and sometimes convulsive line the acme of musical sterility and irritability conjoined. Let Webern pass—again if the hearer will—as futile hunter of the unattainable. No one in his perceptive senses hails these composers as new masters or their work as sealed masterpieces. Yet men of genius are not unknown in the composition of music. As they have risen, so will they rise again. It has also been their custom to fuse, as in a white-hot crucible, much that has gone impotent and ugly in times of experiment and transition. And from those heats, finally, outpours music of imperative power and unquestioned beauty. A generation or two hence these modernists may be only the historians' record—of the forerunners of an acknowledged master. Then in the Elysian Fields, those that neither closed their ears nor stayed their pens may call—with a smile—for wine.

THIS CLIPPING FROM
New York Telegram
NOV 29 1926

58

The Gospel of the New.

Preachments Pleasant and Unpleasant Make Busy the Week-End.

By Pitts Sanborn.

Mr. Philip Hale, sage of Boylston street and Arbiter Musicae of the Hub, recently opined in print that "one unfamiliar piece is enough for one concert." Luckily for Mr. Hale he did not spend this week-end in Manhattan concert rooms. Otherwise he would have encountered programs devoted rigorously and exclusively to the unfamiliar.

The visiting Boston Symphony, at its session of Saturday afternoon in Carnegie Hall, offered only two pieces that could be denominated unfamiliar, filling out its program with such well known matter as Mozart's "Eine kleine Nachtmusik" and Beethoven's Fifth Symphony, But th e League of Composers Saturday night, in the Town Hall, and the International Composers' Guild last night in Aeolian Hall hewed sternly to their line of nothing but the new.

The less unfamiliar of the Boston Symphony's non-classic offerings was a suite from Serge Prokofieff's ballet "Chout." Many New Yorkers must have witnessed performances of this work in Europe, and a diminished version of it has been given at the Neighborhood Playhouse. So probably there were in Saturday's audience a number of listeners who found the music familiar. Those who did not, it seems safe to say, will scarcely want to. However, one must not forget that believers in the plenary inspiration of the vivacious Prokofieff do exist even here. The other "unfamiliar" work was an excerpt from the opera-ballet "Padmavati," of Albert Roussel, who, as nearly as any man that ever lived to put down notes on paper, is a sure-fire bore.

The League began its concert with the "Village Scenes" ("Wedding," "Cradle Song," "Peasant Dance") which Bela Bartok, of Hungary, perhaps under the spell of Stravinsky's "Village Wedding," composed expressly for it this year. A chamber orchestra from the Boston Symphony, led by Mr. Koussevitzky, and the Brahms Quartet of ladies performed this composition. There followed "Five Pieces for Chamber Orchestra" (op. 10) by Anton von Webern, Viennese and disciple of the redoubtable Arnold Schoenberg, which Mr. Koussevitzky and his men disposed of unassisted. Then Hans Krasa, of Prague, asked attention for a "Symphony for Chamber Orchestra and Voice" (the voice is used in the third and last movement, which sets a poem by Arthur Rimbaud). Besides the Bostonians, this work enlisted the services of Miss Nancy Hitch, of the Brahms Quartet.

There followed "The Creation," being "A Negro Sermon for Voice and Eight Instruments," op. 23, 1924, by Louis [illegible] based upon words by James

SYMPHONY IN IMPROMPTU PROGRAM

By MOSES SMITH.

The program of this week's concerts of the Boston Symphony Orchestra carries not one item previously announced. For some reason Mr. Koussevitzky sprang one of his quick-change acts on the audience, but the result was not the less enjoyable.

Alfred Cortot, the French pianist, was the first soloist of the year, playing Beethoven's E-Flat Concerto. The ensemble between solo-instrument and accompanying orchestra was excellent, and indicated a marked improvement in Mr. Koussevitzky's conducting of such pieces since he came here over two years ago. Cortot himself was brilliant as French pianists are generally; and his playing was always clean. A little too clean, perhaps, with not enough of the more melting piano tone.

The performance of the Concerto was given great applause, yet the most interesting part of the concert was Moussorgsky's "Pictures at an Exhibition," which Mr. Koussevitzky introduced here in Ravel's orchestral dress two years ago. On second hearing these pictures sound very much like the creations of a musical genius. Nothing trite, nothing obvious, except for the last item. Needless to say, Ravels orchestration retains the interest for its ingenuity and brilliance.

The performance by the orchestra and conductor was remarkable. In such music Mr. Koussevitzky is in his element. But the men seemed to outdo themselves with the playing of a score by no means simple. There seems no denying that the conductor has a virtuoso orchestra at his disposal. They certainly sounded like virtuosi yesterday.

A performance of Beethoven's Third "Leonore" overture, which was given so dramatically at the Tuesday afternoon concert, opened yesterday's program.

MUSIC

By OLIN DOWNES.

N.Y. Times Nov 26

From Late Editions of Yesterday's TIMES.

League of Composers.

The predominating feature of the concert given by the League of Composers last night in Town Hall, and one which resulted in resounding applause and even cheers from an uncommonly brilliant and representative audience, was Louis Gruenberg's setting of "The Creation," a "negro sermon," the verse by the negro poet, James Weldon Johnson, the performance by Julius Bledsoe, the negro baritone of this city, and Serge Koussevitsky, as conductor of a group of players from the Boston Symphony Orchestra. How far the effect of this work would have gone, what impression it would have made, lacking the racial and pictorial quality of the poem, and the dramatic "inspirational" delivery of Mr. Bledsoe, it is not easy to say. At the time, under the circumstances, it is a pleasure to say the work was a sweeping success, and the only one of the concert. It is a pity that it could not be repeated, as were compositions of Webern and Krasa which figured on the same program, but if it had been repeated another baritone would have been required, or Mr. Bledsoe would not have risen to sing again for many a day, since the music is extremely taxing to the voice and of a range greater than lay advantageously for this singer.

For the present let it be enough that Gruenberg, in this setting of "The Creation," has provided an instrumental background which is a decided advantage to the vocal part when it does not overpower it, and at times gives his singer a melodic line which "puts over" the text in effective fashion. But much, very much, depends on the singer. As to the substance of the music, its real material, one is not so sure. More is attempted than, for instance, in Mr. Gruenberg's "Daniel jazz," and something different, too, but there appears to be a good deal of pulling up by the boot-straps when Mr. Bledsoe has slowly retreated from stage while the orchestra plays the postlude, and one goes back mentally over the rather long and tortuous path that has been orally trodden in company with the composer.

There is much pounding of the feet and blackening of the sky in Mr. Gruenberg's orchestra, and there are mellifluous hints of jazz with the verse about the sprouting grass and flowing streams, and there are accumulating rhythms in negroid style toward the end of the piece. But it is a rather long sermon as one considers it in cold blood, and it is very possible that the splendid verse, recited by Mr. Bledsoe, would have been more effective than with the music. As for Mr. Bledsoe himself, he showed exceptional intelligence, and histrionic as well as vocal capacities in his performance. He could not be expected to do beautiful singing throughout, because the scoring and the character of the voice part make that impossible. But he made the composer's meaning clear, and made it felt, with true interpretive power. The composer, had he been present, would surely have thanked him.

The "Village Scenes" of Bela Bartok, for female voices and orchestral ensemble, are the result of a special commission from the League of Composers, and were performed for the first time anywhere. This music obviously is Bartok of the latest vintage. Like other late vintages, it is sharper and far less mellow than older brews. Would the composition have been thought of if Stravinsky's "Les Noces" had not preceded it? There is more than a surface analogy between the two compositions, and we do not find in the Bartok of the "Village Scenes" a composer who nearly equals, in genuineness of speech, feeling, color and spontaneity, the Bartok of the early quartet heard at the league's first concert of the season.

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The less unfamiliar of the Boston Symphony's non-classic offerings was a suite from Serge Prokofieff's ballet "Chout." Many New Yorkers must have witnessed performances of this work in Europe, and a diminished version of it has been given at the Neighborhood Playhouse. So probably there were in Saturday's audience a number of listeners who found the music familiar. Those who did not, it seems safe to say, will scarcely want to. However, one must not forget that believers in the plenary inspiration of the vivacious Prokofieff do exist even here. The other "unfamiliar" work was an excerpt from the opera-ballet "Padmavati," of Albert Roussel, who, as nearly as any man that ever lived to put down notes on paper, is a sure-fire bore.

The League began its concert with the "Village Scenes" ("Wedding," "Cradle Song," "Peasant Dance") which Bela Bartok, of Hungary, perhaps under the spell of Stravinsky's "Village Wedding," composed expressly for it this year. A chamber orchestra from the Boston Symphony, led by Mr. Koussevitzky, and the Brahms Quartet of ladies performed this composition. There followed "Five Pieces for Chamber Orchestra" (op. 10) by Anton von Webern, Viennese and disciple of the redoubtable Arnold Schoenberg, which Mr. Koussevitzky and his men disposed of unassisted. Then Hans Krasa, of Prague, asked attention for a "Symphony for Chamber Orchestra and Voice" (the voice is used in the third and last movement, which sets a poem by Arthur Rimbaud). Besides the Bostonians, this work enlisted the services of Miss Nancy Hitch, of the Brahms Quartet.

There followed "The Creation," being "A Negro Sermon for Voice and Eight Instruments," op. 23, 1924, by Louis Gruenberg, based upon words by James Weldon Johnson.

SYMPHONY IN IMPROMPTU PROGRAM

By MOSES SMITH.

The program of this week's concerts of the Boston Symphony Orchestra carries not one item previously announced. For some reason Mr. Koussevitzky sprang one of his quick-change acts on the audience, but the result was not the less enjoyable.

Alfred Cortot, the French pianist, was the first soloist of the year, playing Beethoven's E-Flat Concerto. The ensemble between solo-instrument and accompanying orchestra was excellent, and indicated a marked improvement in Mr. Koussevitzky's conducting of such pieces since he came here over two years ago. Cortot himself was brilliant as French pianists are generally; and his playing was always clean. A little too clean, perhaps, with not enough of the more melting piano tone.

The performance of the Concerto was given great applause, yet the most interesting part of the concert was Moussorgsky's "Pictures at an Exhibition," which Mr. Koussevitzky introduced here in Ravel's orchestral dress two years ago. On second hearing these pictures sound very much like the creations of a musical genius. Nothing trite, nothing obvious, except for the last item. Needless to say, Ravels orchestration retains the interest for its ingenuity and brilliance.

The performance by the orchestra and conductor was remarkable. In such music Mr. Koussevitzky is in his element. But the men seemed to outdo themselves with the playing of a score by no means simple. There seems no denying that the conductor has a virtuoso orchestra at his disposal. They certainly sounded like virtuosi yesterday.

A performance of Beethoven's Third "Leonore" overture, which was given so dramatically at the Tuesday afternoon concert, opened yesterday's program.

MUSIC

By OLIN DOWNES.

N.Y. Times Nov 26

From Late Editions of Yesterday's TIMES.

League of Composers.

The predominating feature of the concert given by the League of Composers last night in Town Hall, and one which resulted in resounding applause and even cheers from an uncommonly brilliant and representative audience, was Louis Gruenberg's setting of "The Creation," a "negro sermon," the verse by the negro poet, James Weldon Johnson, the performance by Julius Bledsoe, the negro baritone of this city, and Serge Koussevitsky, as conductor of a group of players from the Boston Symphony Orchestra. How far the effect of this work would have gone, what impression it would have made, lacking the racial and pictorial quality of the poem, and the dramatic "inspirational" delivery of Mr. Bledsoe, it is not easy to say. At the time, under the circumstances, it is a pleasure to say the work was a sweeping success, and the only one of the concert. It is a pity that it could not be repeated, as were compositions of Webern and Krasa which figured on the same program, but if it had been repeated another baritone would have been required, or Mr. Bledsoe would not have risen to sing again for many a day, since the music is extremely taxing to the voice and of a range greater than lay advantageously for this singer.

For the present let it be enough that Gruenberg, in this setting of "The Creation," has provided an instrumental background which is a decided advantage to the vocal part when it does not overpower it, and at times gives his singer a melodic line which "puts over" the text in effective fashion. But much, very much, depends on the singer. As to the substance of the music, its real material, one is not so sure. More is attempted than, for instance, in Mr. Gruenberg's "Daniel jazz," and something different, too, but there appears to be a good deal of pulling up by the boot-straps when Mr. Bledsoe has slowly retreated from stage while the orchestra plays the postlude, and one goes back mentally over the rather long and tortuous path that has been orally trodden in company with the composer.

There is much pounding of the feet and blackening of the sky in Mr. Gruenberg's orchestra, and there are mellifluous hints of jazz with the verse about the sprouting grass and flowing streams, and there are accumulating rhythms in negroid style toward the end of the piece. But it is a rather long sermon as one considers it in cold blood, and it is very possible that the splendid verse, recited by Mr. Bledsoe, would have been more effective than with the music. As for Mr. Bledsoe himself, he showed exceptional intelligence, and histrionic as well as vocal capacities in his performance. He could not be expected to do beautiful singing throughout, because the scoring and the character of the voice part make that impossible. But he made the composer's meaning clear, and made it felt, with true interpretive power. The composer, had he been present, would surely have thanked him.

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The visiting Boston Symphony, at its session of Saturday afternoon in Carnegie Hall, offered only two pieces that could be denominated unfamiliar, filling out its program with such well known matter as Mozart's "Eine kleine Nachtmusik" and Beethoven's Fifth Symphony, But th e League of Composers Saturday night, in the Town Hall, and the International Composers' Guild last night in Aeolian Hall hewed sternly to their line of nothing but the new.

The less unfamiliar of the Boston Symphony's non-classic offerings was a suite from Serge Prokofieff's ballet "Chout." Many New Yorkers must have witnessed performances of this work in Europe, and a diminished version of it has been given at the Neighborhood Playhouse. So probably there were in Saturday's audience a number of listeners who found the music familiar. Those who did not, it seems safe to say, will scarcely want to. However, one must not forget that believers in the plenary inspiration of the vivacious Prokofieff do exist even here. The other "unfamiliar" work was an excerpt from the opera-ballet "Padmavati," of Albert Roussel, who, as nearly as any man that ever lived to put down notes on paper, is a sure-fire bore.

The League began its concert with the "Village Scenes" ("Wedding," "Cradle Song," "Peasant Dance") which Bela Bartok, of Hungary, perhaps under the spell of Stravinsky's "Village Wedding," composed expressly for it this year. A chamber orchestra from the Boston Symphony, led by Mr. Koussevitzky, and the Brahms Quartet of ladies performed this composition. There followed "Five Pieces for Chamber Orchestra" (op. 10) by Anton von Webern, Viennese and disciple of the redoubtable Arnold Schoenberg, which Mr. Koussevitzky and his men disposed of unassisted. Then Hans Krasa, of Prague, asked attention for a "Symphony for Chamber Orchestra and Voice" (the voice is used in the third and last movement, which sets a poem by Arthur Rimbaud). Besides the Bostonians, this work enlisted the services of Miss Nancy Hitch, of the Brahms Quartet.

There followed "The Creation," being "A Negro Sermon for Voice and Eight Instruments," op. 23, 1924, by Louis Gruenberg, based upon words by James Weldon Johnson. The soloist here was Julius Bledsoe, the colored barytone. [illegible] solemnities had been duly [illegible]ch, the program called for [illegible]e Webern and the Bartok

ASKS BETTER PICTURES

"There [illegible] American [illegible] com[illegible]

By [illegible]

The progr[illegible]'s concerts of the [illegible]phony Orchestra carries [illegible]e item previously announced. For some reason Mr. Koussevitzky sprang one of his quick-change acts on the audience, but the result was not the less enjoyable.

Alfred Cortot, the French pianist, was the first soloist of the year, playing Beethoven's E-Flat Concerto. The ensemble between solo-instrument and accompanying orchestra was excellent, and indicated a marked improvement in Mr. Koussevitzky's conducting of such pieces since he came here over two years ago. Cortot himself was brilliant as French pianists are generally; and his playing was always clean. A little too clean, perhaps, with not enough of the more melting piano tone.

The performance of the Concerto was given great applause, yet the most interesting part of the concert was Moussorgsky's "Pictures at an Exhibition," which Mr. Koussevitzky introduced here in Ravel's orchestral dress two years ago. On second hearing these pictures sound very much like the creations of a musical genius. Nothing trite, nothing obvious, except for the last item. Needless to say, Ravels orchestration retains the interest for its ingenuity and brilliance.

The performance by the orchestra and conductor was remarkable. In such music Mr. Koussevitzky is in his element. But the men seemed to outdo themselves with the playing of a score by no means simple. There seems no denying that the conductor has a virtuoso orchestra at his disposal. They certainly sounded like virtuosi yesterday.

A performance of Beethoven's Third "Leonore" overture, which was given so dramatically at the Tuesday afternoon concert, opened yesterday's program.

MUSIC

By OLIN DOWNES.

N.Y. Times Nov 26

From Late Editions of Yesterday's TIMES.

League of Composers.

The predominating feature of the concert given by the League of Composers last night in Town Hall, and one which resulted in resounding applause and even cheers from an uncommonly brilliant and representative audience, was Louis Gruenberg's setting of "The Creation," a "negro sermon," the verse by the negro poet, James Weldon Johnson, the performance by Julius Bledsoe, the negro baritone of this city, and Serge Koussevitsky, as conductor of a group of players from the Boston Symphony Orchestra. How far the effect of this work would have gone, what impression it would have made, lacking the racial and pictorial quality of the poem, and the dramatic "inspirational" delivery of Mr. Bledsoe, it is not easy to say. At the time, under the circumstances, it is a pleasure to say the work was a sweeping success, and the only one of the concert. It is a pity that it could not be repeated, as were compositions of Webern and Krasa which figured on the same program, but if it had been repeated another baritone would have been required, or Mr. Bledsoe would not have risen to sing again for many a day, since the music is extremely taxing to the voice and of a range greater than lay advantageously for this singer.

For the present let it be enough that Gruenberg, in this setting of "The Creation," has provided an instrumental background which is a decided advantage to the vocal part when it does not overpower it, and at times gives his singer a melodic line which "puts over" the text in effective fashion. But much, very much, depends on the singer. As to the substance of the music, its real material, one is not so sure. More is attempted than, for instance, in Mr. Gruenberg's "Daniel jazz," and something different, too, but there appears to be a good deal of pulling up by the boot-straps when Mr. Bledsoe has slowly retreated from stage while the orchestra plays the postlude, and one goes back mentally over the rather long and tortuous path that has been orally trodden in company with the composer.

There is much pounding of the feet and blackening of the sky in Mr. Gruenberg's orchestra, and there are mellifluous hints of jazz with the verse about the sprouting grass and flowing streams, and there are accumulating rhythms in negroid style toward the end of the piece. But it is a rather long sermon as one considers it in cold blood, and it is very possible that the splendid verse, recited by Mr. Bledsoe, would have been more effective than with the music. As for Mr. Bledsoe himself, he showed exceptional intelligence, and histrionic as well as vocal capacities in his performance. He could not be expected to do beautiful singing throughout, because the scoring and the character of the voice part make that impossible. But he made the composer's meaning clear, and made it felt, with true interpretive power. The composer, had he been present, would surely have thanked him.

The "Village Scenes" of Bela Bartok, for female voices and orchestral ensemble, are the result of a special commission from the League of Composers, and were performed for the first time anywhere. This music obviously is Bartok of the latest vintage. Like other late vintages, it is sharper and far less mellow than older brews. Would the composition have been thought of if Stravinsky's "Les Noces" had not preceded it? There is more than a surface analogy between the two compositions, and we do not find in the Bartok of the "Village Scenes" a composer who nearly equals, in genuineness of speech, feeling, color and spontaneity, the Bartok of the early quartet heard at the league's first concert of the season.

Two novelties, at least for New York, were Anton Webern's "Five Orchestral Pieces," op. 10, a commendably short composition, and Hans Krasa's "Symphony for Chamber Orchestra," which is just as bad, and much longer. The music of Webern is palpably imitation Schönberg, and the effort is to out-Schönberg in conciseness and fewness of penstrokes. At last the strokes become so few that they can have no relation for the listener, and the music loses even its skeleton. Now, if audiences and critics were Cuviers who could reconstruct from a single bone the entire anatomy of an animal, they might be able from this sketch of a sketch to reconstruct the musical architecture that Webern had in mind. As it is, the music is meaningless, labored, anemic, and without an ounce of creative impulse—an example of how curiously an artist can reason himself into anything, any procedure, however fantastic, and completely lose sight of a real objective. Krasa's composition is more elaborate by far; it sounds louder, and somewhat more varied. But if this is living music, then black is yellow; and if this review in turn, is critical shortsightedness, let circumstances to come make the most of it!

INFORMATION OBSCURED

MORE MODERNISTS: ARDORS OF WALTON, IDEALS OF WEBERN

TANSMAN ROUTINED; KRASA FOR ETCHER

Mr. Koussevitzky Opens the Hamper from Zurich Amid Few Perturbations—The Exuberant Englishry of "Portsmouth Point"—A Visionary's Music Double-Distilled and Subtilized—Terra Firma of Beethoven

TRANSCRIPT — NOV 20

YOU never can tell. Mr. Koussevitzky's second matinée of modernists seemed more formidable than the first. He had distilled it, so to say, from the multifold brew of the most recent Festival of Contemporary Music and there remained four ingredients—Tansman, Krasa, Webern, Walton; whereas the week before he had merely set out the heady wine of Bartok and the spiced liqueur of Prokofiev operatic. The Hungarian drink left dazed most that absorbed it; while the Russian prompted them to gay chortlings and wavings of the glad arm. No such consequences descended yesterday afternoon upon the company at Symphony Hall. "The Dance of the Sorceress" from Tansman's ballet, "The Garden of Paradise" did not differ materially from a dozen other specimens of a familiar kind. Mr. Walton's overture, "Portsmouth Point," stirred enough applause to make it a "repertory piece" for the remainder of the season; while the means were sturdy tunes, lively rhythms and syncopation, full-bodied tonal color, lusty progress, hearty speech, unflagging high spirits — for once in a way unlabored making of twentieth-century music. In turn, Webern was too brief for ennui and too delicate for discomfort. True, Krasa, epitomized in a Pastoral and a March from a Symphony for Small Orchestra, brought trying moments; but what is to be expected from a tone-poet that adds to them a setting of Rimbaud's "Les Chercheuses de Poux?" Fortunately, Mr. Koussevitzky, taking cue from Zurich, omitted this exercise in tone-poetry; while the program-book—"the war being over"—shied at translation. Consequently Krasa escaped lightly, quite forgotten as soon as Beethoven's Fifth Symphony was well under way.

For the youngest of us Tansman's dance was not in the least "devastating" or—to recall the next preceding word—even "intriguing." It began in nervous, skipping rhythms, sharp-set harmonies, warm instrumental colors, a pervading voice of tuneful tumult. An intermezzo hinted through harp and clarinet at a sensuous rather than a baleful witch. The finale returned to the tuneful tumult, variously multiplied it, conducted it to full-throated close. Most of the young lions of the musical hour can do this sort of thing. Tansman neither rises above nor falls below the usual standard. His distinction (if any) in this "Dance of the Sorcerers" is to slip now and again into ancient and orthodox devices like canons. Possibly he dreams of a ballet fabricated from the classical forms. Berg did as much with an opera—the notorious "Wozzeck."

In turn, Mr. Walton, writing his Overture, "Portsmouth Point," is "as English as they make 'em," which virtue once was, and now again is, excellent passport into good musical society. Upon a day, it appears, he looked upon a print of Rowlandson picturing that quayside what time the British were clearing the seas of Napoleon's fleets and French-borne commerce. He beheld bustling departures, exuberant farewells, gusty and lusty pleasures unhidden from the passing eye, rowdy gayeties, onlookers in the taverns, ships at anchorage—all put to paper with Hogarth's candors and Rowlandson's own sense of hearty caricature, an English scene, as some would say in England's palmiest day, before the descent of the Victorian eclipse. Forthwith, Mr. Walton had a mind to music and made it. Full-bodied, full-blooded melodies give it birth, singing by themselves, when the composer so chooses, in outspoken British fashion. They are Mr. Walton's own, but they had Elizabethan forbears. Purcell knew the like when he was "musicking" plays. Mr. George Frideric Handel, there is reason to believe, heard such tunes gladly. Through the eighteenth century, they flooded into ballad-opera.

So armed Mr. Walton keeps his overture in lively ferment. At will and need he crosses and re-crosses rhythms; from sheer exuberance cuts in with syncopations. Off a full palette of primary colors he lays on harmonies; free-handed and full, flings about the instrumental voices missing never a shot, exhilarating even when he makes a trick-play. Spontaneity and surety race along together; rough now and again is the surface thick upon occasion is the voice—what would you after Rowlandson? But there is no mistaking the pervading lustihood. John Bull is not easy to picture as composer; but through "Portsmouth Point," Mr. Walton is working in his image. Expeditiously—to offset the waning "Pini di Roma"—Mr. Koussevitzky has equipped himself with a tour de force of robust gayety.

"Eroica" Symphony to judge by his present performance of it with an intensity and a dramatic sweep and concentration that make its longueurs seem imaginary and heighten extraordinarily its tragic poignancy and its gigantic, elemental power.

The Times was as well-disposed to the orchestra, saying: "Every year the Boston orchestra develops by leaps and bounds. Not only has it regained the resiliency and the glow of the old tone, but it is more flexible and expressive under Mr. Koussevitzky's hand than it has been under any conductor since the days of Karl Muck. The various performances last evening were of virtuoso quality from the first note to the last. When Nikisch came to conduct the Boston Orchestra he remarked on the drilling it had received from Wilhelm Gericke, then added that he had only 'to sensitize' the band. Mr. Koussevitzky, with the aid of Pierre Monteux before him, is rapidly restoring to the Boston Symphony its long and honorable heritage, and is 'sensitizing' it. The concert yesterday served impressive notice of the fact."

H. T. P.

MUSIC

By OLIN DOWNES.

TIMES — NOV 28

Boston Symphony Orchestra.

The Boston Symphony Orchestra, Serge Koussevitsky conductor, displayed its virtuosity and its admirable tonal qualities yesterday afternoon in Carnegie Hall in several different ways, but in none more significant than the opening performance, "Eine Kliene Nachtmusik," by Mozart. Passages from Albert Roussel's opera-ballet, "Padmavati," and some stupendous grotesquerie from Prokofieff's ballet-suite, "Chout," displayed the orchestra more brilliantly, but none of these compositions made a greater demand upon the sheerly beautiful qualities of the band, and the sensitiveness, as well as brilliancy, which it now attains, than Mozart's gay, charming and infinitely delicate music. This music tested the soloists and the different choirs of the orchestra, as well as the control and the taste of the conductor, and found them all more than adequate to the situation.

There was a clarity and fineness of line particularly required, and seldom granted in such measure, by this divertissement. In rapid passages, pianissimo, the whole division of first violins played as softly and unanimously as if they had been a single instrument, and the loveliness of coloring throughout was worthy of the best traditions of the orchestra. Again, as on the previous Thursday evening, Mr. Koussevitsky, rather unexpectedly, triumped as an interpreter of classics, and the triumph of yesterday afternoon, if more modest in the tonal and emotional dimensions than that of the previous concerts, was not less pronounced or less conducive to the glory of himself and his players.

There is always a reason for everything in this world, and therefore there is a reason, presumably a logical one, why Albert Roussel's opera ballet, "Padmavati," should have been given a sumptuous production by the Paris Opera in 1923. But it is hard to discover this reason by listening to the performance of fragments of the score. The sections heard yesterday are forced, uninspired, ugly, and one hears the drums of Stravinsky's finale of "Sacre du Printemps," and the bassoon that chants the lullaby in the same composer's music to "Oiseau de feu." It is empty and striving music from a composer who has done better.

The feature of this concert, from the standpoint of the modernist, was certainly the suite from Prokofieff's "Chout." This ballet was performed at the Grand Street Theatre—we believe for the first time in America—two seasons ago. The action was difficult for the uninformed to decipher. There was a small orchestra and little opportunity to get a real impression of the music. The story of the ballet is ironic and madly nonsensical, and space will not be taken to narrate it here. Enough to remark that the spirit of the story has been captured by the composer, who is wantonly farcical, whose laughter is impudent and side-splitting. One Rabelaisianism after another, and at the end a chord which sticks its fingers to its nose at an astounded audience. You hear Prokofieff say, with a leer, "Once upon a time," but not as you heard Strauss say it in the tender introduction of his "Eulenspiegel." Far from it! Here is the grimace, the mockery, but also the whole-hearted laughter, the torrential vitality of the enfant terrible of modern Russian music.

These pieces are written with a mastery just as clear, just as pronounced and certain of itself, as the complete recklessness of mood conveyed. Anything could happen in a waggish, Gargantuan world, and many of these things do happen in Prokofieff's orchestra. For us this music, from a composer who writes almost too quickly and abundantly, is considerably superior in distinction and force of execution to the excerpts from "The Love for Three Oranges," heard on Thursday from the same conductor and orchestra. The "Chout" music seems to us more truly Prokofieff and less Rimsky-Korsakoff. The orchestral performance was as joyous and extravagant a display of virtuosity as we remember for some time back, and the music found much favor with the audience.

Mr. Koussevitsky concluded with Beethoven's Fifth Symphony.

MUSIC

By LAWRENCE GILMAN

The Boston Symphony Celebrates Thanksgiving in New York

N.Y. HERALD-TRIBUNE NOV 26

First New York concert of the season by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. At Carnegie Hall.

PROGRAM

1. Overture to Egmont.....Beethoven
2. Symphony No. 3 (Eroica)....Beethoven
3. Suite from "The Love for Three Oranges" .....Prokofieff (First time in New York)
4. "Pines of Rome".....Respighi

LAST night, for the third time, Mr. Koussevitzky chose to make Thanksgiving more memorable for concert-going New Yorkers than even giblet sauce and six kinds of pie and the last of that ineffable pre-war Case could make it. For whatever you may choose to think or say of Mr. Koussevitzky, his concerts are not easy to forget.

* * *

You can hardly deny to this conductor the quality of Eventfulness. Some conductors have it—not many. It is not a quality that you can define. It is not even a quality that invariably calls forth praise in the observer. It may provoke exasperation and hot dislike. What it conspicuously does not provoke is boredom. Mr. Koussevitzky can be as irritating as a foreign body in the eye, as disappointing as Wall Street, as infuriating as the arrogance of what Whitman called "elected persons." He can be amazingly, extravagantly wrong—indeed, no conductor can be so wrong as Mr. Koussevitsky at his worst. But boring, tepid, Laodicean, he never is. He has the undecipherable gift.

The thing is beyond acquisition. No course of lessons under Mr. Stokowski or Mr. Mengelberg or Mr. Koussevitzky himself would impart it to you—willing as those masters might be to tell you all they know. As Mr. Dirk Foch once succinctly observed about conducting, "Either you can it, or you can it not." There is nothing more to be said.

* * *

Mr. Koussevitzky can it. He may have given drab and flaccid and impersonalized performances; but if he has, we were elsewhere at the time, and are prepared to disbelieve any reports to that effect. There are those who call him a sensationalist. Their legend would paint him as a sort of embodied "Surprise" Symphony, with no higher purpose than to startle the somnolent.

We do not believe it. Mr. Koussevitzky, as we perceive him, exudes sincerity. He strikes us as almost agonizingly genuine—a simple man, passionately and undissuadably convinced that Beethoven meant this and that by his "Eroica," that Schubert meant the "Unfinished" to go so and so, that Wagner (believe it or not) was more Russian than Rimsky-Korsakoff. We happen to think that Mr. Koussevitzky sometimes misconceives Wagner and maltreats Schubert. We also happen to think that he plays Beethoven's "Eroica" Symphony, to judge by his performance of it last night, with an intensity and a dramatic sweep and concentration that make its longueurs seem imaginary and heighten extraordinarily its tragic poignancy and its gigantic, elemental power.

He caused us, indeed, to ask ourselves last evening if this is not, after all, Beethoven at his most superb: if this Symphony is not the greatest of the Nine.

* * *

The supreme Beethoven, to be sure—Beethoven the seer and the prophet, the mystic with the fathomless gaze—is not in the symphonies at all, but in the quartets and certain of the sonatas. Yet the Beethoven who could bestride the world and shoulder the heavens and affright the stars, this figure half granite and half flame, this Titan who laments and laughs and exults with a hugeness more than human—this Beethoven, heartbreaking and terrible and jocund, speaks out of the "Eroica"; and last night Mr. Koussevitzky was his instrument and his eloquent tongue.

* * *

The suite of numbers extracted from Prokofieff's "Love for Three Oranges" recalled the production of the entertaining opera after Gozzi's fable which the Chicago Opera Company achieved here in 1922. We thought the work delightful then, an exhilarating blend of wit and fantasy and riant charm. Last night the music sounded empty and undistinguished, only mildly entertaining, even sentimental in the lyric number entitled "Le Prince et la Princesse," which was scarcely more than Mendelssohn à la mode. Thus do we live and learn!

Nor does Respighi's "Pini di Roma" resist any too successfully the gnawing of the temporal tooth. It is younger by four or five years than Prokofieff's opera, but it sounds a decade older. Perhaps Mr. Koussevitzky was weary after his mighty exertions over the "Eroica" (the intermission was interminable); but the four movements of the "Pini" did not come off as they did under Toscanini. The nocturne, so lusciously scored by Respighi, sounded more like an evening in Jamaica Plain than a moonlit night under the pines of the Janiculum; and the thunderous Finale, so overwhelming in its climax under the singular Italian, was quite comfortably tolerable last night.

But Mr. Koussevitzky's Boston Nightingale was easily the most dulcet that has sung in Carnegie Hall at any of the performances of Respighi's gramophonic tone poem.

MUSIC

MONITOR — DEC 9

In the Young P...

Debussy..... ....."Little Suite
In a Boat
Procession
Liadov.....Music Box
Chabrier.....Rhapsody "Espana"

The music chosen was all conducive to interest on the part of the youthful listeners. And despite the grownups scattered here and there through the bright groups of youngsters the concert was entirely and completely for the school children who had come from all parts of Greater Boston. Where can any lover of music find a more inspiring sight than the crowds of children pouring through every door of Symphony Hall to hear the splendid orchestra play? Group after group came, some with parents, many with teachers, until every seat was filled with the children who in 10 years will be an important part of the musical public of America.

Nimble-witted children respond actively and quickly to the stimulus of the orchestral music. They follow their programs with eager attentiveness. They scan the instruments of the players curiously. They ask names of this instrument or that. A piece much applauded and finally encored, as was Liadov's delightful "Music Box" yesterday, is recognized with pleasure as the opening measure announces a repetition.

Those who respond more slowly to the musical stimuli are equally important for us. They need more careful guidance. To them, the printed program is not always comprehensible, and they tend to confuse its progress. One wondered yesterday if the placing of a number or a title on the platform at the beginning of each work might not add appreciably to the intelligent pleasure of the children. Admittedly this is a device of the Pops concerts, but there exists so little formality about the young people's concerts that such departure from custom would seem permissible and worthwhile.

SIBELIUS IS PLAYED AT SYMPHONY

By MOSES SMITH

Jan Sibelius, the lone man of the North, who has been a much-neglected composer at Symphony Hall during the last few years, was featured at yesterday afternoon's concert of the Boston Symphony Orchestra, conducted by Serge Koussevitzky.

The great Finnish composer's Seventh Symphony was played for the first time in Boston. At least this listener was very much disappointed. The symphony lacks the ruggedness, the marked individuality of Sibelius' other works that have been previously heard here. Sibelius has hitherto been noted as a musician who goes his own way, unmindful of the drifts and currents of music about him. Yesterday, however, the music sounded for the most part very much like the futile strivings in which his modernist contemporaries are wont to indulge.

"Finlandia," the well-known symphonic poem of the same composer, was given a brilliant performance by the orchestra. In fact, Mr. Koussevitzky seemed determined to follow the lead of other conductors, who have made of the work a show-piece.

Musically the outstanding feature was the beautiful playing of Stravinsky's "Fire-Bird" Suite. Mr. Koussevitzky was a sympathetic and understanding conductor of this music, which grows in beauty as one hears it more. None of the modernists has a surer hand in treatment for orchestra than Stravinsky, as he shows in the marvellous introduction to the suite and the finale. And that he could write music of simple loveliness is indicated by the berceuse.

A concerto for orchestra in D major, by C. P. E. Bach, opened the program. This piece, arranged by Maximilian Steinberg, was introduced here two years ago by Mr. Koussevitzky. Yesterday's performance served to display the rich tone of the strings.

MUSIC

By Samuel Chotzinoff

N.Y. World — Nov 29

The League of Composers

Only one thing is missing to make the frequent demonstrations of the League of Composers as interesting shows as the concerts of modernistic music given in Paris—the presence in the audience of an opposition. It is entirely plausible to assume that the music written for these festivals was meant to make a certain number of people uncomfortable. Such music must be understood and cherished only by the smallest minority of the most serious musical thinkers, and to have more than a thousand people assemble to hear it and evince unanimous appreciation proves that there is something radically the matter with it. In Paris, though, they arrange these things better. There you can always count on a proper attendance of persons who hiss. When these hiss the enraged enthusiasts applaud, and on days when things run smoothly the two factions may even come to blows, upon which the police interfere and the concert is voted a complete success.

This pugnacious opposition element was absent at Saturday night's league concert at the Town Hall. It turned out to be a good show anyway, with all the people in town who "do things" milling around in the crowded lobby in the intermissions explaining to each other the profundities of the Bartok village scenes, especially written for the league, the Anton Webern five pieces for chamber orchestra, the Hans Krasa symphony for the same combination with a voice, and the Negro sermon for voice (Mr. Julius Bledsoe) and eight

MUSIC

By Samuel Chotzinoff

(Continued From Eleventh Page)

instruments by our own Louis Gruenberg, which made up the league's program for last night. Said a well-known middle-aged millionaire, who had once married and divorced a personable diva to a lady in mannish costume:

"The extraordinary thing about the five pieces of Webern is their integrity. That's what distinguishes the so-called classics from modern music—integrity."

The lady:

"If you have that you have everything, haven't you?"

A charming young woman to a critic:

"Of course I can't say why I like those five pieces, but I like them—as noises, you know. Something about them, you know . . ."

An old lady in a young evening gown, bleached hair and a black ribbon low on her forehead to a seedy young man with a delicate face and disheveled hair:

"Slavs like Stravinsky and Bartok probe to the very essence of marriage, don't they? Bartok gives you marriage in a nutshell—in one sentence—when the quartet sings 'A rose, I am still a rose; when I have a husband I shall no longer be one.' What could be more profound? . . ."

It only remains for me to add that the Bartok village scenes took a long time to perform, while the Webern pieces, on the other hand, took a very short time, each piece varying in length from six to thirty-six measures; the Kras symphony took not an unreasonable interval, but the Gruenberg sermon simply ate up time. I should like to give an idea of all this, but, unfortunately, I couldn't make head or tail of any of them.

Mr. Koussevitzky, fresh from his afternoon labors with the Boston Orchestra, conducted all of the numbers dexterously, and the other participants did their share admirably, I presume. To what end?

Seventh Symphony of Sibelius in Boston

MONITOR — DEC 1

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave the eighth program of the Friday afternoon series of concerts in Symphony Hall yesterday afternoon. The program.

Bach, C. P. E.
Concerto for Orchestra in D major (Arranged by Maximilian Steinberg)
Stravinsky..Suite from "L'Oiseau de Feu"
Sibelius.....Symphony No. 7
Sibelius..."Finlandia" Symphonic Poem

The symphony by Sibelius which is written in one movement, received its first Boston performance yesterday. Sibelius has not drawn on an orchestra of great size. Neither has

Koussevitzky in New York

CHAMBER-CONCERT; MR. KOUSSEVITZKY; MODERNISTS AGAIN

TRANSCRIPT Nov 20

HIS EVENING WITH THE LEAGUE OF COMPOSERS

Annual Incident in New York—Setting and Audience—Webern Afresh—Krasa Supplemented—New Pieces from Bartok and Mr. Gruenberg—Praises for Conductor and Orchestra in Regular Course at Manhattan

ONCE a year, by present custom, Mr. Koussevitzky conducts in America at a concert outside the schedule of the Boston Orchestra. The League of Composers, one of the brotherhoods in New York for the fostering of modernist music, provides him with the occasion. The Bostonian trustees accord him the necessary permission. From his own forces he assembles a chamber-orchestra; with the League concocts a program of modernity unrelaxed. Sometimes a chosen piece is suitable also to Symphony Hall and may be prepared and tested in Boston. Otherwise, it is made ready in the scanty leisure of the November journey of the orchestra to New York. On Thursday evening and Saturday afternoon Mr. Koussevitzky and the full band do their usual office at Carnegie Hall. On Saturday evening the conductor and a chosen thirty or forty minister in a smaller concert-room to the League and its public. A year ago these arrangements served the turn. This autumn there was only to renew them.

Town Hall—an amusing name in New York—was the auditorium last Saturday, broad, shallow, ivory-white, well suited to the performance of music "of small dimensions." Upon a sufficient stage, before a pleasing tapestry of Sophonisba and Massinissa sat the orchestra, in one piece no more than twelve or fifteen strong, in another as many as thirty-seven. From the first and the second "desks" of the several Bostonian choirs the players came, clustered loosely about Mr. Koussevitzky, who plainly enjoyed a closer contact than Symphony Hall permits with both orchestra and audience. Evidently conductor and men had the best will in the world; yet as clearly a week of unbroken work had tired them. What the "Five Pieces" of Webern and the Chamber-Symphony of Krasa might have gained under performance in a small concert-room was lost in an impression of assiduous rather than animated effort. With Bartok's "Village Scenes" and Gruenberg's "Creation," both heard for the first time anywhere, comparisons were impossible; but it was within belief that longer rehearsal might have given either piece freer voice and motion. As it was, Stravinsky's "Story of the Soldier" had been put by in lack of time for preparation.

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BRAHMS ABOVE ALL

TRANSCRIPT Dec 1

Mr. Koussevitzy Enlarges Him for Apex of a "Tuesday" Concert—Familiar Program, on National Lines—The Conductor as Re-discoverer

THE elevator boy in the big downtown building remarked, "It's our regular Tuesday; it always rains on Tuesdays now." And the official at Symphony Hall shook his head as accompaniment for "This is surely not an auspicious day for a beginning." The beginning in question being that of the second year of the newest of series of Symphony concerts, the "Tuesday afternoon series." But though the day was thus unfavorable, to the roving eye the house seemed virtually sold out: The discoverable empty seats were few. And what the day lacked in pleasantness, the concert itself made up in other ways. The audience of Tuesdays has before this been well favored. It was on a memorable Tuesday concert last year that Mr. Koussevitky reached a high-water mark in his conducting. And yesterday again, a Tuesday, the first of the series, brought an unusual assemblage of unusual perfections. Tuesdays seem to be favored by Mr. Koussevitzky.

There are two kinds of conductors. Both prepare their concerts with meticulous care. But the one works up a particular method of presentation of a given piece of music and then sticks to that as closely as though it were graven upon a phonographic record or some form of pianola roll. The other (within certain well understood limits) allows the inspiration of the moment to dictate many details of performance. The first sets a certain definite standard of performance by which a given piece can be judged once and for all. The other seems to view a piece almost as new every time he plays it. The novelty of fresh performance is continually enfolding it. Such a one is Mr. Koussevitzky. Thus one can say that some certain performance of a given work at his hands was better than his first performance of that work but not so good as a second. Thus one is always at the point of rising to the mountain tops with him—frequently one gets there—while another conductor might be "maintaining his standard." And thus it came about that yesterday's must be classed as another exceptional concert.

The program itself approached the ideal. This year's plan for the coming Tuesdays is to group composers according to nationalities. Yesterday the Germans had their turn. The first half of the afternoon presented three of the giants of all time, in delineative, picturing music, with cumulative effect, in order of historical succession: Beethoven with the Leonore Overture No. 3, Wagner of the Prelude and Love-Death from "Tristan," Strauss in "Till Eulenspiegel." Never was choice better made or sequence better planned. The second half was given to another giant, one standing in a more isolated position, and yet in as real a way as Wagner a successor of Beethoven—Johannes Brahms with his fourth symphony.

That a high degree of justice was to be done to every last phrase, to every single detail, to every contrast, to every emotional turn, was evident from the performance of Beethoven's overture. High clarity clothed it all. But above such clarity and through it and beneath it, was the fire, the dramatic power, the large sweep, hich is Mr. Koussevitzky's discerning way with all Beethoven. Thus part after part of the intense drama unfolded itself as though presented by the spoken word. And at the same time, never was individual measure or phrase sacrificed for effect of whole. Hand in hand went the dramatic vision of the plot of Beethoven's opera with one of the most carefully planned pieces of detail yet heard from Mr. Koussevitzky. The unfolding of the story gave room for such thoughts as admiration of the virtuosity of Mr. Laurent's flute passages and the just shading of off-stage trumpet calls.

Wagner's music from "Tristan" Mr. Koussevitzky has frequently played here in Greater Boston. As in Beethoven's overture, justice of tempi, clarity of tonal coloring, finesse of phrasing one noted in this music. It is primarily a music of passion. But when one ordinarily thinks of passion, reads of it, sees or hears it presented, it is as passion aflame. A more difficult task Wagner imposes upon those who would play "Tristan." For much of its passion, he directs, shall be passion languishing. How easy to avoid the straight and narrow path—to be either too ardent or too cold to achieve "languishing passion." Mr. Koussevitzky has been both. But yesterday (and probably once before) it seemed that the very heart of Wagner's intentions must have been exposed in this playing of his music.

And so also with "Till Eulenspiegel." The last time Mr. Koussevitzky played it he placed it after a glowing music from Prokofiev, with the result that it sounded worn and faded. It was impossible to

Continued on Following Page

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Alfred Cortot Soloist With Boston Orchestra

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave the seventh of its Friday afternoon concerts in Symphony Hall yesterday, and will repeat it tonight. Alfred Cortot was soloist. The program:

Beethoven—Overture, "Leonore," No. 3.
Beethoven—Concerto for Pianoforte No. 5 in E flat major.
Moussorgsky—"Pictures at an Exhibition" (arranged for orchestra by M. Ravel).

This is the first time Mr. Koussevitzky has presented a soloist at a symphony concert this season. Indeed it is one of the blessings of his administration that assisting artists seldom intrude upon our orchestral comfort, and when they do they must be of particular quality. Thus Mr. Cortot was welcome as an old acquaintance whose exquisitely sensitive (yet also sufficiently imperial) interpretation of the concerto could not fail to give pleasure, even though one would have preferred to hear him in a French composition. Mr. Koussevitzky's accompaniment was admirably discreet.

There is a great deal being done in the way of honoring Beethoven. Let us hope that when the centennial festival comes, next March, we shall not be overtrained. This overture was heard yesterday for the first time from Mr. Koussevitzky at a "regular" subscription concert, though it was presented by him last Tuesday afternoon in another series. That performance had served perhaps as a dress rehearsal, and yesterday's was rather more successful. That is, though the conductor's black and white dynamic scheme persisted there was greater unanimity among the instruments, the climaxes were somewhat more convincingly approached and the trumpet sounded more authoritative.

Moussorgsky's suite orchestrated by Ravel at Mr. Koussevitzky's request, was introduced to the United States by this conductr two years ago. The French composer has done an extraordinarily clever bit of work, using his mastery of the orchestra to sharpen the wit and intensify the color of these little piano pieces, while leaving their distinctively Russian flavor unimpaired. The items, however, are of uneven quality and some of them seem needlessly long—the Polish wagon was an unconscionable time getting out of hearing, and a wagon is less interesting than a Volga barge, anyhow. But the general effect was engagingly Russian. The performance was splendid. Judging by the amount of noise produced, one gathered that one of the composers at least must have attended what is known as a private pre-view of these pictures.

L. A. S.

MUSIC

Monday Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave the second concert of its Monday series in Symphony Hall last night, with Nadia Reisenberg as soloist in Liszt's Pianoforte Concerto in A major. The other numbers were Brahms' Fourth Symphony and Berlioz's Overture, "Le Carnaval Romain," both of which have been played previously this season.

Miss Reisenberg made her first appearance in Boston last night, and she scored an immediate success with the large audience. This young player, who is of Russian origin, is the possessor of an excellent technique, a good tone and not a little musical sensibility, and she gave a commendable performance. Was she well advised in her choice of this concerto? We cannot feel that she was. This music is, if possible, a little more specious than most of Liszt's compositions. (We admit we always feel that way about Liszt, whatever work of his we are hearing.) It requires the bravura style. Miss Reisenberg, with all her accomplishments, is hardly a successor to Liszt as virtuoso. She would have been heard to greater advantage in, for example, Schumann's Concerto.

The German Pathetic Symphony has now been played in three series of symphony concerts in Boston this season. We hope it will be allowed to rest in peace for a few years on the shelves of the Symphony Hall library. Grant everything that has been said in its defense—it seems always to have needed defending. To us it remains a clumsy, tedious piece of music, a sort of musical limburger cheese sandwich two inches thick, to be eaten between dances at a German country fair.

Berlioz's overture, showy, transparent, but full of Gallic vitality and melodic substance, came as a relief after the banalities that had preceded it. It was played, as it had been previously this year, with utmost brilliance. Indeed the orchestral performance throughout the evening was far better than the music in hand deserved.

L. A. S.

SYMPHONY PROGRAM

Darius Milhaud, the French composer, will be the guest of honor at the ninth regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening. Mr. Milhaud will play the piano part of his "Le Carnaval d'Aix" for piano and orchestra, which he has drawn from his ballet, "Salade." This score has the following movements: Le Corso, Tartaglia, Isabelle, Rosetta, Le Rondet de Manvais Tuteur, Coviello, Le Capitaine Cartuccia, Polichinelle, Polka, Ginzio, Souvenir de Rio, finale.

The Symphony will be Schumann's No. 1 in B flat major. The closing number will be Debussy's "Iberia."

Nadia Reisenberg, pianist, with the Boston Symphony orchestra tomorrow evening.

Koussevitzky in New York

CHAMBER-CONCERT; MR. KOUSSEVITZKY; MODERNISTS AGAIN

TRANSCRIPT Nov 20

HIS EVENING WITH THE LEAGUE OF COMPOSERS

Annual Incident in New York—Setting and Audience—Webern Afresh—Krasa Supplemented—New Pieces from Bartok and Mr. Gruenberg—Praises for Conductor and Orchestra in Regular Course at Manhattan

ONCE a year, by present custom, Mr. Koussevitzky conducts in America at a concert outside the schedule of the Boston Orchestra. The League of Composers, one of the brotherhoods in New York for the fostering of modernist music, provides him with the occasion. The Bostonian trustees accord him the necessary permission. From his own forces he assembles a chamber-orchestra; with the League concocts a program of modernity unrelaxed. Sometimes a chosen piece is suitable also to Symphony Hall and may be prepared and tested in Boston. Otherwise, it is made ready in the scanty leisure of the November journey of the orchestra to New York. On Thursday evening and Saturday afternoon Mr. Koussevitzky and the full band do their usual office at Carnegie Hall. On Saturday evening the conductor and a chosen thirty or forty minister in a smaller concert-room to the League and its public. A year ago these arrangements served the turn. This autumn there was only to renew them.

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In such matters waifs and strays from Boston might trust their own ears. They were assured, moreover, by obliging Manhattanese that the audience was "brilliant," "representative" and all that sort of thing—encouraging sayings since modernists have rather fallen out of the fashion in New York. Their heyday waned when Stravinsky ceased to be modish. The intelligentsia, after their habit, passed to something else—to Bach, Handel, Mozart, whom it is their present pleasure to acclaim. By the signs of Saturday, however, they are still open-eared to negroid music and Gruenberg's setting of a darkey preacher's sermon—cast into verse by James Weldon Johnson and sung by the colored baritone, Mr. Bledsoe—stirred the listeners not a little. For the rest, they received Bartok's music rather blankly; in one breath, as it were, tittered and clapped over Webern's; regarded Krasa's as an endurance-test mitigated by amusement. The bystanding Bostonian hesitates to venture judgment upon his musical and social betters of the capital; yet with humility suggests that the assembled company seemed overly conscious of itself and warily disposed to stand well in each other's eyes and ears. For there is good form, and also social error, in receptivity to modernist music.

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Berlioz's overture, showy, transparent, but full of Gallic vitality and melodic substance, came as a relief after the banalities that had preceded it. It was played, as it had been previously this year, with utmost brilliance. Indeed the orchestral performance throughout the evening was far better than the music in hand deserved.

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Koussevitzky in New York

CHAMBER-CONCERT; MR. KOUSSEVITZKY; MODERNISTS AGAIN

TRANSCRIPT Nov 20

HIS EVENING WITH THE LEAGUE OF COMPOSERS

Annual Incident in New York—Setting and Audience—Webern Afresh—Krasa Supplemented—New Pieces from Bartok and Mr. Gruenberg—Praises for Conductor and Orchestra in Regular Course at Manhattan

ONCE a year, by present custom, Mr. Koussevitzky conducts in America at a concert outside the schedule of the Boston Orchestra. The League of Composers, one of the brotherhoods in New York for the fostering of modernist music, provides him with the occasion. The Bostonian trustees accord him the necessary permission. From his own forces he assembles a chamber-orchestra; with the League concocts a program of modernity unrelaxed. Sometimes a chosen piece is suitable also to Symphony Hall and may be prepared and tested in Boston. Otherwise, it is made ready in the scanty leisure of the November journey of the orchestra to New York. On Thursday evening and Saturday afternoon Mr. Koussevitzky and the full band do their usual office at Carnegie Hall. On Saturday evening the conductor and a chosen thirty or forty minister in a smaller concert-room to the League and its public. A year ago these arrangements served the turn. This autumn there was only to renew them.

Town Hall—an amusing name in New York—was the auditorium last Saturday, broad, shallow, ivory-white, well suited to the performance of music "of small dimensions." Upon a sufficient stage, before a pleasing tapestry of Sophonisba and Massinissa sat the orchestra, in one piece no more than twelve or fifteen strong, in another as many as thirty-seven. From the first and the second "desks" of the several Bostonian choirs the players came, clustered loosely about Mr. Koussevitzky, who plainly enjoyed a closer contact than Symphony Hall permits with both orchestra and audience. Evidently conductor and men had the best will in the world; yet as clearly a week of unbroken work had tired them. What the "Five Pieces" of Webern and the Chamber-Symphony of Krasa might have gained under performance in a small concert-room was lost in an impression of assiduous rather than animated effort. With Bartok's "Village Scenes" and Gruenberg's "Creation," both heard for the first time anywhere, comparisons were impossible; but it was within belief that longer rehearsal might have given either piece freer voice and motion. As it was, Stravinsky's "Story of the Soldier" had been put by in lack of time for preparation.

In such matters waifs and strays from Boston might trust their own ears. They were assured, moreover, by obliging Manhattanese that the audience was "brilliant," "representative" and all that sort of thing—encouraging sayings since modernists have rather fallen out of the fashion in New York. Their heyday waned when Stravinsky ceased to be modish. The intelligentsia, after their habit, passed to something else—to Bach, Handel, Mozart, whom it is their present pleasure to acclaim. By the signs of Saturday, however, they are still open-eared to negroid music and Gruenberg's setting of a darkey preacher's sermon—cast into verse by James Weldon Johnson and sung by the colored baritone, Mr. Bledsoe—stirred the listeners not a little. For the rest, they received Bartok's music rather blankly; in one breath, as it were, tittered and clapped over Webern's; regarded Krasa's as an endurance-test mitigated by amusement. The bystanding Bostonian hesitates to venture judgment upon his musical and social betters of the capital; yet with humility suggests that the assembled company seemed overly conscious of itself and warily disposed to stand well in each other's eyes and ears. For there is good form, and also social error, in receptivity to modernist music.

Twice were Webern's "Five Pieces" played in Boston; twice in this concert of Saturday they were repeated in New York. They yielded no new impression and they may now recede into the modernist limbo to which most hearers smilingly consign them. At Town Hall, however, to Krasa's Pastoral and March was appended the final division of his Chamber-Symphony. It sets succinctly as song the verses of Rimbaud which the genteel editor of the program-book in Boston cited only under the French title, "Les Chercheuses de Poux." Yet more genteel, the leaflet of the League of Composers withheld the title, but of necessity printed the poem. Rimbaud assembles the voluptuous sensations (as in his wonage he imagines them) of the removal of "cooties" (to use the war-time euphemism) from the head of a child by two obliging sisters of the hospital, "grandes, charmantes, avec de frêles doigts aux ongles argentins." As it pleased Rimbaud to poetize the scene, so now his verses move Krasa to clothe it in music—for alto voice and orchestra. Within his spareness and directness of tonal means, there are, no doubt, fine shadings of sensation; possibly also half-disclosed ironies. Yet with music as with poetry curiosity at the doing of the thing at all exceeds æsthetic pleasure in the process. There are latitudes and latitudes, not all within Anglo-Saxon metes and bounds—slants in which even the intelligentsia of Manhattan find no amusement. Mr. Koussevitzky did Krasa no disservice and stilled countless tongues when in Boston he cut away this Adam des Poux. The French themselves were blandly shy of it.

Bartok in "Village Scenes," commissioned by the League of Composers, proved the Bartok of anticipation. They are written for small orchestra and a quartet of women's voices. They take title: "Wedding," "Lullaby," "Peasant Dance." They are plainly derived directly from the Hungarian folk-song by which the composer sets store; while through them threads the rueful mood of peasant marryings and givings in marriage that Stravinsky sounded in "Noces." There is dancing, to pounding rhythms, heavy-set and confused. There are orchestral and vocal outcry, shrill and shouting; wild vigor and as sudden brooding; bare and plaintive song; the swift rush of fired feet. Sadness haunts the songful measures—of the life that is gone and ended, of the new life beginning and dreadsome. It is the way of the earth, though men's heels may beat upon it and women's voices speak low in adjuration. Often out of complexity, Bartok gains this rudeness and pungency, this sharpness and simplicity.

To our soil and to no distant Central Europe Mr. Johnson and Mr. Gruenberg are native. The poet once heard a negro-preacher describing the creation of the world, now in homeliness, now in exaltation; here the imagery and the speech of his own people, there the imagery and the speech of the English Bible; the whole in a mounting rhapsody of stilled or shouted fervors. God was lonely in the darkness; made the world; set in the lights of heaven. God looked upon the world and gave it the waters, the beasts, the birds, the flowers, the trees, the hills and valleys. At last, "lonely still" God "made him a man"—and creation was done. In Mr. Gruenberg's music, the voice over-shadows all else. It carries the narrative, taking new body and fresh color from each act of the Divine Will. It bears no less the fervors of the narrator—hushed in awe, alive with expectation, seeing the new world with the wondering eyes of the folk, evoking a Divinity like unto them, quivering with the passion of his faith, fired with the ecstasy of his proclamation. The surface is rough; the rhythms whip; the intervals leap and cut; to a crooning musical speech ensue the frenzies of exultant outcry. Instrument by instrument, the little orchestra slithers in with a flash of color, a dart of accent, longer measures of sustained melody, a motiv reaffirmed, a jangle of aural excitement. The burden is upon the singer—in Mr. Bledsoe become singing actor by twenty racial instincts loosed. Music-making Mr. Gruenberg set the spark; poetizing Mr. Johnson blew the flame; yet out of the singer sprang the consuming fire. By no means is the negroid source-book yet exhausted.

Gathered Laurels

Praise was plenty after the two concerts in New York—in regular course—by Mr. Koussevitzky and the Boston Orchestra. On Thursday evening, they were heard in Beethoven's "Eroica" Symphony whereupon Mr. Gilman wrote in the Herald-Tribune:

> You can hardly deny to Mr. Koussevitzky the quality of Eventfulness. Some conductors have it—not many. It is not a quality that you can define. It is not even a quality that invariably calls forth praise in the observer. It may provoke exasperation and hot dislike. What it conspicuously does not provoke is boredom. Mr. Koussevitzky can be as irritating as a foreign body in the eye, as disappointing as Wall Street, as infuriating as the arrogance of what Whitman called "elected persons." He can be amazingly, extravagantly wrong—indeed, no conductor can be so wrong as Mr. Koussevitzky at his worst. But boring, tepid, Laodicean, he never is. He has the undecipherable gift.

There are those who call him a sensationalist. Their legend would paint him as a sort of embodied "Surprise" Symphony, with no higher purpose than to startle the somnolent. We do not believe it. Mr. Koussevitzky, as we perceive him, exudes sincerity. He strikes us as almost agonizingly genuine—a simple man, passionately and undissuadably convinced that Beethoven meant this and that by the "Eroica"; that Schubert meant the "Unfinished" to go so and so; that Wagner (believe it or not) was more Russian than Rimsky-Korsakov. We happen to think that Mr. Koussevitzky sometimes misconceives Wagner and maltreats Schubert. We also happen to think that he plays Beethoven'

BRAHMS ABOVE ALL

TRANSCRIPT —Dec 1

Mr. Koussevitzy Enlarges Him for Apex of a "Tuesday" Concert—Familiar Program, on National Lines—The Conductor as Re-discoverer

THE elevator boy in the big downtown building remarked, "It's our regular Tuesday; it always rains on Tuesdays now." And the official at Symphony Hall shook his head as accompaniment for "This is surely not an auspicious day for a beginning." The beginning in question being that of the second year of the newest of series of Symphony concerts, the "Tuesday afternoon series." But though the day was thus unfavorable; to the roving eye the house seemed virtually sold out: The discoverable empty seats were few. And what the day lacked in pleasantness, the concert itself made up in other ways. The audience of Tuesdays has before this been well favored. It was on a memorable Tuesday concert last year that Mr. Koussevitky reached a high-water mark in his conducting. And yesterday again, a Tuesday, the first of the series, brought an unusual assemblage of unusual perfections. Tuesdays seem to be favored by Mr. Koussevitzky.

There are two kinds of conductors. Both prepare their concerts with meticulous care. But the one works up a particular method of presentation of a given piece of music and then sticks to that as closely as though it were graven upon a phonographic record or some form of pianola roll. The other (within certain well understood limits) allows the inspiration of the moment to dictate many details of performance. The first sets a certain definite standard of performance by which a given piece can be judged once and for all. The other seems to view a piece almost as new every time he plays it. The novelty of fresh performance is continually enfolding it. Such a one is Mr. Koussevitzky. Thus one can say that some certain performance of a given work at his hands was better than his first performance of that work but not so good as a second. Thus one is always at the point of rising to the mountain tops with him—frequently one gets there—while another conductor might be "maintaining his standard." And thus it came about that yesterday's must be classed as another exceptional concert.

The program itself approached the ideal. This year's plan for the coming Tuesdays is to group composers according to nationalities. Yesterday the Germans had their turn. The first half of the afternoon presented three of the giants of all time, in delineative, picturing music, with cumulative effect, in order of historical succession: Beethoven with the Leonore Overture No. 3, Wagner of the Prelude and Love-Death from "Tristan," Strauss in "Till Eulenspiegel." Never was choice better made or sequence better planned. The second half was given to another giant, one standing in a more isolated position, and yet in as real a way as Wagner a successor of Beethoven—Johannes Brahms with his fourth symphony.

That a high degree of justice was to be done to every last phrase, to every single detail, to every contrast, to every emotional turn, was evident from the performance of Beethoven's overture. High clarity clothed it all. But above such clarity and through it and beneath it, was the fire, the dramatic power, the large sweep, hich is Mr. Koussevitzky's discerning way with all Beethoven. Thus part after part of the intense drama unfolded itself as though presented by the spoken word. And at the same time, never was individual measure or phrase sacrificed for effect of whole. Hand in hand went the dramatic vision of the plot of Beethoven's opera with one of the most carefully planned pieces of detail yet heard from Mr. Koussevitzky. The unfolding of the story gave room for such thoughts as admiration of the virtuosity of Mr. Laurent's flute passages and the just shading of off-stage trumpet calls.

Wagner's music from "Tristan" Mr. Koussevitzky has frequently played here in Greater Boston. As in Beethoven's overture, justice of tempi, clarity of tonal coloring, finesse of phrasing one noted in this music. It is primarily a music of passion. But when one ordinarily thinks of passion, reads of it, sees or hears it presented, it is as passion aflame. A more difficult task Wagner imposes upon those who would play "Tristan." For much of its passion, he directs, shall be passion languishing. How easy to avoid the straight and narrow path—to be either too ardent or too cold to achieve "languishing passion." Mr. Koussevitzky has been both. But yesterday (and probably once before) it seemed that the very heart of Wagner's intentions must have been exposed in this playing of his music.

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LIPTON'S TEA is the perfect

concert of the Boston Symphony orchestra, for the benefit of its pension fund. Rossini's overture to "William Tell"; Weber's "Invitation to the Dance," orchestrated by Berlioz; Valse Triste of Sibelius, and Johann Strauss's waltz, "Voices of Spring." The entire "Nutcracker" suite of Tchaikovsky will be played, and to close the same composer's Ouverture Solennell "1812." In the performance of this overture, an auxiliary brass band will play offstage.

INFORMATION OBSCURED

Newcomers to Symphony Hall --- Conce

Possibly Pernicious to the Ear: Certainly Harm

Anton von Webern

William T. Walton

Three Contributors to the Symposium of Modernists at Symphony Hall Tomorrow.

HARVEST OF ZURICH: TANSMAN AND KRASA, WEBERN AND WALTON

MR. KOUSSEVITZKY SUBMITS FOUR MODERNISTS

"Five Orchestral Pieces" of the Briefest Compass and Subtlest Texture—A Full-Throated Dance and a Bright-Colored, Keen-Rhythmed Overture—March and Pastoral for Charm—Assorted Backgrounds

THERE WAS an international festival of orchestral and choral music at Zurich last June. It was organized by the European society that would give outlet to contemporary composers of unorthodox species. The pieces were submitted by juries sitting in the several countries, the United States included. An international jury then made final choice among them, seeking to provide diversified and representative programs. Singers and virtuosi as guests, resident conductors, orchestras and choirs were the performers. Conductors, reviewers, amateurs with modernist leanings, students of the musical time, constituted the audience. Among them, Mr. Koussevitzky listened, pondered, and finally acquired four pieces for performance in Boston and New York. Since none is long, he has assembled them in the first part of the Symphony Concerts of Friday and Saturday. Only one of the composers, Tansman—the Parisian Pole—is already known to Boston. The other three are the Viennese, von Webern with "Five Orchestral Pieces"; the Czech, Hans Krasa, with a March and Pastoral from a little Symphony; W. T. Walton, as he customarily signs himself, a young Englishman with an Overture, "Portsmouth Point." Reviews of the festival afford a modicum of information about the newcomers and these pieces. By common consent their music was worth the heeding. Atonality, mild or otherwise, absorbed through Schönberg or Stravinsky, was the harmonic method of all three, Tansman also included.

Webern, the Quietist

Since the Five Pieces of von Webern offer the most original innovation; since further Webern is the most thoroughly established of these modernists, his work deserves first consideration. Born in Vienna in 1883, he is with Alban Berg and Egon Wellesz one of the chief exponents of the Schönbergian theory and practice. He belongs to those wise composers who do not begin to number their works until their style shows itself solidly grounded. His opus 1, a Passacaglia for Orchestra shows a fairly mature composer. In addition to his music for orchestra he has also written for chorus and in ensemble forms. Erwin Stein, in "The Chesterian" writes informingly about him: "The music of von Webern is suffused with an extraordinarily tender and intimate feeling. He is the composer of the 'pianissimo expressivo.' Most of his pieces are short and extremely transparent in sound, and his melodies are highly, sometimes ecstatically expressive. In his later orchestral works, strings and wind are used throughout as solo-instruments and the brass is always muted.

"In the 'Six Movements for String Quartet,' Opus 9, almost every note of a melody is given to a different instrument, and each one in a different tone-color. This, together with a rhythm that often lays stress on the weak beat of a bar, imparts to these pieces something unusually glittering and fluid. . . . It was a natural consequence of the composer's renunciation of the conventional formal means that these movements could not be allowed to assume large dimensions. They are melodies in one breath. Thematic development, climax and contrast do their share from the very beginning, as it were before the melody has lost its initial warmth. Thus are formed shapes of frequently less than ten bars, but of very concentrated expression. The composer only says the barest essentials, and his expression determines the form of the pieces. . . .

"As a consequence of greater wealth of artistic means, the technique of an art is apt to be narrowed down and impovished in other respects. This is not unnatural, for it is difficult for the ear, while becoming accustomed to new sounds, to grasp at the same time such things as complex forms. The harmonic richness of today is therefore frequently accompanied by simplified melodic and formal conceptions. Schönberg and his pupils, however, have not only revived the polyphonic principles of the old masters, they have adapted the modifications of motives and development of themes, the thematic and rhythmic variety evolved by the classics, to their new artistic media. This is undoubtedly a great enrichment of musical expressiveness; and if the hearer be unable to follow immediately, he should have patience and accustom himself to this music by hearing it frequently. It will not fail to reveal its musical wealth to him in time."

What is here said of Opus 9 applies almost word for word to the pieces of the present concerts, Opus 10. They are scored for a novel small orchestra: Flute (interchangeable with Piccolo). Oboe, E-flat Clarinet, B-flat Clarinet (interchangeable with Bass-Clarinet), Horn in F, Trumpet in B-flat, Trombone, Harmonium, Mandoline, Guitar, Celesta, Harp, Solo-Violin, Solo-Viola, Solo-Violoncelo, Double Bass, Glockenspiel, Xylophone, large and small drums, cymbal, triangle, large deep bells, cowbells. With this combination Webern creates his quiet, subdued, musical pointillism. For by no better name can it be called.

The first of the five pieces is exactly twelve measures long: "Sehr ruhig und zart" (Very quietly and tenderly). Number Two, fourteen measures long, is labelled "Lebhaft und zart bewegt" (With lively and delicate motion). Number Three does not extend beyond eleven measures—"Sehr langsam und äusserst ruhig" (Very slowly and with the greatest possible quiet). Number Four of six measures, "Fliessend, äusserst zart" (Flowing, as delicately as possible). And Number Five extending to the amazing length of thirty-one measures, has the superscription "Sehr fliessend" (Very flowing). From these directions the underlying mood is easily discernable.

Here is the procedure of von Webern in the first of these miniatures: first there is a note for horn and muted trumpet on an up-beat. Next comes a chord on the viola (an open string plus a harmonic) reinforced by harp and celesta. Then there are three notes on the glockenspiel. Against a long continued trill on the celesta there is a melody of four notes for the clarinet (with slight further accompaniment, to be sure) and similarly six notes for violoncello. These are the two most extended melodies of the piece. There follow a few harmonies for harp, two notes for the flute, two for trumpet, one for the celesta, and the first piece is finished. The second shows slightly more body. The third, though by no means the longest, is probably the most fully developed. And in the fifth frequently there is not more than a single long-sustained tone sounding.

Of the performance at Zurich, Ursula Greville wrote frankly in "The Sackbut": "Of Anton Webern's five pieces I am not able to speak. I do not know enough about music to appraise such a very new form. One of them at least consisted of four or five bars, and I found myself nervous and giggly at the end of them, which with me merely means I have not yet grasped the idea. I should have been glad to have heard them again. Some one told me that there was a foot-note in the program to the effect that the audience was requested neither to breathe nor to cough during the five pieces, as such a proceeding might spoil the balance. I do not understand foreign langauges well enough to know whether this is true or not."

By word of Dr. Eaglefield Hull. "Webern's pieces caused amazement, amusement or delight, according to the abilities of the hearer to grasp an entirely new kind of music. . . . Webern writes very softly because his chief desire is to induce people to listen in a new way. . . . Webern's language is the language of tone-colors; it speaks almost entirely to the tactile sense of the ear—a sense which we have come to ignore, mainly because it is omnipresent in all our listening; but it is a sense which can undoubtely be put to a direct aesthetic purpose; and at present Webern seems to be the only musician who can compose entirely for it." Thirteen years ago, Webern wrote these pieces; then waited patiently for this first performance

Tansman and Krasa

The Parisian Pole Tansman needs no introduction to the readers of these columns. In contrast to the deep introspection of Webern's music, Tansman's is entirely and purposefully objective. Dance-rhythms dominate it. A busy orchestra is constantly employed.

When the "Dictionary of Modern Music and Musicians" was published two years ago, Hans Krasa was counted worthy of this entry: "German-Czechoslovak composer, born at Prague in 1895. Pupil of A. Zemlinsky. Adopts the atonal style of Stravinsky." Nothing more. Today it is scarcely possible to pick up a musical journal of Central Europe that does not record a performance of something by Krasa. That he has not quite found himself it is easy to read between the lines. That he is a personality of strength and force and thorough technical grounding is equally certain. Dr. Hull wrote laconically that the "Pastoral and March made one wish for the other two movements." And from D. Weissmann comes this fuller note: "The German-Bohemian Hans Krasa from Prague, who knows Paris better than the rest of Europe, was presented by parts of a symphony for small orchestra. All manner of influences, some literary, could be traced in his music. But throughout the whole one can recognize a fine sensibility, a creative sense of timbre, and with it the determination not to allow himself to be dominated by color. And yet this latter, due to his Parisian environment, plays a large part in his make-up." In essence Krasa's pieces are chamber music.

Young England

William Turner Walton is an Englishman born in 1902. His training has been entirely English. He has written chiefly for orchestra and chamber-combinations of all sorts of instruments. His overture, "Portsmouth Point," was well received at Zurich. According to Dr. Hull it was "inspired by a color-print of Rowlandson, the embarking of navy men at Portsmouth during the Napoleonic wars.," and Basil Maine of the London Telegraph writes: "While a few of the works made no impression at all, their function being merely to beat the air—boastfully and vainly—the only English piece included was W. T. Walton's overture, 'Portsmouth Point.' Even to the English members of the audience this work came as a surprise because of delightful freedom from calculated effect and contrivance. . . . The Overture gives the effect of absolute spontaneity." Miss Greville in the "Sackbut" says merely that it is "a breezy, alive little overture." Dr. Weissmann probably gives the comment of the greatest critical worth: 'Anyone who heard Walton's string quartet — undigested Schönberg—at the Salzburg festival two years ago was sure to expect more signs of talent, but nothing similar. For here Walton has really accepted the English tradition as he himself wisely affirms. Purcell, Handel, even Scarlatti helped guide his pen. But added to this is the exuberant whimsicality of the youth who, though standing at the beginning of his career, knows exactly what he wants and what he is able to do . . . That loud brasses are his chief mode of expression was of course to be expected." Finally, The Chesterian may be quoted: "The first theme, of a rollicking gait, given to the brass instruments, is followed by a second, of a reel-like character. In the development and final sections the scoring is particularly brilliant, syncopation is most skilfully used; cross-rhythms are introduced, thus creating an atmosphere of hustle and bustle, and bringing the work to effective conclusion."

A. H. M.

MBER 18, 1926

rts --- Plays and

less to the Eye

Hans Krasa

(B. of the Brown Music Library)

TWO-FOLD BEETHOVEN, MUSORGSKY ENLARGED, CONDUCTOR "IN HIGH"

Transcript Dec 4

THE "EMPEROR CONCERTO" AS BY MIRACLE

Mr. Koussevitzky Restores the Music to Itself—So It Was Written and So First Heard—An Overture Over-Dramatized—Ravel's Release of the Russian—Assisting, Mr. Cortot

THE MILLS of the gods are pleasing to watch. Not only do they grind slowly and small. They also grind—occasionally—with an exceeding justice. It was Mr. Alfred Cortot, the Parisian pianist and pedagogue, again on visit to the United States, who insisted upon the inclusion of Beethoven's "Emperor Concerto" in the Symphony Concert of yesterday. If he was to remount the platform of Symphony Hall, that lengthy and usually tedious masterpiece must be his medium. Neither to polite persuasion nor to reasoned objection was he susceptible. A kindly gentleman, accustomed to the unruly, Mr. Koussevitzky yielded to the guest; recast an entire program upon which as center-number stood this Concerto, No. 5, in E-flat major. In it he proceeded to rehearse the orchestra, bringing to bear his signal powers in the re-animation of devitalized Beethoven. Before he was done, he had transformed the "Emperor Concerto" as once upon a time Dr. Muck, with Mr. Kreisler by his side, re-valued and revivified Beethoven's Violin-Concerto. Into Mr. Koussevitzky's symphonic scheme with the music, willy-nilly Mr. Cortot must fit himself. When that process was completed yesterday afternoon, he emerged unmistakably as "assisting artist" in the full sense of the adjective. The informed and unregenerate openly and indecently rejoiced. Of old they were irritated, when Mr. Cortot, descending upon Boston, took over a Symphony Concert—usually with two numbers—as though it existed, for the nonce, to glorify him. Next, they were amused at this virtuoso-presumption. Now, Mr. Cortot would have the "Emperor Concerto" at all costs—only to recede in the actual performance to a relatively subordinate place. The New England word is "come-uppance."

Scarcely a conductor, now practising his profession, excels Mr. Koussevitzky in this reanimation of Beethoven. Mr. Weingartner, at the opposite pole, plays him with a chaste and chiselled rectitude. Listen, my children, and you shall hear exactly why and how the great Ludwig became a classic. Mr. Weingartner's Beethoven is as pure as snow—and not much more warming. Not so Mr. Koussevitzky. For him Beethoven is everlastingly alive and unpedestalled. He is the frowsy Ludwig who quarrelled in Viennese cafés and was not too well-mannered in archdukes' drawing-rooms. He is the vehement Ludwig who paced his chamber and tore his hair and muttered and scribbled in the travail of composition. Above all, he is the Ludwig who was flooding and frightening Vienna with a music such as it had never heard before. It bemused by its power; it befuddled by its beauty; of its diversity there was no end. Listeners, stirred, marvelling, yet hesitant, called it soulful; or else cried in angry voices that it was not the regular thing in the regular way. As for the reviewers they shouted with joy and the neighbors mocked them for their folly. Or they kicked against the pricks and ever afterward posterity has jeered or pitied them. To his time, in such throb around him, Beethoven seemed a highly romantic figure. He remains such to Mr. Koussevitzky. When Beethoven was pondering a piece or setting it to ruled paper, there was but one thing in the world to him—the music-making. When Mr. Koussevitzky, a hundred years later, plays that "classic" similarly it possesses him.

From such daimonic possession sprang the miracle, yesterday, of the "Emperor Concerto." The conductor conceived the music symphonically, not pianistically, gave it depths and heights, stride and wing. The listener heard the unfolding of a far-spreading, full-freighted, design, conformable enough to the orthodoxies of Beethoven's time; but shaped to a manner and conveying a matter within him born. A Concerto of 1809-1811 unmistakably—the long first movement, the slow middle-song, the sharp-rhythmed rondo; subjects, "working-out," repeats, codas, nearly all the sonata-pedantries; the piano-part, the orchestral parts pliant and adjusted. A Concerto, none-the-less, moving with a sweep of line and march far enough from the current virtuoso-practice; charged with thought, emotion and creative passion, expanding, advancing, cumulating, in its own fervors. Dr. Dryasdust can assort the themes and counter-themes of the first movement, trace step by step the "organic development." Beethoven, however, flung each and all into a vast tapestry of sound; wrought and colored it with his own romantic ardors; bade now the orchestra and now the piano, bear his driving speech. Or else for the while stayed his hand and reposed his soul in a gentler contemplation. (So Beethoven strode the countryside crying out to himself, and of a sudden paused, still and rapt.)

The composer, not the classic[illegible] the word to Mr. Koussevitzky. In might of line, glow of motion, splendor of progress, passed this first movement. Exaltation flung out the musical thought; sinewy and strong, it ran its course or else coiled for the instant upon its own beauty. The so-called "passage-work" was rhapsody between piano and orchestra; the mechanism, as it sometimes seems, of the instrumental voices became an interlaced musical speech, quick with life. Over the whole played that sense of newness and strangeness, in creation before watching eyes and listening ears, which is the essence of romance. So this "Emperor Concerto" must have sounded upon those that first heard it when Beethoven himself was the pianist. No doubt, Mr. Cortot did his part well; yet he was but chief among the means that up and down the orchestra the conductor was welding to his single-hearted end.

The slow movement gave the pianist more opportunity. His is the pervading voice in a song that yesterday anticipated the limpid depths, the serene heights, the celestial calm and visioning of the Adagios in the final quartets. He who would infiltrate such music into a horde of hearers, until it also possesses them, must know and feel it simply, directly, as one into whom it has passed both crystallized and diffused. And these are rather the ways of Mr. Koussevitzky with Beethoven than of the mentally musical Mr. Cortot. The conductor reacting upon the pianist, held these middle measures in the hollow of his spirit. Both in the finale fastened upon the exuberant rhapsody intrinsic in the music. They struck fire from the melodic flights and rhythmic turns; kept orchestral and piano tone incandescent; joined Beethoven in a wild and elate jugglery for the sake of its own intoxication—Beethoven the incorrigible at one more flare of romantic heats. Not since the days of Dr. Muck and Mr. Kreisler has a Concerto so renewed him.

Mr. Koussevitzky is often a logical program-maker. With Beethoven must walk Beethoven, both at prime; wherefore the third "Leonora" Overture preceded the "Emperor Concerto." Only last Tuesday the conductor added it to his Bostonian repertory; while yesterday a "subscription-audience" heard him in it for the first time. In the whole range of music there is no such concentrated, climatic drama in such brief and manifold scope of tones. What Beethoven failed to do in the opera itself, with a text, a stage and singing-actors to chain him closer to earth, he accomplished in this preface and epitome. Here "Fidelio" at last gains epic voice; while the doom of Leonora, the moment of fate, the final salvation, are stripped to the quick.

Mr. Koussevitzky missed none of the gathering dreads, the passioned outcry, the tragic suspense, the released and jubilant frenzy. Florestan has not sung more darkly or Leonora wept and plead; or the trumpets cried their mercy; or over faith and freedom a whole universe rejoiced. There were strokes, almost, of interpretive genius as when the whole orchestra seemed to hang hushed and anxious before the first trumpet note. Yet Mr. Koussevitzky, in his eagerness to stress almost every measure musically and to bare it emotionally as well, tended to slice the overture into separate episodes; to take it not only intensely but spasmodically; to isolate the successive scenes rather than to maintain the whole ascendant course of the tonal drama. Not always did the sharpened edges quite join. Not for an instant will Mr. Koussevitzky believe it—but it is possible to try too hard.

In the final number—Ravel's orchestral version of Musorgsky's piano-pieces, "Pictures at an Exhibition"—once more a moral was written clear. "New, first time" comes, and also goes, an interesting, impressive piece. Plainly it deserves more or less speedy repetition. Usually it misses that desert, because other "New, first times" crowd it to the back of the library-shelf and the choosing conductor's memory. Ravel's orchestral fantasia on these themes of Musorgsky has somehow escaped such fate. Two years ago, it was played to general and particular regard and approval. Yesterday it was replayed to welcoming and warming response. Musorgsky looked upon his dead-friend's pictures and to them wrote tonal notes—brief, simple, by affectionate memories intensified. He wrote also, thin-lined as it is, a graphic music of characterization. The quarreling Jews, one domineering, the other querulous; the peasant cart rumbling the roads among the folk; the lurching gnome; the chattering children' the tumult of the market-place; the ghostly chant of the catacombs; the witch riding the air; the state and din of old Russia feasting—bear manifold witness to it.

With or without warrant, Ravel saw in these pieces sketches for the piano, rather than of it, out of which he might draw tone-pictures with the definition and the shadings of a twentieth-century orchestra. He set to the task resourcefully and sympathetically. Soon his own delineative imagination was kindled, his own faculty of tonal characterization in diverse play. Where Musorgsky sketched as with the Jews, he now etches. Where Musorgsky set down an impression as with the rumbling cart, he paints a full tone-picture. Musorgsky heard the music of the catacombs and grieved for his dead friend who had drawn the sketch: Ravel makes it poignant and haunting to all men. Musorgsky dreamed of old Russia; Ravel bids a whole orchestra throb with it and cry it to the heavens. Transformation, transfiguration; but, believably enough, an inarticulate and tentative music released, affirmed, in full contours and firm voice. Yesterday, an orchestra twice as sensitive, plastic, colorful and responsive as it was two years ago was the means—and the fulfillment.

H. T. P.

Fourth Symphony of Tschaikovsky to be Given by Boston Orchestra

Pros. Journal Dec 5

Written for the Sunday Journal.
BY WARREN STOREY SMITH

The Fourth Symphony of Tchaikovsky is a piece that may be heard from many orchestras and under the baton of many conductors, but of these latter there are few indeed who can penetrate as does Mr. Koussevitzky into the innermost reaches of the score. An unusual experience, then, is in store for those who are to hear the Boston Symphony Orchestra in its concert at the Albee Theatre next Tuesday evening, when this particular symphony is to be the principal item on the programme.

A symphony, in the ordinary acceptance of the term, is absolute music, music which expresses nothing but itself, and yet Tchaikovsky wrote to his friend, Taniev, that "of course" this symphony was programme-music, and moreover, that he did not wish any symphonic work to emanate from him that had "nothing to express" or "consisted merely of harmonies and a purposeless design of rhythms and modulations." In the same communication he further declared that this symphony was in reality a reflection of Beethoven's Fifth—in its central idea, not in its musical content—and added that there was not a single bar of it that was not "an echo of his intimate spiritual life."

It is well known that Tchaikovsky's "Pathetic" Symphony also had a programme, while presumably his Fifth had likewise a definite poetic foundation. But it is only in the case of his Fourth Symphony that the composer took it upon himself to explain in words just what the music meant to him and what it should in consequence convey to the listener.

The Fourth Symphony bears a dedication to "My Best Friend," who was none other than Najeda von Meck, the wealthy widow who so generously aided the composer, upon the understanding that he and she were never to meet. And it is in a letter written to his benefactress that his interpretation of this Symphony is to be found.

Since this explanation, or the essential part of it, is certain to be contained in Mr. Hale's programme notes for Tuesday's concert, it were superfluous to quote it here. But it may be briefly summarized: The Introduction, a menacing and portentous phrase for horns and bassoons, is symbolical of Fate, of the stern destiny that prevents our desires from reaching fulfillment. Passing to the main body of the movement we find in the chief theme, a melancholy cantilena for violins and violoncellos that, oddly enough, runs to waltz-rhythm, the lament of one who submits, though unwillingly, to Fate's decrees. But the second theme, a solacing melody for the clarinet, brings hope and encouragement. Not thus easily, however, is Fate to be dismissed; the ominous theme of the Introduction reappears and once more we are brought face to face with grim reality.

The second movement "shows suffering in another stage." The plaintive chief theme, given first to the oboe and repeated by the 'cellos, is the expression of that vague sorrow and depression that comes upon us when we sit alone and dream of the past, the mind filled with vain regrets.

By Tchaikovsky's own admission, however, the main body of the third movement, a Scherzo in which the strings, playing alone, are plucked throughout, expresses no definite feeling. But the lively, purposely vulgar Trio gives voice to the memory of a ribald peasant song, and later to the recollection of military music passing in the distance.

No doubt the listener quite unacquainted with Tchaikovsky's avowed intentions would recognize in the Finale the expression of a wild and furious gaiety. This is a popular festival, and, since Tchaikovsky was a Russian, a Russian folk-tune, "In the Fields there stood a Birch-Tree," is appropriately introduced. Here the protagonist of the Symphony, finding no joy in himself, turns to the beholding, and hence the sharing, of the joy of others. The ubiquitous Fate theme again announces its baleful presence, but this time it does not prevail. The popular tumult effectively drowns it out.

Not a particularly subtle or original programme. Nor is Tchaikovsky's invention in this case always distinguished, though his workmanship, his unerring mastery of all the composer's tools, compel here, as elsewhere, universal admiration. But despite the naivete of its underlying poetic idea and the occasional obviousness of its themes, the Fourth Symphony, especially as conducted by Mr. Koussevitzky, convinces and carries away the listener by dint of its burning sincerity, its sheer forcefulness of expression. Distinction in music is sometimes another word for emotional sterility. The most vital composers have not always attained to it while many a lesser music-maker has purchased it at the price of an ultimate oblivion. Despite the taunts of the superior the symphonies of Tchaikovsky still live and flourish, and when a Koussevitzky brings them home to us they stir and impress as little else in music may.

This Symphony has been heard in Providence from the Boston Symphony Orchestra as lately as December, 1921, while of the three remaining numbers on the programme one, Richard Strauss's witty Rondo, "Till Eulenspiegel's Merry Pranks," was performed here by this orchestra on Jan. 23, 1923, and another, the "Forest Murmurs," from Wagner's music-drama "Siegfried," was played here April 21, 1925, but the third, Mozart's Serenade for string orchestra, "Eine Klene Nachtmusik" is, so far as the concerts of the Boston Symphony are concerned, a novelty.

Running in four movements, an Allegro, Romanze, Minuet and Rondo, this Serenade, or "Little Night-Music" as Mozart called it, is typical of that composer's fluent and graceful style, his melodic charm, his facile yet masterly handling of his medium. Music such as this needs no analysis and defies description. Studied in the score it seems slight in content and of an almost academic formality, even primness, but no such impression is gained from the hearing of it, in suitable performance, in the concert hall. There it fulfills the prescription that Mozart himself set down for all music; it "sounds." In that the published score bears the date Aug. 10, 1787, we may know that this Serenade is a product of Mozart's later, riper years.

At first blush nothing could seem farther removed from Mozart than the audacious and exuberant tone-poem of Strauss. But Strauss is a deal closer to Mozart, both in spirit and in musical substance, than many imagine. And small wonder, since Mozart has long been, and still is, Strauss's special idol among the composers of the past. The introductory measures of "Till" which serve the same purpose as the "Once upon a time" that is the classic beginning of all fairy tales, have, despite their modern harmonic and instrumental dress, a distinct Mozartean flavor. Alone among modern composers Strauss

RUSSIAN GIRL SOLOIST AT SYMPHONY

By MOSES SMITH

The second concert of the Monday Evening Series of the Boston Symphony Orchestra was featured by the piano-playing of Nadia Reisenberg, who made her Boston debut by appearing as soloist in Liszt's Piano Concerto in A major.

Her performance was the usual brilliant one demanded by a Liszt piece. She exhibited unusual vigor for a woman pianist, and her technique was always adequate for the intricacies of the score.

Most of all, however, this concerto demands skilled ensemble between solo instrument and orchestra; and last night's performance was notable in this respect. Miss Reisenberg's speed was on occasion dazzling, but she never lost Mr. Koussevitzky and the orchestra. They were always with her. The rendition was deservedly applauded.

In two other pieces that made up the program—Brahms' Fourth Symphony and Berlioz' "Roman Carnival" Overture—the orchestra played well, but not so well as on the occasion of the previous extra concerts this year.

There was not quite the cohesion between the various parts that one has come to expect of the Boston Symphony at its best. The strings had for the most part gorgeous tone, but on several occasions the playing was ragged. There were occasional slips in the brass, too.

The overture was, of course, an ideal piece for Mr. Koussevitzky, as it had been once before this season. Needless to say, the audience was grateful and recalled him many times.

Boston Symphony Orchestra

Pros Journal Dec 8

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, played its third concert of its Providence season last evening at the Albee Theatre. The programme on the face of it, was not one to arouse any particular enthusiasm; but the finish of the performance and the marked clarity of the conductor's interpretation, particularly in the first and the last numbers, gave to the whole an interest and a charm that much more pretentious programmes would be unable to surpass.

The programme:

Mozart—"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
- I. Allegro.
- II. Romanza: Andante.
- III. Menuetto: Allegretto.
- IV. Rondo: Allegro.

Wagner—"Forest Murmurs" from Siegfried (Act II)

Strauss—"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner," in Rondo Form, Op. 28

Tchaikovsky—Symphony No. 4 in F-minor, Op. 36
- I. Andante sostenuto; moderato con anima (in movimento di valse).
- II. Andantino in modo di canzona.
- III. Scherzo; pizzicato ostinato: Allegro.
- IV. Finale: Allegro con fuoco.

Mozart's "Kleine Nachtmusik" is a fine example of music that looks perfectly simple while setting the utmost demands on the performer's skill. The rapid bowings that demanded absolute precision, deftness of stroke, lightness of touch, perfect feeling for the conductor's beat, the subtle shifting of colors with the question and answer of violins, cellos, and violas, were delightful to watch as well as to hear. In the romanza the bright little dialogue between first violins and cellos, against a background of second violins and violas, shone like a gem in the light of both composition and performance.

To know Mozart is to have won deliverance from the burden of the heart bowed down. His music sings of the pure joy of living, and if by chance it hints at what lies on the further side of silence, it does so without exciting the least anxiety. His soul is sane and balanced, his superior will dominates a heart that is calm, unshaken by storm or passion. He has no hate, nor scorn, no aftermath of bitterness, nor any malignity. He speaks to a world he loves, whose love he craves in return. But what can he do in the face of such pessimistic archfiends as Strauss and Tchaikovsky?

From Mr. Koussevitzky's interpretation of Strauss's "Till Eulenspiegels Lustige Streiche" one would observe some caution in speaking of Till's pranks as merry. Mr. Koussevitzky made good use of the trenchant wit that Strauss directed at the "hodge-podge of bankers and business men, basely out on pleasure bent," he made Till a veritable scoffer possessed of the devil, bringing malice to the market place, blasphemy to his monkish robes, seduction to his courtship, bear-baiting to his pedants, and a right good laugh to the hanging in which the stiffening limbs of the rascal make one final effort to do a step of the Charleston. He gave us also, in full measure, the scenes, the dialogue, the landscapes, and whatever else of phantasy or fact may have come into the composer's mind. Strauss was in no merry mood when he wrote the piece; for his disappointment at the failure of Guntram was still rankling in his soul. His use of popular themes on which to build his work has disguised to some extent his purpose; but Mr. Koussevitzky's reading has set it in its true light in-so-far as it can be set:

"But he who understands it would be able
To add a story to the tower of Babel."

Mr. Koussevitzky is at his best in the playing of Tchaikovsky, and he takes care that what he offers is of Tchaikovsky's best, thus keeping high the standard of both music and performance. We have been told of the significance of the Fourth Symphony and those of us who accept it as the working of fate doubtless saw her hand in the various scenes of the symphony. Perhaps Mr. Koussevitzky makes her a little more pitiless and relentless than some of his colleagues. And possibly he lacks a little of the romance and poetic glow of Stokowsky, or the cool, crystal fluency of Gabrilowitsch; but on the other hand he certainly spares us the bumptious uproar of Mengelberg, when that conductor decides to make a noise. His violins never become rough and raucous with excitement, nor do his 'cellos, from over-exertion, ever develop hoarseness and asthma, nor do his brasses and wood winds split the air, even when announcing the entrance of something as formidable and sinister as fate.

But for all that, there were some marshlands of music in that first movement, full of cacophonous monotony, relieved here and there by lovely little fancies; but the whole thing is too bitter for us who take our bitterness with Anglo-Saxon seriousness. The Russian probably enjoys it, taking it evidently with the proverbial salt. We suffer.

The remarkable pizzicato third movement was done pizzicato to the bitter end, in spite of its overwhelming demands on both conductor and players.

M. C. W.

TWO-FOLD BEETHOVEN, MUSORGSKY ENLARGED, CONDUCTOR "IN HIGH"

Transcript Dec 4

THE "EMPEROR CONCERTO" AS BY MIRACLE

Mr. Koussevitzky Restores the Music to Itself—So It Was Written and So First Heard—An Overture Over-Dramatized—Ravel's Release of the Russian—Assisting, Mr. Cortot

THE MILLS of the gods are pleasing to watch. Not only do they grind slowly and small. They also grind—occasionally—with an exceeding justice. It was Mr. Alfred Cortot, the Parisian pianist and pedagogue, again on visit to the United States, who insisted upon the inclusion of Beethoven's "Emperor Concerto" in the Symphony Concert of yesterday. If he was to remount the platform of Symphony Hall, that lengthy and usually tedious masterpiece must be his medium. Neither to polite persuasion nor to reasoned objection was he susceptible. A kindly gentleman, accustomed to the unruly, Mr. Koussevitzky yielded to the guest; recast an entire program upon which as center-number stood this Concerto, No. 5, in E-flat major. In it he proceeded to rehearse the orchestra, bringing to bear his signal powers in the re-animation of devitalized Beethoven. Before he was done, he had transformed the "Emperor Concerto" as once upon a time Dr. Muck, with Mr. Kreisler by his side, re-valued and revivified Beethoven's Violin-Concerto. Into Mr. Koussevitzky's symphonic scheme with the music, willy-nilly Mr. Cortot must fit himself. When that process was completed yesterday afternoon, he emerged unmistakably as "assisting artist" in the full sense of the adjective. The informed and unregenerate openly and indecently rejoiced. Of old they were irritated, when Mr. Cortot, descending upon Boston, took over a Symphony Concert—usually with two numbers—as though it existed, for the nonce, to glorify him. Next, they were amused at this virtuoso-presumption. Now, Mr. Cortot would have the "Emperor Concerto" at all costs—only to recede in the actual performance to a relatively subordinate place. The New England word is "come-uppance."

Scarcely a conductor, now practising his profession, excels Mr. Koussevitzky in this reanimation of Beethoven. Mr. Weingartner, at the opposite pole, plays him with a chaste and chiselled rectitude. Listen, my children, and you shall hear exactly why and how the great Ludwig became a classic. Mr. Weingartner's Beethoven is as pure as snow—and not much more warming. Not so Mr. Koussevitzky. For him Beethoven is everlastingly alive and unpedestalled. He is the frowsy Ludwig who quarrelled in Viennese cafés and was not too well-mannered in archdukes' drawing-rooms. He is the vehement Ludwig who paced his chamber and tore his hair and muttered and scribbled in the travail of composition. Above all, he is the Ludwig who was flooding and frightening Vienna with a music such as it had never heard before. It bemused by its power; it befuddled by its beauty; of its diversity there was no end. Listeners, stirred, marvelling, yet hesitant, called it soulful; or else cried in angry voices that it was not the regular thing in the regular way. As for the reviewers they shouted with joy and the neighbors mocked them for their folly. Or they kicked against the pricks and ever afterward posterity has jeered or pitied them. To his time, in such throb around him, Beethoven seemed a highly romantic figure. He remains such to Mr. Koussevitzky. When Beethoven was pondering a piece or setting it to ruled paper, there was but one thing in the world to him—the music-making. When Mr. Koussevitzky, a hundred years later, plays that "classic" similarly it possesses him.

From such daimonic possession sprang the miracle, yesterday, of the "Emperor Concerto." The conductor conceived the music symphonically, not pianistically, gave it depths and heights, stride and wing. The listener heard the unfolding of a far-spreading, full-freighted, design, conformable enough to the orthodoxies of Beethoven's time; but shaped to a manner and conveying a matter within him born. A Concerto of 1809-1811 unmistakably—the long first movement, the slow middle-song, the sharp-rhythmed rondo; subjects, "working-out," repeats, codas, nearly all the sonata-pedantries; the piano-part, the orchestral parts pliant and adjusted. A Concerto, none-the-less, moving with a sweep of line and march far enough from the current virtuoso-practice; charged with thought, emotion and creative passion, expanding, advancing, cumulating, in its own fervors. Dr. Dryasdust can assort the themes and counter-themes of the first movement, trace step by step the "organic development." Beethoven, however, flung each and all into a vast tapestry of sound; wrought and colored it with his own romantic ardors; bade now the orchestra and now the piano, bear his driving speech. Or else for the while stayed his hand and reposed his soul in a gentler contemplation. (So Beethoven strode the countryside crying out to himself, and of a sudden paused, still and rapt.)

The composer, not the classic[illegible] the word to Mr. Koussevitzky. In might of line, glow of motion, splendor of progress, passed this first movement. Exaltation flung out the musical thought; sinewy and strong, it ran its course or else coiled for the instant upon its own beauty. The so-called "passage-work" was rhapsody between piano and orchestra; the mechanism, as it sometimes seems, of the instrumental voices became an interlaced musical speech, quick with life. Over the whole played that sense of newness and strangeness, in creation before watching eyes and listening ears, which is the essence of romance. So this "Emperor Concerto" must have sounded upon those that first heard it when Beethoven himself was the pianist. No doubt, Mr. Cortot did his part well; yet he was but chief among the means that up and down the orchestra the conductor was welding to his single-hearted end.

The slow movement gave the pianist more opportunity. His is the pervading voice in a song that yesterday anticipated the limpid depths, the serene heights, the celestial calm and visioning of the Adagios in the final quartets. He who would infiltrate such music into a horde of hearers, until it also possesses them, must know and feel it simply, directly, as one into whom it has passed both crystallized and diffused. And these are rather the ways of Mr. Koussevitzky with Beethoven than of the mentally musical Mr. Cortot. The conductor reacting upon the pianist, held these middle measures in the hollow of his spirit. Both in the finale fastened upon the exuberant rhapsody intrinsic in the music. They struck fire from the melodic flights and rhythmic turns; kept orchestral and piano tone incandescent; joined Beethoven in a wild and elate jugglery for the sake of its own intoxication—Beethoven the incorrigible at one more flare of romantic heats. Not since the days of Dr. Muck and Mr. Kreisler has a Concerto so renewed him.

Mr. Koussevitzky is often a logical program-maker. With Beethoven must walk Beethoven, both at prime; wherefore the third "Leonora" Overture preceded the "Emperor Concerto." Only last Tuesday the conductor added it to his Bostonian repertory; while yesterday a "subscription-audience" heard him in it for the first time. In the whole range of music there is no such concentrated, climatic drama in such brief and manifold scope of tones. What Beethoven failed to do in the opera itself, with a text, a stage and singing-actors to chain him closer to earth, he accomplished in this preface and epitome. Here "Fidelio" at last gains epic voice; while the doom of Leonora, the moment of fate, the final salvation, are stripped to the quick.

Mr. Koussevitzky missed none of the gathering dreads, the passioned outcry, the tragic suspense, the released and jubilant frenzy. Florestan has not sung more darkly or Leonora wept and plead; or the trumpets cried their mercy; or over faith and freedom a whole universe rejoiced. There were strokes, almost, of interpretive genius as when the whole orchestra seemed to hang hushed and anxious before the first trumpet note. Yet Mr. Koussevitzky, in his eagerness to stress almost every measure musically and to bare it emotionally as well, tended to slice the overture into separate episodes; to take it not only intensely but spasmodically; to isolate the successive scenes rather than to maintain the whole ascendant course of the tonal drama. Not always did the sharpened edges quite join. Not for an instant will Mr. Koussevitzky believe it—but it is possible to try too hard.

In the final number—Ravel's orchestral version of Musorgsky's piano-pieces, "Pictures at an Exhibition"—once more a moral was written clear. "New, first time" comes, and also goes, an interesting, impressive piece. Plainly it deserves more or less speedy repetition. Usually it misses that desert, because other "New, first times" crowd it to the back of the library-shelf and the choosing conductor's memory. Ravel's orchestral fantasia on these themes of Musorgsky has somehow escaped such fate. Two years ago, it was played to general and particular regard and approval. Yesterday it was replayed to welcoming and warming response. Musorgsky looked upon his dead-friend's pictures and to them wrote tonal notes—brief, simple, by affectionate memories intensified. He wrote also, thin-lined as it is, a graphic music of characterization. The quarreling Jews, one domineering, the other querulous; the peasant cart rumbling the roads among the folk; the lurching gnome; the chattering children; the tumult of the market-place; the ghostly chant of the catacombs; the witch riding the air; the state and din of old Russia feasting—bear manifold witness to it.

With or without warrant, Ravel saw in these pieces sketches for the piano, rather than of it, out of which he might draw tone-pictures with the definition and the shadings of a twentieth-century orchestra. He set to the task resourcefully and sympathetically. Soon his own delineative imagination was kindled, his own faculty of tonal characterization in diverse play. Where Musorgsky sketched as with the Jews, he now etches. Where Musorgsky set down an impression as with the rumbling cart, he paints a full tone-picture. Musorgsky heard the music of the catacombs and grieved for his dead friend who had drawn the sketch: Ravel makes it poignant and haunting to all men. Musorgsky dreamed of old Russia; Ravel bids a whole orchestra throb with it and cry it to the heavens. Transformation, transfiguration; but, believably enough, an inarticulate and tentative music released, affirmed, in full contours and firm voice. Yesterday, an orchestra twice as sensitive, plastic, colorful and responsive as it was two years ago was the means—and the fulfillment.

H. T. P.

Fourth Symphony of Tschaikovsky to be Given by Boston Orchestra

Post. Journal Dec 5

Written for the Sunday Journal.
BY WARREN STOREY SMITH

The Fourth Symphony of Tchaikovsky is a piece that may be heard from many orchestras and under the baton of many conductors, but of these latter there are few indeed who can penetrate as does Mr. Koussevitzky into the innermost reaches of the score. An unusual experience, then, is in store for those who are to hear the Boston Symphony Orchestra in its concert at the Albee Theatre next Tuesday evening, when this particular symphony is to be the principal item on the programme.

A symphony, in the ordinary acceptance of the term, is absolute music, music which expresses nothing but itself, and yet Tchaikovsky wrote to his friend, Taniev, that "of course" this symphony was programme-music, and moreover, that he did not wish any symphonic work to emanate from him that had "nothing to express" or "consisted merely of harmonies and a purposeless design of rhythms and modulations." In the same communication he further declared that this symphony was in reality a reflection of Beethoven's Fifth—in its central idea, not in its musical content—and added that there was not a single bar of it that was not "an echo of his intimate spiritual life."

It is well known that Tchaikovsky's "Pathetic" Symphony also had a programme, while presumably his Fifth had likewise a definite poetic foundation. But it is only in the case of his Fourth Symphony that the composer took it upon himself to explain in words just what the music meant to him and what it should in consequence convey to the listener.

The Fourth Symphony bears a dedication to "My Best Friend," who was none other than Najeda von Meck, the wealthy widow who so generously aided the composer, upon the understanding that he and she were never to meet. And it is in a letter written to his benefactress that his interpretation of this Symphony is to be found.

Since this explanation, or the essential part of it, is certain to be contained in Mr. Hale's programme notes for Tuesday's concert, it were superfluous to quote it here. But it may be briefly summarized: The Introduction, a menacing and portentous phrase for horns and bassoons, is symbolical of Fate, of the stern destiny that prevents our desires from reaching fulfillment. Passing to the main body of the movement we find in the chief theme, a melancholy cantilena for violins and violoncellos that, oddly enough, runs to waltz-rhythm, the lament of one who submits, though unwillingly, to Fate's decrees. But the second theme, a solacing melody for the clarinet, brings hope and encouragement. Not thus easily, however, is Fate to be dismissed; the ominous theme of the Introduction reappears and once more we are brought face to face with grim reality.

The second movement "shows suffering in another stage." The plaintive chief theme, given first to the oboe and repeated by the 'cellos, is the expression of that vague sorrow and depression that comes upon us when we sit alone and dream of the past, the mind filled with vain regrets.

By Tchaikovsky's own admission, however, the main body of the third movement, a Scherzo in which the strings, playing alone, are plucked throughout, expresses no definite feeling. But the lively, purposely vulgar Trio gives voice to the memory of a ribald peasant song, and later to the recollection of military music passing in the distance.

No doubt the listener quite unacquainted with Tchaikovsky's avowed intentions would recognize in the Finale the expression of a wild and furious gaiety. This is a popular festival, and, since Tchaikovsky was a Russian, a Russian folk-tune, "In the Fields there stood a Birch-Tree," is appropriately introduced. Here the protagonist of the Symphony, finding no joy in himself, turns to the beholding, and hence the sharing, of the joy of others. The ubiquitous Fate theme again announces its baleful presence, but this time it does not prevail. The popular tumult effectively drowns it out.

Not a particularly subtle or original programme. Nor is Tchaikovsky's invention in this case always distinguished, though his workmanship, his unerring mastery of all the composer's tools, compel here, as elsewhere, universal admiration. But despite the naivete of its underlying poetic idea and the occasional obviousness of its themes, the Fourth Symphony, especially as conducted by Mr. Koussevitzky, convinces and carries away the listener by dint of its burning sincerity, its sheer forcefulness of expression. Distinction in music is sometimes another word for emotional sterility. The most vital composers have not always attained to it while many a lesser music-maker has purchased it at the price of an ultimate oblivion. Despite the taunts of the superior the symphonies of Tchaikovsky still live and flourish, and when a Koussevitzky brings them home to us they stir and impress as little else in music may.

This Symphony has been heard in Providence from the Boston Symphony Orchestra as lately as December, 1921, while of the three remaining numbers on the programme one, Richard Strauss's witty Rondo, "Till Eulenspiegel's Merry Pranks," was performed here by this orchestra on Jan. 23, 1923, and another, the "Forest Murmurs," from Wagner's music-drama "Siegfried," was played here April 21, 1925, but the third, Mozart's Serenade for string orchestra, "Eine Klene Nachtmusik" is, so far as the concerts of the Boston Symphony are concerned, a novelty.

Running in four movements, an Allegro, Romanze, Minuet and Rondo, this Serenade, or "Little Night-Music" as Mozart called it, is typical of that composer's fluent and graceful style, his melodic charm, his facile yet masterly handling of his medium. Music such as this needs no analysis and defies description. Studied in the score it seems slight in content and of an almost academic formality, even primness, but no such impression is gained from the hearing of it, in suitable performance, in the concert hall. There it fulfills the prescription that Mozart himself set down for all music; it "sounds." In that the published score bears the date Aug. 10, 1787, we may know that this Serenade is a product of Mozart's later, riper years.

At first blush nothing could seem farther removed from Mozart than the audacious and exuberant tone-poem of Strauss. But Strauss is a deal closer to Mozart, both in spirit and in musical substance, than many imagine. And small wonder, since Mozart has long been, and still is, Strauss's special idol among the composers of the past. The introductory measures of "Till" which serve the same purpose as the "Once upon a time" that is the classic beginning of all fairy tales, have, despite their modern harmonic and instrumental dress, a distinct Mozartean flavor. Alone among modern composers Strauss

IN ACCLAIM THIS CASE

By MOSES SMITH

The second concert of the Monday Evening Series of the Boston Symphony Orchestra was featured by the piano-playing of Nadia Reisenberg, who made her Boston debut by appearing as soloist in Liszt's Piano Concerto in A major.

Her performance was the usual brilliant one demanded by a Liszt piece. She exhibited unusual vigor for a woman pianist, and her technique was always adequate for the intricacies of the score.

Most of all, however, this concerto demands skilled ensemble between solo instrument and orchestra; and last night's performance was notable in this respect. Miss Reisenberg's speed was on occasion dazzling, but she never lost Mr. Koussevitzky and the orchestra. They were always with her. The rendition was deservedly applauded.

In two other pieces that made up the program—Brahms' Fourth Symphony and Berlioz' "Roman Carnival" Overture—the orchestra played well, but not so well as on the occasion of the previous extra concerts this year.

There was not quite the cohesion between the various parts that one has come to expect of the Boston Symphony at its best. The strings had for the most part gorgeous tone, but on several occasions the playing was ragged. There were occasional slips in the brass, too.

The overture was, of course, an ideal piece for Mr. Koussevitzky, as it had been once before this season. Needless to say, the audience was grateful and recalled him many times.

Boston Symphony Orchestra

Prov Journal Dec 8

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, played its third concert of its Providence season last evening at the Albee Theatre. The programme on the face of it, was not one to arouse any particular enthusiasm; but the finish of the performance and the marked clarity of the conductor's interpretation, particularly in the first and the last numbers, gave to the whole an interest and a charm that much more pretentious programmes would be unable to surpass.

The programme:

Mozart—"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
- I. Allegro.
- II. Romanza: Andante.
- III. Menuetto: Allegretto.
- IV. Rondo: Allegro.

Wagner—"Forest Murmurs" from Siegfried (Act II)

Strauss—"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner," in Rondo Form, Op. 28

Tchaikovsky—Symphony No. 4 in F-minor, Op. 36
- I. Andante sostenuto; moderato con anima (in movimento di valse).
- II. Andantino in modo di canzona.
- III. Scherzo; pizzicato ostinato; Allegro.
- IV. Finale: Allegro con fuoco.

Mozart's "Kleine Nachtmusik" is a fine example of music that looks perfectly simple while setting the utmost demands on the performer's skill. The rapid bowings that demanded absolute precision, deftness of stroke, lightness of touch, perfect feeling for the conductor's beat, the subtle shifting of colors with the question and answer of violins, cellos, and violas, were delightful to watch as well as to hear. In the romanza the bright little dialogue between first violins and cellos, against a background of second violins and violas, shone like a gem in the light of both composition and performance.

To know Mozart is to have won deliverance from the burden of the heart bowed down. His music sings of the pure joy of living, and if by chance it hints at what lies on the further side of silence, it does so without exciting the least anxiety. His soul is sane and balanced, his superior will dominates a heart that is calm, unshaken by storm or passion. He has no hate, nor scorn, no aftermath of bitterness, nor any malignity. He speaks to a world he loves, whose love he craves in return. But what can he do in the face of such pessimistic archfiends as Strauss and Tchaikovsky?

From Mr. Koussevitzky's interpretation of Strauss's "Till Eulenspiegels Lustige Streiche" one would observe some caution in speaking of Till's pranks as merry. Mr. Koussevitzky made good use of the trenchant wit that Strauss directed at the "hodge-podge of bankers and business men, basely out on pleasure bent," he made Till a veritable scoffer possessed of the devil, bringing malice to the market place, blasphemy to his monkish robes, seduction to his courtship, bear-baiting to his pedants, and a right good laugh to the hanging in which the stiffening limbs of the rascal make one final effort to do a step of the Charleston. He gave us also, in full measure, the scenes, the dialogue, the landscapes, and whatever else of phantasy or fact may have come into the composer's mind. Strauss was in no merry mood when he wrote the piece; for his disappointment at the failure of Guntram was still rankling in his soul. His use of popular themes on which to build his work has disguised to some extent his purpose; but Mr. Koussevitzky's reading has set it in its true light in so far as it can be set:

"But he who understands it would be able
To add a story to the tower of Babel."

Mr. Koussevitzky is at his best in the playing of Tchaikovsky, and he takes care that what he offers is of Tchaikovsky's best, thus keeping high the standard of both music and performance. We have been told of the significance of the Fourth Symphony and those of us who accept it as the working of fate doubtless saw her hand in the various scenes of the symphony. Perhaps Mr. Koussevitzky makes her a little more pitiless and relentless than some of his colleagues. And possibly he lacks a little of the romance and poetic glow of Stokowsky, or the cool, crystal fluency of Gabrilowitsch; but on the other hand he certainly spares us the bumptious uproar of Mengelberg, when that conductor decides to make a noise. His violins never become rough and raucous with excitement, nor do his 'cellos, from over-exertion, ever develop hoarseness and asthma, nor do his brasses and wood winds split the air, even when announcing the entrance of something as formidable and sinister as fate.

But for all that, there were some marshlands of music in that first movement, full of cacophonous monotony, relieved here and there by lovely little fancies; but the whole thing is too bitter for us who take our bitterness with Anglo-Saxon seriousness. The Russian probably enjoys it, taking it evidently with the proverbial salt. We suffer.

The remarkable pizzicato third movement was done pizzicato to the bitter end, in spite of its overwhelming demands on both conductor and players.

M. C. W.

To-night's Boston Symphony Concert

Hartford Times Dec 8

Through Radio Station WBZ at 8:15

To-night's Boston Symphony orchestra concert, the ninth of the series of twenty-four Saturday night concerts, will be broadcast through station WBZ at 8:15. This concert will be sent out only on the wave of WBZ, the chain network of six stations now linked together for transmitting the symphony programs not tieing in with WBZ until Saturday, December 25.

Modern French music will be featured on this week's program by the celebrated orchestra of 107 musicians under the direction of the Russian conductor, Serge Koussevitzky, the program including Ravel's poem, "La Valse," and Darius Milhaud's suite, "The Carnival D'Aix." Ravel made a sketch of "The Waltz" during the war and finished the work in 1920.

Darius Milhaud, celebrated pianist, who will appear as soloist on this program, is one of the group of young French composers known as "The Six." This group, which includes Honneger, Poulenc, Mlle. Tailleferre, Durey and Auric, represents the most radical tendencies in modern French music.

The complete program is as follows:

Schumann—Symphony in B flat major, No. 1 Op. 38.
- I. Andante un poco meestoso; Allegro molto vivace.
- II. Larghetto.
- III. Scherzo; molto vivace. Trio I. Molto piu vivace; trio II.

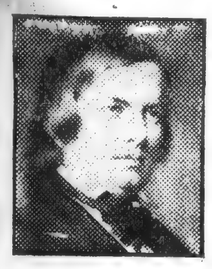
Milhaud—"Le Carnaval d'Aix"; Fantasy for piano and orchestra on the ballet, "Salade."
- I. Le Corso.
- II. Tartaglia.
- III. Isabelle.
- IV. Rosetta.
- V. Le Bon et le Nauvais Tuteur.
- VI. Coviello.
- VII. Le Capitaine Cartuccia.
- VIII. Polichinelle.
- IX. Polka.
- X. Cinzio.
- XI. Souvenir de Rio (tango).
- XII. Finale.

Ravel—"La Valse," Choregraphic poem.

Soloist—Darius Milhaud.

[The following notes are taken from this week's Boston Symphony program book.]

Symphony No. 1, in B-Flat Major. Op. 38
Robert Schumann



Robert Schumann

(Born at Wickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that his joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal"—the Neue Zeitschrift fur Musik, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the fest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished: only, I tell you this about the Finale, that I thought it as the good-bye of Spring."

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17-23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else."

According to the diary, Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27, and Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. Clara Schumann played the Adaigo and Rondo from Chopin's Concerto in F minor, and pieces by Schumann, Mendelssohn, Scarlatti, Thalberg's Fantaisie on themes from Rossini's "Moses in Egypt," and with Mendelssohn his new duo for four hands. H. Schmidt sang an air from Gluck's "Iphigenie"

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor.

"Le Carnaval d'Aix," Fantasia for Pianoforte and Orchestra (after "Salade") ..... Darius Milhaud

(Born at Aix, in Provene, September 4, 1892; now living)

This Suite was produced in New York by the Philharmonic Society, Mr. Mengelberg conductor, on December 9, 1926. Mr. Milhaud gave the following information to Mr. Lawrence Gilman, the brilliant editor of the Philharmonic Society's Programme Books.

" 'The Carnaval d'Aix' is a suite of twelve morceaux. It was composed in June of the present year, especially for my present American tour, and for performance (the first anywhere) with the Philharmonic Society. I have given the titles of traditional figures of old Italian Comedy to certain of the movements. Certain others —as that of No. XI, 'Souvenirs de Rio (Tango),' explain themselves. The old Italian Comedy personages appear also in my ballet 'Salade,' from which the 'Carnival d'Aix' is derived. 'Salade,' a 'ballet chante,' was produced in June, 1924"—(here Mr. Milhaud is mistaken. Read "the latter part of May, 1924"—see Le Menestrel and Revue Musicale). " . . . The scenario of the ballet is an imbroglio of the Italian Comedy which explains the title. The music of the 'Carnival d'Aix' aims merely at a gay and vivacious treatment of the ideas suggested by the subject. The scoring is very simple, and is for a normal orchestra."

Mr. Milhaud first visited the United States as pianist, lecturer, conductor, in the season of 1922-23. In Boston, he was then heard as lecturer and pianist. Two movements of a string quartet composed in 1912 and dedicated to the memory of Paul Cezanne had been played in Boston by the Flonzaley Quartet (December 10, 1914); Lawrence Haynes had sung "Dissolution" (April 6, 1920); and Milhaud's Second Orchestral Suite had been performed by the Boston Symphony Orchestra, Mr. Monteux conductor, on April 22, 1921.

On January 26, 27, 1923, Mr. Milhaud conducted in Philadelphia a concert of the Philadelphia Orchestra when he introduced an Overture by Poulenc, a Nocturne from Anric's music for Moliere's "Les Facheux," Satie's "Parade," three Dances from his own "Saudades do Brasil" and Steinbach's arrangement of C. P. E. [illegible]erto in D.

On December 5, 1926, he played the piano part of his Ballade (piano and orchestra) with the New York Symphony Orchestra. (He had played it at a concert of the International Composers' Guild, New York, on January 17, 1923.)

Mr. Milhaud entered the Paris Conservatory in 1909 and studied there until 1915: the violin with Berthelier, harmony with Leroux, counterpoint with Gedalge, and composition with Widor. In 1911 he was awarded a first accessit for violin-playing; in 1914-15 a first accessit for counterpoint. "In 1915 he obtained a prize for composition by his sonata for two violins and pianoforte."

"The Waltz," A Choregraphic Poem
Joseph Maurice Ravel

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrenees, March 7, 1875; living near Paris)

This distinguished composer of the modern French school was educated in music at the Conservatory of Paris, entering in 1890, the preparatory class in piano playing, and remaining in the school until 1904, having then reached the age limit of eligibility for the Roman Prize.

He was a pupil of de Beriot in piano playing, of Pessard in harmony, of Gedalge in counterpoint and of Gabriel Faure in composition.

When "La Valse" was played in Paris for the first time at a Lamoureaux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud-homme exclaiming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist, for the following information.

"The Waltz" was sketched by Ravel during the war and completed in 1920. The themes employed are of the Viennese nature. "The Waltz" was composed with the thought of a dance-production, but Ravel had no exact idea of a choregraphic production. In November, 1920, Ravel and Casella played an arrangement for two pianofortes at a concert of the Schoenberg-Musikverein in Vienna.

Darius Milhaud, young French composer who has courted renown as a musical radical, will play the piano part in the first American performance of his fantasy, "The Carnival at Aix," at the Symphony concerts this week Friday and Saturday. M Milhaud, now 34 years of age, was several years ago a prime mover in a group of Parisian composers who called themselves "The Six," though there were actually but five of them. When Mr Monteux was conductor here he put one of Milhaud's works on the program, with the result that a few actively annoyed auditors hissed it, one of the very few occasions when hisses have been heard in Symphony Hall. The fantasy to be heard this week is drawn from a ballet entitled jocosely "Salad."

Nadia Reisenberg, who will be soloist at the Monday symphony this week, studied at the Leningrad Conservatory in Russia and later in New York with Alexander Lambert. She has appeared as soloist with the New York Symphony Society and at concerts of the League of Composers and of the Friends of Music in New York. Her first Boston recital will be given Feb 17 next.

Mr Koussevitzky has set for the pension fund concert of the Boston Symphony, to be given Dec 26, a "popular" program on which the featured number will be Tschaikowsky's "1812" overture, with an auxiliary brass band off stage. Strauss' "Voices of Spring," waltz; Rossini's "William Tell" overture; Weber's "Invitation to the Dance" (orchestrated by Berlioz); Sibelius' "Valse Triste" and all of Tschaikowsky's "Nutcracker" suite are the other numbers.

It will be interesting to hear what the regular orchestra under its regular conductor can do with these favorites of "Pops" audiences. Mr Koussevitzky, unlike the Pops' conductors, can command unlimited rehearsals. His version of "1812' should be worth hearing—preferably from a considerable distance.

Mr Mollenhauer will conduct the annual "Messiah" performances next week, which have for generations been an established part of the holiday festivities in Boston at Christmas time.

John McCormack will sing today in Symphony Hall his favorite song, which perhaps to the surprise of some of his admirers is not an Irish song at all but Brahms' "May Night." As the title is listed in German he will probably sing it in that tongue. Curiously, Edwin Schneider, for many years McCormack's accompanist, will play a piano piece by Selim Palmgren with the same title, "May Night." This time there will be no assisting fiddler or cellist, but Mr Schneider will play solos in the tenor's necessary resting periods.

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SEVENTH OF SIBELIUS

TRANSCRIPT Dec 9

The Composer's Newest Symphony Impending from Mr. Koussevitzky—A New Sort of Novelty—Course of the Music and Characteristics Along the Way—Again Directness and Economy

OF NOVELTIES in the concert-hall there are both degrees and kinds. No conductor known to Boston has been more assiduous with them than Mr. Koussevitzky. Into the past he has delved for music all but forgotten. Novelty it has yielded. To the present he has turned for music which would force the hand of the future. To aspiring youth among composers he has been generous. Novelty again, manifold. Less frequently has he sought composers of established reputation and taken from them new pieces that espoused no theory, proclaimed no progress, tried no experiment, forced no idiom; were merely the making of music out of creative impulse in the form and language preferred by the maker. Such a piece is almost a new kind of novelty for Symphony Hall under the present dispensation. Friday and Saturday will bring it—the Seventh Symphony of Sibelius, first played at Copenhagen in 1925, heard again at Philadelphia in the spring of 1926.

From his first Symphony (1899) to this Seventh, Sibelius, like Beethoven, has given strong impress of individuality to each of his larger works. None of his Symphonies is like either its predecessors or its successors. In each, form, harmony, themes, orchestration, spring out of the mood to which the composer would give utterance in music. This Seventh Symphony is cast in a single movement. It has been said that it is without key, yet it gravitates about the key of C major, is actually in C major, as much as any "classic" of the same length would have been had it been overtly labelled "in the key of C." Beginning in A minor, it shows the reverse side of C major. The major key soon enters; grows somber as C minor, and returns. Heightened feeling takes it to E-flat major; through many final measures C major is the tonality. Never was key-scheme more conservative, more economical.

The formal structure is seemingly conditioned by two purposes. The first is to dignify, ennoble and clarify the main theme by all manner of contrasting device, from the gloomy, semi-articulate introductory measures, through scherzo-like sections, to a close in which for the first time sentiment, though but for a moment, shows its head amidst heights and breadths. The second is to reach the glories of that close by a series of climaxes each more lofty than the other, after the manner of the mountain climber who must first scale subsidiary peaks before he may stand upon the highest pinnacle of the range. This main theme is always intoned by solo-trombone; and three times its full grandeur is proclaimed. Each time the tempo is Adagio. In the first Adagio, at the beginning of the symphony, it is heralded by two preceding themes. The comparison with the ascent of the mountain peak may be useful. Ascending minor scale-passages make one feel the darkness. There is an occasional flicker of light as woodwinds play about. A serene, highly lyric theme for strings leaves the gloom of the minor behind. How the massed strings do sing! It is day, the white dawn of day in the mountains. And now the trombone theme. The topmost peak has become visible, the radiant sun is upon it. Pulses quicken. Scale-passages and woodwind-figures, now anything but gloomy, gradually bring on a Vivacissimo which reminds Mr. Gilman of the Scherzo of Beethoven's Eroica Symphony. Presently high sprits relax. The Adagio returns and with it another glimpse of the trombone theme. But the key is now C minor—with clouds overshadowing the mountain-top. The theme itself keeps to the same notes as at the first appearance. Sibelius ingeniously avoids in it such tones as distinguish major from minor. Background alone has the more somber cast.

Again there is more animation. The background scale-figure takes on new forms. We are lead through C major, Allegro Molto, to a second climax—another secondary peak, if you will. With further quickening of spirits, Sibelius proceeds through a Vivace, E-flat, to next to the highest peak. The Allegro Molto has a theme, taken antiphonally by strings and woodwinds, in playful folk-song style. In the Vivace a new Scherzo-figure is used and maintained through the more vivid presto (C major). Before long holding notes in the horns broaden and deepen the mood without losing sense of the heights that have been attained. In all its glory and grandeur the trombone theme again appears in a sustained and exalted Adagio. The mountain-top is conquered; the world lies outspread. Still further the mood broadens to a largamento. Summarily yet with a touch of sentiment, Sibelius recalls the themes he has encountered in his ascent to the heights; then with a little splash of harmonic color and a few broad chords, swiftly ends the symphony.

The idiom in which Sibelius writes this Seventh Symphony is for this day and age, startlingly direct and surprisingly simple. The harmonies are largely diatonic and altogether straightforward. Nor does the composer ask an especially large orchestra. Flutes, oboes, clarinets, bassoons, in pairs; a quartet of horns; of trumpets and trombones three each; the usual strings; timpani—and his orchestra is complete.

No better summary of Sibelius's present place in music can easily be found than that in a short essay published anonymously by the English house of Chester: "It is easy to see what exactly it is that captivates the music-lover in some of Sibelius's smaller compositions; but the task of defining what is attractive or repellant, as the case may be, to the cultivated musician in his larger work, is a much harder one. The old objection to the 'unapproachable nature' of his idiom will hardly be raised nowadays; it is the meaning behind the idiom which still remains difficult to grasp. Our luxurious age is accustomed to hear a great deal of elaborate and discursive music which covers up a small mental effort by means of repetition and sham development, contrived with changes of color and rhythm. Can we wonder that it finds it disconcerting to listen to a music which is simply concerned with the delivery of its message in the most direct manner, and leaves off, often abruptly, as soon as this task is fulfilled? The music of Sibelius never comes to us as a shallow-minded but voluble guest, who hides the poverty of his conversation under an agreeable verbal flow, and wastes much empty phraseology over his leave-taking. . . . If we are willing to forego much in the way of orthodox recapitulation and conventional peroration, we shall experience the peculiar satisfaction of having listened to the expression of a vigorous mentality, while others will only complain of lack of coherence and climax."

A. H. M.

MANY-VOICED SONORITIES

Mr. Koussevitzky and the Orchestra Vouchsafe Brahms to the "Monday" Public—The Strings Triumphant—Miss Reisenberg with a Will

THE audience last evening at Symphony Hall was the last of Bostonian audiences to hear a work in which Mr. Koussevitzky is adding greatly to his laurels, in which the orchestra as a sonorous and sensitive instrument excels, in which composer is freshly coming to his rights—Brahms's Fourth Symphony. To the Friday and Saturday audiences Mr. Koussevitzky has played it, to that of Tuesday afternoon, and now the audience of the Monday series had opportunity to benefit by such refinements as come to a piece of music through repeated performance and rehearsal. Again Mr. Koussevitzky made of the symphony a living thing, warm-blooded, full-throated. To him the rhythmically characteristic theme of the first movement, indeed the whole movement—its rich counterpoint, its harmonic freshness, its ever-changing tonal coloring, is a piece of glowing, throbbing pageantry. And how the song of the second movement wends its revealing and appealing way, through change after change. And where have composer and conductor combined to make a third movement more sportive, more numerous and gay, more full of fun and jollity than in this symphony of Brahms? And the variations of the last are a veritable tone poem on an unannounced subject. Much has been said recently about the preponderance of brass in Mr. Koussevitzky's conducting. Not so much has been said about the reverse side of the matter. The last movement yesterday provided a case in point. Toward the middle of the movement after a powerful climax there is a relaxing of mood, brasses play softly in a sort of Sarabande rhythm. After a lull full brass in full sonority is heard. Through it pierce the massed violins. And pierce it they did. They would pierce anything anywhere. One is reminded that the Boston Symphony Orchestra is now one hundred and eight men strong, that most of the increase over the standard one hundred of many years, is in these very strings for the purpose of balancing and justifying a more sonorous brass. Of course very listener knows that there are times when brass is intended by the composer to dominate all. But last evening at any rate, and frequently before, whenever strings or wood-winds really had something to say against loud brass, they gave good account of themselves. Increase in brass sonority by and of itself is not open to objection if there is corresponding other increase. At least so reasons one hearer whose seat is always at the right of Symphony Hall. Is the left really different, with brasses seated back stage, blowing straight down the center of the hall?

For assisting artist Mr. Kousevitzky presented Miss Nadia Reisenberg. With orchestra she played Liszt's second concerto, in A major, the one which Mr. Apthorp has so felicitously called "The Life and Adventures of a Melody." Again a pageant of glowing color. It runs riot, here, there, everywhere. The piano itself often does no more than add its characteristic color. While at other times it sings themes, or adds to the general hubbub. The whole Liszt is in this music. Finer pages than some of these he has not written. But amongst this finery are also pages which the present ear would willingly delete. Thus sounds too much of Liszt.

Miss Reisenberg possesses all the accomplishments of the soloist who would appear successfully with an orchestra such as the Boston Symphony. Her technic can meet any demands—in facility, as an agent of color, in producing volume of sound. Of equal excellence is the tonal quality of her melodies. To it all she brings discerning musicianship. With Liszt she can languish and with him she can strike fire. And above all she plays with a will, a will of her own. Not altogether is she satisfied to take tempos and moods from Mr. Koussevitzky. With head and shoulders tracing her rhythms in the air, time and again she sets her own tempos, plans her own interpretations, which conductor and orchestra follow. And to no disadvantage does she do this. For hers is an understanding admirably equipped thus to direct the course of much of the music she plays. One would welcome Miss Reisenberg in a recital of her own.

For close upon this program of three numbers came Berlioz's overture of the Roman Carnival. Again the English horn sang its plaintive song, again flutes painted flying red scarfs (where else, in all music, do flutes paint brilliant red?), again the tumult of the crowds ran its highly rhythmed course. To such song, such color, such tumult Mr. Koussevitzky gave each its fullest play. If excitement is good for the ending of a program this overture is well chosen closing number. And if this overture provides excitement, Mr. Koussevitzky and his orchestra are its proper voice. For nerves and heartbeats of all listeners were in high state of stimulation before the overture was finished. Upon a brass chord it finishes. That chord stands at the very pinnacle of the tremendous climax. Here it alone must carry the weight of all that has lead up to it. Here justly, then, that brass chord must obliterate all else before it is able to stand by itself. And—without apologies—it does.

A. H. M.

REDUCTION

RATIO

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MILHAUD AS GUEST; SCHUMANN RENEWED; RAVEL THREADBARE

Transcript Dec 18

THE NEWCOMER'S ENTERTAINING MUSIC

A Light, Neat, Lively Suite of Dance-Tunes, Pleasantly Fanciful—"The Waltz" for Piece Too Often Played—The One "Spring Symphony" Under Mr. Koussevitzky's Hand

LIKE the Lady Angela in "Patience," Mr. Darius Milhaud, guest yesterday at the Symphony Concert, is "a plump and pleasing person." Self-effacingly and sufficiently, he played the piano-part in one of his pieces, designed in particular for his present American tour; smiled upon an applausive audience; waved a glad hand to an orchestra that had served him well; set quite enough tongues gossipping because he wore working dress for what some count a ceremonious occasion. (In spite of these good ladies, the fashion of jackets by day in the concert-hall is becoming custom—even such easy-going jackets as Mr. Milhaud's.) His piece was "The Carnival at Aix"—his native town—Fantasia for Piano and Orchestra in twelve divisions, drawn from "Salade," ballet, or as the composer chose to label it, "choreographic counterpoint," devised in the spring of 1924 for the esoteric "soirées" in Paris of the Count of Beaumont. "Salade" was then interspersed with speech and song. If the reviewers are to be believed, the "choreographic counterpoint" was intended to prove something—exactly what they fail to make clear. There is nothing, however, contentious or esoteric about Mr. Milhaud's derivative Fantasia. Its purpose is to please, and it pleases as "gayly and vivaciously" as the composer would have it.

The orchestra is a normal orchestra, seldom subtilized by sub-divided or intricately suffused timbres; rarely distorted, as in the ornate exercises for the tuba; then obviously for whim. The piano-part is as free from excursions into virtuosity or meanderings into decoration for decoration's sake, rhythms it. So far as this Fantasia goes, he lusts not at all for polytonality, atonality and other gawds of modernity. Nor is he inclined, beyond comfortable endurance, to acerbated and biting harmonies. Mr. Milhaud would not be himself did he not wind into his "Carnival" speech incisive; while spiritedly he discordant keys. The zest for jazz that ran in him during his first visit to America seems to have "petered out"; while he chooses ragtime but sparingly. In fact, the whole impression of the Fantasia is of a sprightly, smiling, occasionally fanciful music, simplified throughout. In not a few measures it would have suited a glorified musical comedy. No more persistently do composers in that genre rhythm with the drums.

There are twelve divisions in "The Carnival at Aix," so brief that the whole fête—and its music—barely consume a half hour. One, by way of introduction, is the street-scene ("Le Corso") with crowding figures and hurrying feet many-gaited, rhythmed and paced accordingly. Another is a bedizened, wanton, sophisticated polka, brought glintingly off. A third is the tango, deliciously languorous at the beginning, only to fling loose in syncopations and discordancies—the two sides, as it were, of an intrinsically sensual music. For ending, a Finale of summarizing and departing gusto. The other divisions were each labelled with the name of a personage from the commedia dell' arte, even to such rarely reappearing figures as Coviello and Cinzio. Under these titles Mr. Milhaud wrote now a music of frank and lively humor; again a music of running melody and sportive sentiment; yet again a music of pleasing fancies, with harmonic and instrumental sauce piquante. Only at rare moments did one or another of these dainty dishes jell a bit too heavily. Often, for that matter, the orchestra seemed lighter-handed than the composer.

In sum a Fantasia (or a "choreographic counterpoint") that was entertainment, content with that office, by no means to be disparaged on either score. The overrighteous, the superfluously priggish, may spend all their time, if they like, in "communion" with "the masters"—like the kneeling figures, stiff-sculptured upon mediæval tombs. For the rest of us, less free from human frailty, occasional half-hours of music that bears no "message," achieves no "heights," diverts and is done. There is reason to wish only that it be gaily invented, fancifully fashioned, piquantly flavored. Mr. Milhaud's Fantasia answers to these prescriptions. Though the will sometimes surpasses the deed, it is no small virtue in the younger French and Italian composers—Rieti for the latter—that they have led music as entertainment back into theater and concert-hall. Like the devil with the good tunes, the musical comedies need not have all the fun.

An elder Parisian succeeded Mr. Milhaud upon the symphonic scene—Ravel, of another "choreographic counterpoint," to wit "The Waltz." At five pairs of concerts within as many years has it been played in Symphony Hall. Agreed that conductors, the world over, love the piece to frequent repetition—as they cherish other singular and perverse affections. Admitted that Mr. Koussevitzky and the orchestra, many times mated in it, have brought performance to high pitch of skill and surety. None the less, from sheer over-acquaintance, the music is wearing thin and shiny. We listeners hear all the shortcomings; half-close our ears to most of the accomplishment; heed the orchestra rather than the composer. The catastrophic close has become, for the while, rather empty sound and fury; the upbuilding and the shattering of the waltz-tune seem no more than adept conjuring; the waltz-motiv emerging from the dark, no longer stirs sensuous sensations, evokes no courtly visions. Not the substance and the imagery, but the rhetoric and the manipulation, now engage us. Hardly fair to Ravel is this present residue, though "The Waltz" falls short of his richest and keenest work. More unfair is the present seclusion, upon some overlooked shelf, of his "Spanish Rhapsody," the suite in memory of Couperin, even the orchestral version of "Alborada del Gracioso."

A welcome restoration, however, began the concert, applauded to the echo by an audience that remembered, anticipated and took fresh joy. For the first time in four or five seasons. Schumann's Symphony in B-flat major—his Symphony of the Spring—returned to the active repertory. It is true that he wrote for no such piercing brass as now answers to Mr. Koussevitzky's call. His was the mellower German way of the mid-nineteenth century. True also, the conductor over-labored sundry measures for the sake of musical emphasis or emotion outflung. Oftener than Mr. Koussevitzky seems to believe, the lyric Schumann, like the more lyric Schubert, is content merely to sing along. True, finally, he might have more clarified Schumann at his instrumental thickest and eased him when he is fumbling his symphonic tools. On the other hand, the conductor, after his habit, gave the composer rhythmic and melodic life; intensified the warm-running moods; achieved—the virtuosi of the orchestra aiding—many a rare and fine felicity.

Little matter these reservations of reflection. Led again into the living world, Schumann spoke out—or rather sung out—for himself. The introduction stirred from middle grayness into bright anticipation, and Mr. Koussevitzky gave it tonal splendor. The first movement ran quick with ardent mood, spurring rhythm, ascendant song. As an old English word has it, within and without was glee. Possibly Schumann wrote the Larghetto like a piano-piece; but it was in such musing and quick-coming fancies that he struck his most characteristic note. Nor, secreted in a piano, are there singing horns. The two Trios of the Scherzo are like gayety irresistibly renewed, brightening at each new flight. Ways and means rarely cumber. In the Finale, where Mr. Koussevitzky was over-strenuous, runs indeed the lustihood of spring and of symphonic song, but graciously, lightly, eagerly and evasively—both moods at once. "Full spring" indeed, as Schumann early purposed to label it, but spring still nymph-like, tripping the Rhenish hills. For once in a flood of moods, Schumann forgot anxious scruple over a form that the orthodox of those days too jealously guarded. Joyously, he wrote to a friend, he worked—and the one vernal rhapsody in symphonic music still gladdens the ears of men.

H. T. P.

As Guest-Conductors

Mr. Casella and Mr. Respighi at the Symphony Concerts

IN the first week of January, the Symphony Orchestra will make another journey to New York. Upon its return, Mr. Koussevitzky will take a fortnight's holiday. During his absence, two composers will be guest-conductors—Mr. Casella at the concerts of Jan. 14 and 15; Mr. Respighi at the concerts of Jan. 21 and 22. In Mr. Monteux's time, Mr. Casella came in both capacities to Symphony Hall, and was pianist as well. His own pieces lacked neither skill nor individual flavor; he was sufficiently able as conductor; as pianist he was notable. In the second visit, he will be heard in his own music and in the music of other composers. He will not, however, be pianist, since Mr. Gieseking is "assisting artist" at the same pair of concerts, presumably in one or another of Mr. Casella's pieces for piano and orchestra. In outlook, the composer-conductor may be described as a modernist who has not forgotten the classics; cosmopolitan rather than Italian.

Mr. Respighi, overlooked in Boston during his first visit to the United States last winter, is the familiar composer of the two orchestral suites, "Fountains of Rome" and "Pines of Rome," the transcriber also of a remembered set of ancient dances. Other of his pieces are still unplayed in Boston—a "Dramatic Symphony," a second set of archaic dances, the prelude to his opera, "Belphegor." One or more of these is likely to stand on his program. In Italy and Germany Mr. Respighi is favorably known as conductor; while as such a year ago, Philadelphia and Chicago received him warmly. He is older than Mr. Casella, more conservative and more Italian. . . . So choosing, the trustees of the Symphony Orchestra better the quality and enlarge the interest of their guest-conductors.

a tango out of the Brazil that he affectionately remembers from fruitful sojourn. He may even touch it with mildly Rather, it tends to be heavy-handed and square-toed; for, truth to tell, Mr. Milhaud as pianist has not what the Victorians called "a delicate finger." Directness of musical speech is evidently one of his traits as composer of the present day. Utilizing the higher "registers" of his instruments and "pointing up" the piano-part, he also makes that

Two Generations; Two Cosmopolites

Ottorino Respighi

Alfredo Casella

Guest-Conductors and Guest-Composers, Next Month, at the Symphony Concerts

More and Soon

A Lacking $10,000 for the Opera Guarantee Fund — Advantages to Guarantors

THE Guarantee Fund for the fortnight of opera next February is still in need of additional subscriptions. In the past fortnight it has increased by $5000, but $10,000 more is necessary to security and ease. So good a cause, so reasonable a request, should require no urging. At least twenty thousand persons in Boston and roundabout take the pleasure of this annual visit of the Chicago Company. Most of them anticipate it confidently and a bit too complacently. Yet a Guarantee Fund, yearly subscribed to the full amount, is essential. Otherwise, Boston would go operaless. It enjoys opera now, because relatively few of that twenty thousand take the unescapable deficit on their shoulders—unescapable if variety of repertory and merit of performance are to be maintained.

The Boston-Chicago Opera Association assumes the risk for no other object than the prestige and the pleasure of the city. It does not pass the buck or bid "George" do it, asking for its considerable and otherwise unrequited labors only the subscriptions of fellow-citizens to the Guarantee Fund it has itself begun. Possible subscribers, dreading a large assessment, need have no fears that it will exceed, for 1927, the usual eighteen or twenty per cent. Desiring some tangible advantage, they may remember that they will have first choice of seats. They will do well. likewise, to give quickly, as the distribution of guarantors' seats is in progress. Now is the time; the offices of the Opera-Association at 24 Federal Street, the place. The telephone—Congress 6500—will do the job.

SYMPHONY SUBSCRIPTIONS

Four-Fifths of the Fund to Meet the Annual Deficit Now Pledged—Need of Another $15,000—Arrayed Subscribers

The current program-book at the Symphony Concerts makes a first report of the subscription and the subscribers to the annual "operating deficit" of the Symphony Orchestra. Of the $75,000 asked by the trustees last October to meet running expenses for the season of 1926-27, $62,614.67 has been pledged within two months—large and clear response to the merit of the orchestra, the interest of the concerts, the prestige of the conductor, the wisdom of the management. A further $15,000 would not only be welcome, but is necessary to the continuance of present quality and standards. To Mr. E. B. Dane, treasurer, at 6 Beacon street, additional subscriptions should be sent. Present subscribers to the deficit are:

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- a Andante un poco maestoso; allegro molto vivace
- b Larghetto
- c Scherzo; molto vivace; trio I molto piu vivace; trio II

"Le Carnival d'Aix," fantasy for piano and orchestra on the ballet, "Salade"..Milhaud
- a Le corso
- b Tartaglia
- c Isabelle
- d Rosetta
- e Le bon et le mauvais tuteur
- f Coviello
- g Le Capitaine Cartuccia
- h Polichinelle
- i Polka
- j Cinzio
- k Souvenir de Rio (tango)
- l Finale

"La Valse," choreographic poem.....Ravel

Soloist, Darius Milhaud.

MILHAUD AS GUEST; SCHUMANN RENEWED; RAVEL THREADBARE

Transcript Dec 18

THE NEWCOMER'S ENTERTAINING MUSIC

A Light, Neat, Lively Suite of Dance-Tunes, Pleasantly Fanciful—"The Waltz" for Piece Too Often Played—The One "Spring Symphony" Under Mr. Koussevitzky's Hand

LIKE the Lady Angela in "Patience," Mr. Darius Milhaud, guest yesterday at the Symphony Concert, is "a plump and pleasing person." Self-effacingly and sufficiently, he played the piano-part in one of his pieces, designed in particular for his present American tour; smiled upon an applausive audience; waved a glad hand to an orchestra that had served him well; set quite enough tongues gossipping because he wore working dress for what some count a ceremonious occasion. (In spite of these good ladies, the fashion of jackets by day in the concert-hall is becoming custom—even such easy-going jackets as Mr. Milhaud's.) His piece was "The Carnival at Aix"—his native town—Fantasia for Piano and Orchestra in twelve divisions, drawn from "Salade," ballet, or as the composer chose to label it, "choreographic counterpoint," devised in the spring of 1924 for the esoteric "soirées" in Paris of the Count of Beaumont. "Salade" was then interspersed with speech and song. If the reviewers are to be believed, the "choreographic counterpoint" was intended to prove something—exactly what they fail to make clear. There is nothing, however, contentious or esoteric about Mr. Milhaud's derivative Fantasia. Its purpose is to please, and it pleases as "gayly and vivaciously" as the composer would have it.

The orchestra is a normal orchestra, seldom subtilized by sub-divided or intricately suffused timbres; rarely distorted, as in the ornate exercises for the tuba; then obviously for whim. The piano-part is as free from excursions into virtuosity or meanderings into decoration for decoration's sake. rhythms it. So far as this Fantasia goes, he lusts not at all for polytonality, atonality and other gawds of modernity. Nor is he inclined, beyond comfortable endurance, to acerbated and biting harmonies. Mr. Milhaud would not be himself did he not wind into his "Carnival" speech incisive; while spiritedly he discordant keys. The zest for jazz that ran in him during his first visit to America seems to have "petered out"; while he chooses ragtime but sparingly. In fact, the whole impression of the Fantasia is of a sprightly, smiling, occasionally fanciful music, simplified throughout. In not a few measures it would have suited a glorified musical comedy. No more persistently do composers in that genre rhythm with the drums.

There are twelve divisions in "The Carnival at Aix," so brief that the whole fête—and its music—barely consume a half hour. One, by way of introduction, is the street-scene ("Le Corso") with crowding figures and hurrying feet many-gaited, rhythmed and paced accordingly. Another is a bedizened, wanton, sophisticated polka, brought glintingly off. A third is the tango, deliciously languorous at the beginning, only to fling loose in syncopations and discordancies—the two sides, as it were, of an intrinsically sensual music. For ending, a Finale of summarizing and departing gusto. The other divisions were each labelled with the name of a personage from the commedia dell' arte, even to such rarely reappearing figures as Coviello and Cinzio. Under these titles Mr. Milhaud wrote now a music of frank and lively humor; again a music of running melody and sportive sentiment; yet again a music of pleasing fancies, with harmonic and instrumental sauce piquante. Only at rare moments did one or another of these dainty dishes jell a bit too heavily. Often, for that matter, the orchestra seemed lighter-handed than the composer.

In sum a Fantasia (or a "choreographic counterpoint") that was entertainment, content with that office, by no means to be disparaged on either score. The overrighteous, the superfluously priggish, may spend all their time, if they like, in "communion" with "the masters"—like the kneeling figures, stiff-sculptured upon mediæval tombs. For the rest of us, less free from human frailty, occasional half-hours of music that bears no "message," achieves no "heights," diverts and is done. There is reason to wish only that it be gaily invented, fancifully fashioned, piquantly flavored. Mr. Milhaud's Fantasia answers to these prescriptions. Though the will sometimes surpasses the deed, it is no small virtue in the younger French and Italian composers—Rieti for the latter—that they have led music as entertainment back into theater and concert-hall. Like the devil with the good tunes, the musical comedies need not have all the fun.

An elder Parisian succeeded Mr. Milhaud upon the symphonic scene—Ravel, of another "choreographic counterpoint," to wit "The Waltz." At five pairs of concerts within as many years has it been played in Symphony Hall. Agreed that conductors, the world over, love the piece to frequent repetition—as they cherish other singular and perverse affections. Admitted that Mr. Koussevitzky and the orchestra, many times mated in it, have brought performance to high pitch of skill and surety. None the less, from sheer over-acquaintance, the music is wearing thin and shiny. We listeners hear all the shortcomings; half-close our ears to most of the accomplishment; heed the orchestra rather than the composer. The catastrophic close has become, for the while, rather empty sound and fury; the upbuilding and the shattering of the waltz-tune seem no more than adept conjuring; the waltz-motiv emerging from the dark, no longer stirs sensuous sensations, evokes no courtly visions. Not the substance and the imagery, but the rhetoric and the manipulation, now engage us. Hardly fair to Ravel is this present residue, though "The Waltz" falls short of his richest and keenest work. More unfair is the present seclusion, upon some overlooked shelf, of his "Spanish Rhapsody," the suite in memory of Couperin, even the orchestral version of "Alborada del Gracioso."

A welcome restoration, however, began the concert, applauded to the echo by an audience that remembered, anticipated and took fresh joy. For the first time in four or five seasons. Schumann's Symphony in B-flat major—his Symphony of the Spring—returned to the active repertory. It is true that he wrote for no such piercing brass as now answers to Mr. Koussevitzky's call. His was the mellower German way of the mid-nineteenth century. True also, the conductor over-labored sundry measures for the sake of musical emphasis or emotion outflung. Oftener than Mr. Koussevitzky seems to believe, the lyric Schumann, like the more lyric Schubert, is content merely to sing along. True, finally, he might have more clarified Schumann at his instrumental thickest and eased him when he is fumbling his symphonic tools. On the other hand, the conductor, after his habit, gave the composer rhythmic and melodic life; intensified the warm-running moods; achieved—the virtuosi of the orchestra aiding—many a rare and fine felicity.

Little matter these reservations of reflection. Led again into the living world, Schumann spoke out—or rather sung out—for himself. The introduction stirred from middle grayness into bright anticipation, and Mr. Koussevitzky gave it tonal splendor. The first movement ran quick with ardent mood, spurring rhythm, ascendant song. As an old English word has it, within and without was glee. Possibly Schumann wrote the Larghetto like a piano-piece; but it was in such musing and quick-coming fancies that he struck his most characteristic note. Nor, secreted in a piano, are there singing horns. The two Trios of the Scherzo are like gayety irresistibly renewed, brightening at each new flight. Ways and means rarely cumber. In the Finale, where Mr. Koussevitzky was over-strenuous, runs indeed the lustihood of spring and of symphonic song, but graciously, lightly, eagerly and evasively—both moods at once. "Full spring" indeed, as Schumann early purposed to label it, but spring still nymph-like, tripping the Rhenish hills. For once in a flood of moods, Schumann forgot anxious scruple over a form that the orthodox of those days too jealously guarded. Joyously, he wrote to a friend, he worked—and the one vernal rhapsody in symphonic music still gladdens the ears of men.

H. T. P.

As Guest-Conductors

Mr. Casella and Mr. Respighi at the Symphony Concerts

IN the first week of January, the Symphony Orchestra will make another journey to New York. Upon its return, Mr. Koussevitzky will take a fortnight's holiday. During his absence, two composers will be guest-conductors—Mr. Casella at the concerts of Jan. 14 and 15; Mr. Respighi at the concerts of Jan. 21 and 22. In Mr. Monteux's time, Mr. Casella came in both capacities to Symphony Hall, and was pianist as well. His own pieces lacked neither skill nor individual flavor; he was sufficiently able as conductor; as pianist he was notable. In the second visit, he will be heard in his own music and in the music of other composers. He will not, however, be pianist, since Mr. Gieseking is "assisting artist" at the same pair of concerts, presumably in one or another of Mr. Casella's pieces for piano and orchestra. In outlook, the composer-conductor may be described as a modernist who has not forgotten the classics; cosmopolitan rather than Italian.

Mr. Respighi, overlooked in Boston during his first visit to the United States last winter, is the familiar composer of the two orchestral suites, "Fountains of Rome" and "Pines of Rome," the transcriber also of a remembered set of ancient dances. Other of his pieces are still unplayed in Boston—a "Dramatic Symphony," a second set of archaic dances, the prelude to his opera, "Belphegor." One or more of these is likely to stand on his program. In Italy and Germany Mr. Respighi is favorably known as conductor; while as such a year ago, Philadelphia and Chicago received him warmly. He is older than Mr. Casella, more conservative and more Italian. . . . So choosing, the trustees of the Symphony Orchestra better the quality and enlarge the interest of their guest-conductors.

a tango out of the Brazil that he affectionately remembers from fruitful sojourn. He may even touch it with mildly Rather, it tends to be heavy-handed and square-toed; for, truth to tell, Mr. Milhaud as pianist has not what the Victorians called "a delicate finger." Directness of musical speech is evidently one of his traits as composer of the present day. Utilizing the higher "registers" of his instruments and "pointing up" the piano-part, he also makes that

Two Generations: Two Cosmopolites

Ottorino Respighi

Alfredo Casella

Guest-Conductors and Guest-Composers, Next Month, at the Symphony Concerts

More and Soon

A Lacking $10,000 for the Opera Guarantee Fund — Advantages to Guarantors

THE Guarantee Fund for the fortnight of opera next February is still in need of additional subscriptions. In the past fortnight it has increased by $5000, but $10,000 more is necessary to security and ease. So good a cause, so reasonable a request, should require no urging. At least twenty thousand persons in Boston and roundabout take the pleasure of this annual visit of the Chicago Company. Most of them anticipate it confidently and a bit too complacently. Yet a Guarantee Fund, yearly subscribed to the full amount, is essential. Otherwise, Boston would go operaless. It enjoys opera now, because relatively few of that twenty thousand take the unescapable deficit on their shoulders—unescapable if variety of repertory and merit of performance are to be maintained.

The Boston-Chicago Opera Association assumes the risk for no other object than the prestige and the pleasure of the city. It does not pass the buck or bid "George" do it, asking for its considerable and otherwise unrequited labors only the subscriptions of fellow-citizens to the Guarantee Fund it has itself begun. Possible subscribers, dreading a large assessment, need have no fears that it will exceed, for 1927, the usual eighteen or twenty per cent. Desiring some tangible advantage, they may remember that they will have first choice of seats. They will do well, likewise, to give quickly, as the distribution of guarantors' seats is in progress. Now is the time: the offices of the Opera-Association at 24 Federal Street, the place. The telephone—Congress 6500—will do the job.

SYMPHONY SUBSCRIPTIONS

Four-Fifths of the Fund to Meet the Annual Deficit Now Pledged—Need of Another $15,000—Arrayed Subscribers

The current program-book at the Symphony Concerts makes a first report of the subscription and the subscribers to the annual "operating deficit" of the Symphony Orchestra. Of the $75,000 asked by the trustees last October to meet running expenses for the season of 1926-27, $62,614.67 has been pledged within two months—large and clear response to the merit of the orchestra, the interest of the concerts, the prestige of the conductor, the wisdom of the management. A further $15,000 would not only be welcome, but is necessary to the continuance of present quality and standards. To Mr. E. B. Dane, treasurer, at 6 Beacon street, additional subscriptions should be sent. Present subscribers to the deficit are:

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B—Charles E. Bacon, Mrs. Arthur J. Barkhouse, R. S. Barlow, Mr. and Mrs. S. J. Barnet, Mrs. John W. Bartol, The Misses Bates, Mr. and Mrs. Edward B. Bayley, Mrs. Walter C. Baylies, Mrs. Boylston A. Beal, Mrs. Daniel Beckwith (Providence, R. I.), Sylenda Beebe, Mrs. Edward H. Best, Mrs. Arthur W. Blake, Henry W. Bliss, Charles Boyden, Mary G. Brad[illegible] ford, Mr. and Mrs. Thomas S. Bradlee, Mr. an[illegible] Mrs. J. D. Cameron Bradley, Mrs. E. D. Brande[illegible] gee, F. R. Brewer, Leo Bruzza (Brooklyn, N. Y.), Ellen T. Bullard, Helen C. Burnham, M. C[illegible] Burnham, Mrs. W. A. Burnham, Mrs. H. M[illegible] Burr, I. Tucker Burr.

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e Le bon et le mauvais tuteu
f Coviello
g Le Capitaine Cartuccia
h Polichinelle
i Polka
j Cinzio
k Souvenir de Rio (tango)
l Finale

"La Valse," choreographic poem. ...Ravel
Soloist, Darius Milhaud.

REDUCTION RATIO

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PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
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SYMPHONY MAKES BABY MUSIC VOGUE

Dec. 18

Milhaud Plays Piano Part in Latest "Salade"

Boston Post

BY WARREN STOREY SMITH

Whatever else the Symphony Concert of yesterday might be called, it might not properly be referred to as dull. First on Mr. Koussevitzky's list came Schumann's outspoken and tuneful B-flat major Symphony, the final number was that remarkable sublimation of the musically obvious, Ravel's "La Valse," and between these there appeared "in person" Darius Milhaud to play the solo piano part in his new "Le Carnaval d'Aix," a startling example of the infantilism now in vogue among certain of the younger Parisian composers.

OFF "HIGH BROW" STUFF

This is not M. Milhaud's first visit to Boston. He appeared here as lecturer and as pianist in his own chamber-music in the season of 1922-23; and since M. Monteux conducted his daring Second Suite in the spring of 1921 his orchestral music was not previously unknown to Symphony hall. The evolution—some might perhaps call it the disintegration—as composer of M. Milhaud, now in his 35th year, has been curious. His early violin sonatas and string quartets might well be described as masterly.

He has had his fling at the writing of music of a violently dissonant and "futuristic" character. But of late he has chiefly cultivated two forms of expression: the dance style, either in terms of the Brazilian tango or of American jazz and the consciously naive.

Little Folks' Tunes

Twelve little pieces make the fantasy heard yesterday, a work derived, by the way, from the composer's ballet "Salade." Hearing them the listener was violently torn between the cafe-chantant and the nursery. Of the twelve the seventh, by title "Le Capitaine Cartiuccia," a march based upon the "Johnny-get-a-hatrack" rhythm long dear to beaters upon toy drums, evoked a burst of applause that for a moment disrupted the continuity of effect intended by composer and conductor.

And at the end M. Milhaud, a stoutish man exceedingly amiable of aspect who had played his music in a persistent staccato fashion, was many times recalled.

Revitalizing Schumann

That of yesterday was the first Boston performance under Mr. Koussevitzky's direction of Schumann's so-called "Spring" symphony. Realizing that its fading pages stand sorely in need of revitalizing, the conductor yesterday made a palpable effort to "pep up" this music, and to a generally satisfactory if sometimes over-noisy result. In this music which flowed so freely from Schumann's pen that the actual composition, aside from the orchestration, was completed in four days, the audience of yesterday took unbounded delight. By such token, then, the piece has not yet outlived its usefulness, although the hypercritical may still protest its lack of true symphonic texture, its want of proper symphonic dignity, its wearisome repetitions of inconsequential figures, its occasional triviality, its persistently gauche and amateurish instrumentation. Witness, then, in the Symphony's success of yesterday the combined triumph of melody, sing-song rhythm and conductorial enthusiasm.

Brilliant, too, was the performance yesterday accorded Ravel's apotheosis of the Viennese waltz, a piece in which Mr. Koussevitzky has more than once demonstrated his own and the orchestra's prowess.

BURLINGTON, Ia.
HAWK EYE
DEC 19 1926

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Herald Dec 18

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Featuring tonight's program by the orchestra of 107 musicians under direction of Serge Koussevitzky, will be music of the modern French school. The program includes Ravel's poem, "La Valse," and Darius Milhaud's suite, "The Carnival d'Aix." Ravel made a sketch of "The Waltz" during the war and finished the work in 1920. The meaning of the music is indicated in the following description which is printed on the music: "Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An imperial court about 1855." The themes employed suggest the melodies of Viennese waltzes.

Darius Milhaud, celebrated pianist, who will appear as soloist on this program, is one of the group of young French composers known as "The Six." This group, which includes Honneger, Poulenc, Mle. Tailleferre, Durey and Auric, represents the most radical tendencies in modern French music.

Before the program begins, Prof. John Patten Marshall who interprets the symphony programs in a most interesting manner for the radio audience will discuss Schumann's First Symphony, the opening number on the program. Marjorie Posselt, violinist, and Margaret Starr McLain, pianist, will assist Prof. Marshall in his interpretations by illustrating musically the principal themes of the Symphony.

The complete program is as follows:

Schumann, Symphony in B-flat major, No. 1, op. 38.
1. Andante un poco maestoso: allegro molto vivace.
2. Larghetto.
3. Scherzo: molto vivace. Trio 1: molto piu vivace. Trio 2.
4. Allegro animato e grazioso.

Milhaud, "Le Carnaval d'Aix"; Fantasy for piano and orchestra on the ballet, "Salade."
1. Le Corso.
2. Tartaglia.
3. Isabelle.
4. Rosetta.
5. Le Bon et le Mauvais Tuteur.
6. Coviello.
7. Le Capitaine Cartuccia.
8. Polichinelle.
9. Polka.
10. Cinzio.
11. Souvenir de Rio (tango).
12. Finale.

Ravel. "La Valse." Choreographic Poem.

Soloist, Darius Milhaud

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
DEC 19 1926

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Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has announced the following programme for the second Brooklyn concert of the season, at the Academy of Music on Friday evening, Jan. 7.

Concerto for Orchestra, in D major (C. P. E. Bach—arranged by Maximilian Steinberg); Symphony No. 7 (Sibelius); Prelude to "Lohengrin," Funeral music from "The Dusk of the Gods," Forest Murmers from "Siegfried," Prelude to "The Mastersingers of Nuremberg."

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CONSTITUTION
ATLANTA, GA.
DEC 19 1926

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In the explanatory remarks preceding the program Professor Marshall, the head of the music department of Holy Cross and Boston colleges, will discuss the life and works of the various composers to be heard.

[illegible] each Christmas time.

* * *

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SYMPHONY GIVES NINTH CONCERT

HER DEC 18

Schumann's "The Carnival of Aix" in B Flat Major Is Presented

By PHILIP HALE

The program of the ninth concert of the Boston Symphony Orchestra, which took place in Symphony Hall yesterday afternoon, was as follows: Schumann, Symphony, B flat major, No. 1. Milhaud, "The Carnival of Aix," fantasy for piano and orchestra on the Ballet "Salade" (Mr. Milhaud, pianist). Ravel, "The Waltz."

Schumann wished Taubert, the conductor, to infuse into his orchestra in the performance of this symphony "a sort of longing for the spring," which, he said, he had chiefly in mind when he wrote the music. He admitted that his thoughts were fantastic and came to him after the work was finished. (He did not give the titles to the sections of his "Carnival" for piano until the music was all written). His wife said that he called the symphony a "Spring" symphony; it is also reported that he at first purposed to name the momento, "Dawn of Spring, "Evening," 'Joyful Playing," "Full Spring." It is known that a poem by Boettger about spring was in his mind.

But the symphony finally appeared as a symphony in B flat major—this and nothing more; and for dwellers in New England, this is enough. Spring is known to us only through poets of more favored climes. It is not easy for us to be rapturous about this season of the year. Whittier, the New Englander, as a poet of nature, was happiest when he wrote "Snowbound." In the concert hall the songs exulting in the spring leave us cold; the more joyous the song, the more foreign it is to us. Surely no one thinks of skipping lambs, nor is one inclined to join in the refrain, "Fa-la-la, Fal-lal-la" of many glees and madrigals. So we doubt whether Mr. Koussevitzky yesterday urged his players to think of spring when they were playing. This did not prevent the performance from being a glorious one, in headlong rush, in musically animal spirits, in the beauty of the more intimate passages which are peculiarly Schumannian, in the finest sense of proportion in dialogue and ensemble, in the pervading genial and poetic nature of the interpretation.

And so whatever has been said in disparagement of Schumann's orchestration, there was no thought yesterday of crudeness or clumsiness; no one felt like repeating the well-worn saying that he wrote as for a piano. The musical thoughts of the composer were in the foreground; the symphony sounded far better than would appear from the cold and lifeless score, for the notes were vitalized and beautified by the aesthetic skill of the conductor and the technical proficiency of the players.

As we have said before, music is not music until it is performed, until it sounds. It is the task of the conductor to make it sound so that it stirs or moves the hearer. There should not be too rigid respect for the letter, for the mint and cummin. Indications of tempo should be as signposts, pointing the general direction, but allowing the traveler to loiter or hasten on the way, so that he finds new beauty in a landscape, or gathers flowers here and there, or passes quickly over muddy or rocky stretches. Schumann is not a composer for a metronomic time-beater. Poet calls unto poet; the poet thus called upon must not be of the Queen Anne school.

Mr. Milhaud drew a Suite from his ballet "Salade," especially for his present tour. The Philharmonic Society of New York was the first to play the Suite. The ballet itself was produced in Paris two years and a half ago. The ballet introduced characters from the old Italian Comedy, known to us by the drawings of Callot. Some of these characters give titles to movements in the Suite. There are 12 movements, some very short, none very long. The Tango (Souvenir de Rio) reminds one that Mr. Milhaud and Paul Claudel, now French Ambassador to this country, were in 1917 and 1918 in the diplomatic corps at Rio.

Those who were acquainted with some of Mr. Milhaud's earlier works, seeing yesterday the title "Salade," no doubt expected to find an undue use of vinegar with strange and unknown seasoning in the dressing, the "fatiguing" of this music. They were disappointed. There was little that was shocking to ultra-conservative ears, there was much to please, to amuse (in the better sense of that word.) We are all to much inclined to be unduly serious at Symphony Concerts; to insist on only the noble and sublime. Sir Thomas Browne was not of that mind.

"For even that vulgar and tavern-music, which makes one man merry, another mad, strikes in me a deep fit of devotian, and a profound contemplation of the first composer."

That the audience yesterday enjoyed the Suite was shown by the spontaneous applause at the end and the several calls for the composer-pianist. Three of the movements made an immediate direct appeal: Isabelle, Polka, Souvenir de Rio. There were interesting features in other movements.

It is extremely doubtful whether Ravel's "Waltz"—it has been put on the stage at Ghent—will stand among his better compositions. The mysterious opening, the muttered hints, the exposition with refined treatment of the chief items are still fresh; the latter half seems long spun out; to use a homely phrase "fussed-up."

The concert will be repeated tonight. The program of next week will be as follows. Handel, Concerto Grosso, No. 6, G minor. Vaughan Williams, A Norfolk Rhapsody No. 1. Wagner, Prelude and Love Death ("Tristan and Isolde"). Rimsky-Korsakov, "Scheherazade."

MILHAUD SOLOIST AT SYMPHONY CONCERT

Dec. 18

Parisian Composer Plays His Own Music

Boston Globe

Darius Milhaud, much talked of Parisian composer, was the soloist at yesterday's Symphony concert. He played the piano part in his own fantasy for piano and orchestra "The Carnival at Aix," written "especially for my American tour," as he confided to New York interviewers the other day. It is based on a ballet called "Salad," performed in 1924 in Paris.

M Milhaud in this fantasy has not written a serious masterpiece or advanced the art of music. But it should be counted to his credit that he has not tried to do so. The 12 brief sections of this fantasy are so many more or less amusing trifles, with a rhythmic ingenuity and frequently a rather naive humor about them calculated to please an audience.

These pieces might have been written in 1900. Here are few traces of the appalling and irresponsible polytonality which won Milhaud a reputation as a dangerous musical radical.

The piano part in this suite is not written so as to demand of the performer any prodigious display of technical skill, nor is M Milhaud a pianist of remarkable excellence.

As for his talent as composer, one would prefer to postpone passing judgment until hearing a work which he himself appears to take seriously. Facility and, within a limited range, ingenuity he certainly has. Yesterday's audience applauded with the politeness expected in the case of distinguished visitors.

"First in America"

It perhaps deserves mention that although the original announcement stated that the Boston performances would be "the first in America," the actual first performance anywhere was as it turned out, given in New York by the Philharmonic Orchestra Dec 9. The really remarkable circumstance is that both Koussevitzky and Mengelberg should have been willing to offer their audiences music so very slight, which the composer himself obviously wrote for a lark.

There is no further excuse for excluding from the Symphony concerts the works of Irving Berlin, George Gershwil, and Confrey, any one of whom handles rhythms more skilfully and invents more ingratiating themes than Milhaud's. But Milhaud is a Parisian "highbrow" and they are "American lowbrows." Of musical snobberies there is, in America, no end.

Mr Koussevitzky began the program with Schumann's First Symphony, and concluded it with Ravel's "La Valse." Debussy's "Iberia," several times announced, was again withdrawn, no doubt for further rehearsal.

The performance of the Schumann Symphony was on the whole among the most successful of all those that Mr Koussevitzky has conducted here. The first two movements, in particular were read with remarkable eloquence which in this instance did not result in violence being done to the letter and the spirit of Schumann's score. Mr Koussevitzky had taken great pains with the piece, which, because it is badly written for orchestra, is difficult to make sound as the composer meant it.

In the scherzo the old difficulty about establishing the proper tempo in the opening measure baffled the conductor's skill. Can it be, as a musician in the audience yesterday suggested, that Mr Koussevitzky's beat is in such cases momentarily obscure?

In places in the finale and scherzo there was ragged playing, with the strings, in particular, not quite together. But when the general effect was so impressive it is perhaps ungracious to point out these flaws in the execution, chronic faults with the orchestra under its present conductor.

Dramatically Successful

There was a fitful hysterical eloquence in the reading of "La Valse," but the continuity of the set of waltzes which should be marked by the underlying waltz rhythm, was obscured by Mr Koussevitzky's tendency to make effects with particular passages. There were so many of these effects, often in themselves dramatically successful, that the effect of the whole piece was lost.

The Christmas program, as now announced, will include Rimsky Korsakoff's "Scheherezade," a concerto grosso (which one is not stated), by Handel; the Prelude and "Love Death" from Wagner's "Tristan," and, for the first time here, "A Norfolk Rhapsody" by Vaughan Williams. P. R.

THIS CLIPPING FROM
CITIZEN
BROOKLYN
DEC 19 1926

Program for Boston Symphony Orchestra

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has announced the following program for the second Brooklyn concert of the season by the orchestra in the Academy of Music on Friday evening, Jan. 7, at 8:15 o'clock:

Concerto for Orchestra in D Major, C. P. E. Bach
Arranged by Maximilian Steinberg.
I. Allegro moderato.
II. Andante lento moto.
III. Allegro.

Symphony No. 7 (in one movement), Op. 105 ..... Sibelius

Prelude to "Lohengrin" ..... Wagner

Funeral Music of Siegfried, from "The Dusk of the Gods."

"Forest Murmurs," from ...

ATTLEBORO, MASS.
SUN
DEC 22 1926

FAN MAIL NOT SO IMPRESSIVE

After a radio fan has been listening all evening to various stations, and each and every one of these latter have exhorted him to "be sure and write in and tell just how the music got across,' be begins to wonder how many people do write in.

The superintendent of broadcasting of WEEI, Boston, Charles W. Burton, gives some interesting points on fan mail in a special statement printed in the January Radio Broadcast magazine. "When WEEI broadcast the famous Boston Symphony orchestra for the first time, the novelty of the thing attracted to our wavelength about 1,500,000 people," he says. "This number was estimated from the number of sales of tubes and batteries, and by another way. We are convinced that only one person in every 500 tuned-in on a program will write a letter to the station about it. Three thousand letters followed the initial Symphony orchestra concert broadcast.

"Most stations and programs sponsors exaggerate the importance of fan mail," thinks Mr. Burton. "It cannot reflect the attitude of the audience in general; it rarely offers any intelligent criticism, and its requests, if complied with, add to the deadly similitude of programs. Many program sponsors, in order to stimulate letter writing, are offering samples, radio logs, and other articles as an inducement. Of what value to radio, or their campaign, is this? It merely indicates that people like to get something for nothing. It doesn't show whether the program has a popular appeal. Indeed, I have seen letters something like this: 'Your tenor ought to have his throat cut, and obviously your orchestra was organized 15 minutes before the program opened. Please send me one of your handy bottle openers.' A great many kind listeners do write fine letters to WEEI, however, and we love them for it. We hope their numbers will increase. But we do not hold with the old tradition that fan mail is the very life blood of the broadcasting industry."

THIS CLIPPING FROM
BROOKLYN TIMES
DEC 23 1926

SINGER SUES SYMPHONY

Says Boston Conductor Induced Her to Leave Paris.

By United Press.

Boston, Dec. 23.—Mme. Valia Valia Valentinova, Russian singer, has filed a claim here against the Boston Symphony Orchestra, alleging breach of contract.

She charged that Serge Koussevitzky, famed conductor of that orchestra, induced her to leave Paris on a promise that she would be booked to sing three concerts with the orchestra, and failed to fulfill his agreement.

No specific amount of damages was asked. Koussevitzky's interpreter said:

"It is not true at all. There was no contract, no definite agreement."

SYMPHONY MAKES BABY MUSIC VOGUE

Dec. 18

Milhaud Plays Piano Part in' Latest "Salade"

Boston Post

BY WARREN STOREY SMITH

Whatever else the Symphony Concert of yesterday might be called, it might not properly be referred to as dull. First on Mr. Koussevitzky's list came Schumann's outspoken and tuneful B-flat major Symphony, the final number was that remarkable sublimation of the musically obvious, Ravel's "La Valse," and between these there appeared "in person" Darius Milhaud to play the solo piano part in his new "Le Carnaval d'Aix," a startling example of the infantilism now in vogue among certain of the younger Parisian composers.

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BURLINGTON, IA.
HAWK EYE
DEC 19 1926

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The complete program is as follows:

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1. Andante un poco maestoso; allegro molto vivace.
2. Larghetto.
3. Scherzo; molto vivace, Trio 1; molto piu vivace, Trio 2.
4. Allegro animato e grazioso.

Milhaud, "Le Carnaval d'Aix"; Fantasy for piano and orchestra on the ballet, "Salade."
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2. Tartaglia.
3. Isabelle.
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5. Le Bon et le Mauvais Tuteur.
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But the symphony finally appeared as a symphony in B flat major—this and nothing more; and for dwellers in New England, this is enough. Spring is known to us only through poets of more favored climes. It is not easy for us to be rapturous about this season of the year. Whittier, the New Englander, as a poet of nature, was happiest when he wrote "Snowbound." In the concert hall the songs exulting in the spring leave us cold; the more joyous the song, the more foreign it is to us. Surely no one thinks of skipping lambs, nor is one inclined to join in the refrain, "Fa-la-la, Fal-lal-la" of many glees and madrigals. So we doubt whether Mr. Koussevitzky yesterday urged his players to think of spring when they were playing. This did not prevent the performance from being a glorious one, in headlong rush, in musically animal spirits, in the beauty of the more intimate passages which are peculiarly Schumannian, in the finest sense of proportion in dialogue and ensemble, in the pervading genial and poetic nature of the interpretation.

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As we have said before, music is not music until it is performed, until it sounds. It is the task of the conductor to make it sound so that it stirs or moves the hearer. There should not be too rigid respect for the letter, for the mint and cummin. Indications of tempo should be as signposts, pointing the general direction, but allowing the traveler to loiter or hasten on the way, so that he finds new beauty in a landscape, or gathers flowers here and there, or passes quickly over muddy or rocky stretches. Schumann is not a composer for a metronomic time-beater. Poet calls unto poet; the poet thus called upon must not be of the Queen Anne school.

Mr. Milhaud drew a Suite from his ballet "Salade," especially for his present tour. The Philharmonic Society of New York was the first to play the Suite. The ballet itself was produced in Paris two years and a half ago. The ballet introduced characters from the old Italian Comedy, known to us by the drawings of Callot. Some of these characters give titles to movements in the Suite. There are 12 movements, some very short, none very long. The Tango (Souvenir de Rio) reminds one that Mr. Milhaud and Paul Claudel, now French Ambassador to this country, were in 1917 and 1918 in the diplomatic corps at Rio.

Those who were acquainted with some of Mr. Milhaud's earlier works, seeing yesterday the title "Salade," no doubt expected to find an undue use of vinegar with strange and unknown seasoning in the dressing, the "fatiguing" of this music. They were disappointed. There was little that was shocking to ultra-conservative ears, there was much to please, to amuse (in the better sense of that word.) We are all to much inclined to be unduly serious at Symphony Concerts; to insist on only the noble and sublime. Sir Thomas Browne was not of that mind.

"For even that vulgar and tavern-music, which makes one man merry, another mad, strikes in me a deep fit of devotian, and a profound contemplation of the first composer."

That the audience yesterday enjoyed the Suite was shown by the spontaneous applause at the end and the several calls for the composer-pianist. Three of the movements made an immediate direct appeal: Isabelle, Polka, Souvenir de Rio. There were interesting features in other movements.

It is extremely doubtful whether Ravel's "Waltz"—it has been put on the stage at Ghent—will stand among his better compositions. The mysterious opening, the muttered hints, the exposition with refined treatment of the chief items are still fresh; the latter half seems long spun out; to use a homely phrase "fussed-up."

The concert will be repeated tonight. The program of next week will be as follows. Handel, Concerto Grosso, No. 6, G minor. Vaughan Williams, A Norfolk Rhapsody No. 1. Wagner, Prelude and Love Death ("Tristan and Isolde"). Rimsky-Korsakov, "Scheherazade."

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Dec. 18

Parisian Composer Plays His Own Music

Boston Globe

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M Milhaud in this fantasy has not written a serious masterpiece or advanced the art of music. But it should be counted to his credit that he has not tried to do so. The 12 brief sections of this fantasy are so many more or less amusing trifles, with a rhythmic ingenuity and frequently a rather naive humor about them calculated to please an audience.

These pieces might have been written in 1900. Here are few traces of the appalling and irresponsible polytonality which won Milhaud a reputation as a dangerous musical radical.

The piano part in this suite is not written so as to demand of the performer any prodigious display of technical skill, nor is M Milhaud a pianist of remarkable excellence.

As for his talent as composer, one would prefer to postpone passing judgment until hearing a work which he himself appears to take seriously. Facility and, within a limited range, ingenuity he certainly has. Yesterday's audience applauded with the politeness expected in the case of distinguished visitors.

"First in America"

It perhaps deserves mention that although the original announcement stated that the Boston performances would be "the first in America," the actual first performance anywhere was as it turned out, given in New York by the Philharmonic Orchestra Dec 9. The really remarkable circumstance is that both Koussevitzky and Mengelberg should have been willing to offer their audiences music so very slight, which the composer himself obviously wrote for a lark.

There is no further excuse for excluding from the Symphony concerts the works of Irving Berlin, George Gershwil, and Confrey, any one of whom handles rhythms more skilfully and invents more ingratiating themes than Milhaud's. But Milhaud is a Parisian "highbrow" and they are "American lowbrows." Of musical snobberies there is, in America, no end.

Mr Koussevitzky began the program with Schumann's First Symphony, and concluded it with Ravel's "La Valse." Debussy's "Iberia," several times announced, was again withdrawn, no doubt for further rehearsal.

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Dramatically Successful

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CITIZEN
BROOKLYN
DEC 19 1926

Program for Boston Symphony Orchestra

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Concerto for Orchestra in D Major, C. P. E. Bach
Arranged by Maximilian Steinberg.
I. Allegro moderato.
II. Andante lento moto.
III. Allegro.
Symphony No. 7 (in one movement), Op. 105 ..... Sibelius
Prelude to "Lohengrin" ..... Wagner
Funeral Music of Siegfried, from "The Dusk of the Gods."
"Forest Murmurs," from ...

ATTLEBORO, MASS.
SUN
DEC 22 1926

FAN MAIL NOT SO IMPRESSIVE

After a radio fan has been listening all evening to various stations, and each and every one of these latter have exhorted him to "be sure and write in and tell just how the music got across,' he begins to wonder how many people do write in.

The superintendent of broadcasting of WEEI, Boston, Charles W. Burton, gives some interesting points on fan mail in a special statement printed in the January Radio Broadcast magazine. "When WEEI broadcast the famous Boston Symphony orchestra for the first time, the novelty of the thing attracted to our wavelength about 1,500,000 people," he says. "This number was estimated from the number of sales of tubes and batteries, and by another way. We are convinced that only one person in every 500 tuned-in on a program will write a letter to the station about it. Three thousand letters followed the initial Symphony orchestra concert broadcast.

"Most stations and programs sponsors exaggerate the importance of fan mail," thinks Mr. Burton. "It cannot reflect the attitude of the audience in general; it rarely offers any intelligent criticism, and its requests, if complied with, add to the deadly similitude of programs. Many program sponsors, in order to stimulate letter writing, are offering samples, radio logs, and other articles as an inducement. Of what value to radio, or their campaign, is this? It merely indicates that people like to get something for nothing. It doesn't show whether the program has a popular appeal. Indeed, I have seen letters something like this: 'Your tenor ought to have his throat cut, and obviously your orchestra was organized 15 minutes before the program opened. Please send me one of your handy bottle openers.' A great many kind listeners do write fine letters to WEEI, however, and we love them for it. We hope their numbers will increase. But we do not hold with the old tradition that fan mail is the very life blood of the broadcasting industry."

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Says Boston Conductor Induced Her to Leave Paris.

By United Press.

Boston, Dec. 23.—Mme. Valia Valia Valentinova, Russian singer, has filed a claim here against the Boston Symphony Orchestra, alleging breach of contract.

She charged that Serge Koussevitzky, famed conductor of that orchestra, induced her to leave Paris on a promise that she would be booked to sing three concerts with the orchestra, and failed to fulfill his agreement.

No specific amount of damages was asked. Koussevitzky's interpreter said:

"It is not true at all. There was no contract, no definite agreement."

SYMPHONY MAKES BABY MUSIC VOGUE

Dec. 18

Milhaud Plays Piano Part in Latest "Salade"

Boston Post

BY WARREN STOREY SMITH

Whatever else the Symphony Concert of yesterday might be called, it might not properly be referred to as dull. First on Mr. Koussevitzky's list came Schumann's outspoken and tuneful B-flat major Symphony, the final number was that remarkable sublimation of the musically obvious, Ravel's "La Valse," and between these there appeared "in person" Darius Milhaud to play the solo piano part in his new "Le Carnaval d'Aix," a startling example of the infantilism now in vogue among certain of the younger Parisian composers.

OFF "HIGH BROW" STUFF

This is not M. Milhaud's first visit to Boston. He appeared here as lecturer and as pianist in his own chamber-music in the season of 1922-23; and since M. Monteux conducted his daring Second Suite in the spring of 1921 his orchestral music was not previously unknown to Symphony hall. The evolution—some might perhaps call it the disintegration—as composer of M. Milhaud, now in his 35th year, has been curious. His early violin sonatas and string quartets might well be described as masterly.

He has had his fling at the writing of music of a violently dissonant and "futuristic" character. But of late he has chiefly cultivated two forms of expression: the dance style, either in terms of the Brazilian tango or of American jazz and the consciously naive.

Little Folks' Tunes

Twelve little pieces make the fantasy heard yesterday, a work derived, by the way, from the composer's ballet "Salade." Hearing them the listener was violently torn between the cafe-chantant and the nursery. Of the twelve the seventh, by title "Le Capitaine Cartuccia," a march based upon the "Johnny-get-a-hatrack" rhythm long dear to beaters upon toy drums, evoked a burst of applause that for a moment disrupted the continuity of effect intended by composer and conductor.

And at the end M. Milhaud, a stoutish man exceedingly amiable of aspect who had played his music in a persistent staccato fashion, was many times recalled.

Revitalizing Schumann

That of yesterday was the first Boston performance under Mr. Koussevitzky's direction of Schumann's so-called "Spring" symphony. Realizing that its fading pages stand sorely in need of revitalizing, the conductor yesterday made a palpable effort to "pep up" this music, and to a generally satisfactory if sometimes over-noisy result. In this music which flowed so freely from Schumann's pen that the actual composition, aside from the orchestration, was completed in four days, the audience of yesterday took unbounded delight. By such token, then, the piece has not yet outlived its usefulness, although the hypercritical may still protest its lack of true symphonic texture, its want of proper symphonic dignity, its wearisome repetitions of inconsequential figures, its occasional triviality, its persistently gauche and amateurish instrumentation. Witness, then, in the Symphony's success of yesterday the combined triumph of melody, sing-song rhythm and conductorial enthusiasm.

Brilliant, too, was the performance yesterday accorded Ravel's apotheosis of the Viennese waltz, a piece in which Mr. Koussevitzky has more than once demonstrated his own and the orchestra's prowess.

BURLINGTON, IA.
HAWK EYE
DEC 19 1926

* * *

Boston Symphony Christmas Night.

The regular weekly concert of the Boston Symphony orchestra will be broadcast by WJZ, WBZ, WGY, WFBL, WMAK and WHAM at 7:10 Christmas night, Dec. 25. Under the leadership of Serge Koussevitsky, the Boston Symphony orchestra playing in Symphony Hall, Boston, will be heard in a concert of appropriate Yuletide compositions.

SYMPHONY IN 9TH CONCERT TONIGHT

Herald Dec 18

Tonight's concert of the Boston Symphony orchestra, the ninth in the series of 24 of the season, will be broadcast through station WBZ only, the chain network of six nations now linked together for transmitting the programs not tieing-in with WBZ until next Saturday. The entire series of concerts of this famous organization is broadcast through the courtesy of W. S. Quinby of the W. S. Quinby Company of Boston, New York and Chicago.

Featuring tonight's program by the orchestra of 107 musicians under direction of Serge Koussevitzky, will be music of the modern French school. The program includes Ravel's poem, "La Valse," and Darius Milhaud's suite, "The Carnival d'Aix." Ravel made a sketch of "The Waltz" during the war and finished the work in 1920. The meaning of the music is indicated in the following description which is printed on the music: "Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An imperial court about 1855." The themes employed suggest the melodies of Viennese waltzes.

Darius Milhaud, celebrated pianist, who will appear as soloist on this program, is one of the group of young French composers known as "The Six." This group, which includes Honneger, Poulenc, Mle. Tailleferre, Durey and Auric, represents the most radical tendencies in modern French music.

Before the program begins, Prof. John Patten Marshall who interprets the symphony programs in a most interesting manner for the radio audience will discuss Schumann's First Symphony, the opening number on the program. Marjorie Posselt, violinist, and Margaret Starr McLain, pianist, will assist Prof. Marshall in his interpretations by illustrating musically the principal themes of the Symphony.

The complete program is as follows:

Schumann, Symphony in B-flat major, No. 1, op. 38.
1. Andante un poco maestoso; allegro molto vivace.
2. Larghetto.
3. Scherzo; molto vivace. Trio 1: molto piu vivace. Trio 2.
4. Allegro animato e grazioso.

Milhaud, "Le Carnaval d'Aix"; Fantasy for piano and orchestra on the ballet, "Salade."
1. Le Corso.
2. Tartaglia.
3. Isabelle.
4. Rosetta.
5. Le Bon et le Mauvais Tuteur.
6. Coviello.
7. Le Capitaine Cartuccia.
8. Polichinelle.
9. Polka.
10. Cinzio.
11. Souvenir de Rio (tango).
12. Finale.

Ravel, "La Valse." Choreographic Poem.
Soloist, Darius Milhaud

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
DEC 19 1926

Boston Orchestra to Play Sibelius' Seventh Symphony at Next Brooklyn Concert.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has announced the following programme for the second Brooklyn concert of the season, at the Academy of Music on Friday evening, Jan. 7.

Concerto for Orchestra, in D major (C. P. E. Bach—arranged by Maximilian Steinberg), Symphony No. 7 (Sibelius); Prelude to "Lohengrin," Funeral music from "The Dusk of the Gods," Forest Murmers from "Siegfried," Prelude to "The Mastersingers of Nuremberg."

THIS CLIPPING FROM
CONSTITUTION
ATLANTA, GA.
DEC 19 1926

BOSTON SYMPHONY ON AIR CHRISTMAS

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It will be noted that three additional radio stations will tie-in with WBZ, WJZ and WGY in this feature. It is expected that this chain will continue to handle the broadcasts of this orchestra in the future.

In the explanatory remarks preceding the program Professor Marshall, the head of the music department of Holy Cross and Boston colleges, will discuss the life and works of the various composers to be heard.

SYMPHONY GIVES NINTH CONCERT

HER DEC 18

Schumann's "The Carnival of Aix" in B Flat Major Is Presented

By PHILIP HALE

The program of the ninth concert of the Boston Symphony Orchestra, which took place in Symphony Hall yesterday afternoon, was as follows: Schumann, Symphony, B flat major, No. 1. Milhaud, "The Carnival of Aix," fantasy for piano and orchestra on the Ballet "Salade" (Mr. Milhaud, pianist). Ravel, "The Waltz."

Schumann wished Taubert, the conductor, to infuse into his orchestra in the performance of this symphony "a sort of longing for the spring," which, he said, he had chiefly in mind when he wrote the music. He admitted that his thoughts were fantastic and came to him after the work was finished. (He did not give the titles to the sections of his "Carnival" for piano until the music was all written). His wife said that he called the symphony a "Spring" symphony; it is also reported that he at first purposed to name the momento, "Dawn of Spring, "Evening,' 'Joyful Playing," "Full Spring." It is known that a poem by Boettger about spring was in his mind.

But the symphony finally appeared as a symphony in B flat major—this and nothing more; and for dwellers in New England, this is enough. Spring is known to us only through poets of more favored climes. It is not easy for us to be rapturous about this season of the year. Whittier, the New Englander, as a poet of nature, was happiest when he wrote "Snowbound." In the concert hall the songs exulting in the spring leave us cold; the more joyous the song, the more foreign it is to us. Surely no one thinks of skipping lambs, nor is one inclined to join in the refrain, "Fa-la-la, Fal-lal-la" of many glees and madrigals. So we doubt whether Mr. Koussevitzky yesterday urged his players to think of spring when they were playing. This did not prevent the performance from being a glorious one, in headlong rush, in musically animal spirits, in the beauty of the more intimate passages which are peculiarly Schumannian, in the finest sense of proportion in dialogue and ensemble, in the pervading genial and poetic nature of the interpretation.

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Those who were acquainted with some of Mr. Milhaud's earlier works, seeing yesterday the title "Salade," no doubt expected to find an undue use of vinegar with strange and unknown seasoning in the dressing, the "fatiguing" of this music. They were disappointed. There was little that was shocking to ultra-conservative ears, there was much to please, to amuse (in the better sense of that word.) We are all to much inclined to be unduly serious at Symphony Concerts; to insist on only the noble and sublime. Sir Thomas Browne was not of that mind.

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INFORMATION OBSCURED

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Prelude to "Lohengrin" ..... Wagner
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"Forest Murmurs," from "Siegf[illegible]" (Act II).
Prelude to "The M[illegible]," MASS.

SUN
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NEW YORK
HERALD-TRIBUNE
DEC 261926

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Koussevitzky will open the Thursday concert with Mozart's "Eine Kleine Nachtmusik" and will also play at the Saturday concert a concerto of Philip Emanuel Bach arranged for orchestra by Steinberg, and Ravel's "La Valse."

MISS REISENBERG THRILLS AUDIENCE

HERALD

Large Crowd Hears Second Boston Symphony Concert

DEC 14

There was a large and highly enthusiastic audience on hand last night to hear the second symphony concert of the Monday series. Mr. Koussevitzky had arranged for it an unusually attractive program, even though it had room for none of the new music which the Monday audiences would probably be glad to hear.

The program began with the Brahms E minor symphony, went on to Liszt's A major piano concerto (Nadia Reisenberg), and ended with Berlioz's "Roman Carnival" overture. What could, of the kind, have been better?

Since the symphony has been recently played here and discussed, added comment seems superfluous. Of the concerto, too, it is not easy to say new things, such as people today, like the Athenians of old, like to hear. It has enjoyed frequent performances in Boston, always with much abuse to follow, little by way of praise. Listeners who like it can never convince those who don't that it is more than music of gauds and tinsel, written for display—so why try? Some conductors, though, and pianists, find in it more than a means for exhibition.

Probably Mr. Koussevitzky does, although he did not see his way last night to all the swell and surge, the languor and the sombreness to which this ultra-romantic music can give voice. Nor did he choose to dash on the color so freely as Liszt's music will allow—he hardly could; he was supporting a very young pianist.

Miss Reisenberg has already a fine technique, with good tone in its favor and a considerable degree of brilliancy. Manifestly an excellent musician, she played the concerto extremely well, intelligently, and with notable security, finding her happiest moments when the music is most songful or gentle. She lacks at present the virtuoso qualities needful for the usual dazzling type of performance; also the high degree of imagination by which a different sort of performance can be made both delightful and effective. Miss Reisenberg was cordially applauded.

R. R. G.

Symphony 'Out of Tune' & With Her Songs

AMER DEC 23

DIVA NOW IN CHORUS

Mme. Valia Valentinova, who has filed claims against the Boston Symphony Orchestra, claiming a broken contract to sing, is in the chorus to earn a living.

FINDING LIFE HARD

Mme. Valentinova, former member of the Russian Grand Opera Company, says loss of the contract has left her almost destitute here.

"IT IS FOR MY SON I DEMAND P

The singer and her son, Igor, age 2, as they appear humble quarters in Shawmut avenue. She says tor Serge Koussevitzky engaged her to sing, but h her allegations. Suit has not yet been filed.

TRANS In the Round DEC 16

Darius Milhaud (Revue Musicale)

Composer, Pianist, Guest at the Symphony Concerts

Russian Singer Brings Suit Against Symphony

(Photo by Garo)

SERGE KOUSSEVITZKY

VALIA VALENTINOVA

TRANS DEC 23

Mme. Valentinova Alleges Koussevitzky Failed to Keep Agreements with Her—Leader Denies Any Pact Made

Declaring that Serge Kousesevitsky, leader of the Boston Symphony orchestra, failed to keep agreements with her, causing loss of much time and money, Mme. Valentinova, a Russian singer, has brought suit against the orchestra through her attorneys, Walsh & Walsh.

Koussevitzky, however, answers the charge with the statement that all of the singer's declarations are untrue, except that he sent her a score of "Svadiebka" to rehearse, but never made an agreement. The singer had declared that, on receipt of word from the famous conductor, she prepared for concerts here and in Philadelphia and Brooklyn.

Mme. Valentinova said: "It was on June 19, 1925, that Mr. Koussevitzky, who was then appointed conductor of the Boston Symphony orchestra, wrote to me a letter from Paris booking me for three concerts to sing "Svadiebka," by Igor Stravinsky, for the latter part of the season of 1925-26 in Boston, Brooklyn and Philadelphia. His niece saw me personally and advised me against accepting engagements anywhere until these three concerts would be fulfilled.

"In a few weeks I received from Mr. Koussevitzky the score of this opera and I began to work rehearsing with a professional accompanist as the opera is very difficult and involved. During that time I received a number of offers, among them the leading role in 'The Song of the Flame.'

"Having in mind this important booking, I refused all other offers, my whole career in America and abroad depending upon this."

Mme. Valentinova then went on to explain that all negotiations were brought to end abruptly by the orchestra leader.

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ENGLISH MUSIC BY SYMPHONY

Williams' Rhapsody Is Striking Feature of Concert

BY WARREN STOREY SMITH

In that it was new to Boston, uncommonly interesting, beautifully played, and most cordially received, Vaughan Williams' "Norfolk Rhapsody" No. 1 may be accounted the most striking feature of yesterday's Symphony Concert, even though its companion pieces were a Concerto Grosso of Handel's, the Prelude and Love-Death from Wagner's "Tristan and Isolde" and Rimsky-Korsakov's "Scheherezade."

TYPICALLY ENGLISH

As the years roll by Vaughan Williams seems more and more to loom above other living English makers of music. Among them, he alone is virtually free of the reproach of electicism. His musical idiom is at the same time typically English and characteristically personal. Not Wagner and Brahms, but Byrd and Tallis are his true musical ancestors. His music is not a compendium of various Continental influences, but a tonal speech that smacks of the soil, British through and through And it is by virtue of this authenticity of utterance that to an outlander he seems to stand quite above and apart from his fellows, gifted in their several ways as are Elgar, Delius, Holst, Bax, Goossens and the rest.

The Rhapsody heard yesterday is not new. It was written, in fact, as long ago as 1906, though revised some eight years later. Folk-songs make the bulk of its thematic content, but in passing through the crucible of the composer's mind these simple and homely strains have emerged with a new dignity and expressiveness. Pervading the music, too, is a haunting suggestion of nostalgia, a mood that, by the way, permeates much of this composer's remarkable "Pastoral" Symphony, as yet heard in Boston only at the hands of the Conservatory Orchestra.

Received Cordially

That this Rhapsody, a composition unpretentious and unproclaimed, should have been so warmly applauded yesterday speaks well for the taste of an audience whose discrimination in matters musical has at times been called into question.

It was Beethoven himself who said: "Handel is the unattained master of all masters. Go to him and learn how to produce great effects with scant deploy of means." And how aptly these words apply to the Concerto Grosso heard yesterday, one of 12 composed, incredible as it seems, in the space of 32 days. Here is music scored only for strings, devoid of all tricks, free of all striving after effect, yet superbly vital, rich in substance, satisfying alike the mind and the heart.

Nobly Eloquent

Always happy with the music of the early 18th century, Mr. Koussevitzky conducted yesterday a nobly eloquent performance of this Concerto. In this music he was heard in Boston for the first time, whereas his prowess with the "Tristan" fragments and with "Scheherazade" is well known to us of this city.

It remains only to add that the orchestral performance was throughout the afternoon of a high order, and that the proximity of Christmas had little effect on the size of the audience, which remained almost in toto to the end of the concert and greeted with pronounced enthusiasm the performance of Rimsky-Korsakov's glowing, gorgeously colored and imaginative suite.

ness, reminded the hearers that Christmas Eve should be something more than an excuse for eating and drinking, hysterical music and riotous jollity. The lively movements have a stirring virility. Those to whom the "Scotch snap" is a burning question, who trace this "snap" in music of every age and every school, rejoiced to find it in the Musette, a movement curiously named, for it is without the traditional form.

There was a passionately eloquent performance of the familiar excerpts from "Tristan and Isolde"; a remarkably effective reading and playing of Rimsky - Korsakov's "Scheherazade," that gorgeous tonal picture, reproducing wild tales of Afrites and Jinns, one-eyed Kalanders and enchanting princesses, the sea of Sindbad with the magnetic mountain, the splendor of Bagdad under its great Caliph, the sensuality, the cruelty, the perfumes, the lust and the glamour of the Orient.

The second piece on the program was played here for the first time. It was well worth hearing. Vaughan Williams, a firm believer in folk-music as thematic material, although for his more important works he invented his own themes, heard over 20 years ago folk-songs in a Norfolk village that pleased him greatly, and inspired him to write three Norfolk Rhapsodies. The one performed yesterday was No. 1. The words of the songs used are delightfully naive; the tunes heard yesterday are for the most part pleasingly melancholy, with one that is rollicking and typically English in its straightforwardness. The introductory section is beautiful by reason of the theme announced in a beautiful manner both in tone and in expression by Mr. Lafranc, the leader of the viola section, and by the treatment of this theme, the charming and original orchestration. The lively section is wholly free from the coarseness that is too frequently found in music of English and other composers when they wish to be unmistakably gay. The close, too, is beautiful in its unexpected quietness. This Rhapsody would bear repetition at an early day. The Rhapsody is nearer in spirit to the same composer's "Wenlock Edge" than to his "London" Symphony.

The concert will be repeated tonight. The program of next week is as follows: Scarlatti, Three Pieces, arranged for orchestra by Roland-Manuel; de Falla, Concerto for Clavichord, flute, oboe, clarinet, violin (so the announcement states, but others say "viola") and violoncello; Mozart, Rondo (being the Finale of a piano concerto), for harpsichord and orchestra; Stravinsky, "The Rite of Spring." Wanda Landowska will be the soloist.

BOSTON SYMPHONY TO PLAY OLD MUSIC

Concert to Be Broadcast Over Radio Tonight by WBZ

HER — DEC 25

The concert by the Boston Symphony Orchestra which will be broadcast tonight through Westinghouse station WBZ and the chain network under the direction of the Russian conductor, Serge Koussevitzky, is the most varied and in many respects the most interesting thus far in the series, according to Prof. John Patten Marshall who interprets the Saturday symphony programs for the radio audience.

Lovers of old music will delight in Handel's concerto, Wagnerians will welcome the performance of the Love-Death from "Tristan and Isolde," the modernists will receive their portion in the Vaughan Williams' Norfolk rhapsody and everyone will thoroughly enjoy Rimsky-Korsakov's popular symphonic suite, "Scherezade."

In addition to WBZ, the "key" station, six stations are included in the network which will broadcast tonight's symphony concert through the courtesy of W. S. Quinby of the W. S. Quinby Company of Boston, New York and Chicago, producers of La Touraine coffee and tea. The stations which will make this concert available to an audience aggregating millions are WBZ, Boston and Springfield; WJZ, New York; WGY, Schenectady; WFBL, Syracuse; WHAM, Rochester; and WMAK, Buffalo.

Before the program, Professor Marshall will tell the audience of the six stations something about Vaughan Williams' work, which is performed at this concert for the first time in America, and will illustrate the motif from Isolde's Love-Death. During the intermission he will, with the assistance of Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, illustrate the fascinating melodies of the Scheherezade. This music, which is illustrative of tales from the Arabian Nights, tells of Sinbad the Sailor, the Kalendar Prince and the evening which he spent with three ladies of Bagdad, and of the beautiful Scheherezade who appears in the music as a dream-like vision. Professor Marshall will not analyze this music, for such analysis will not help the listeners; he will confine himself to telling the story and pointing out some of the features of the work which the radio audience should not miss.

The complete program follows:

Handel.....Concerto Grosso
Vaughan Williams.....A Norfolk Rhapsody
Wagner.....Prelude and Love-Death, "Tristan and Isolde"
Rimsky-Korsakov,
Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night") Op. 35.
I. The Sea and Sinbad's Ship.
II. The Story of the Kalendar Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad; the sea; the ship goes to pieces on a rock surmounted by a bronze warrior; conclusion.

10TH SYMPHONY IS BRILLIANT

HER — DEC 25

Handel's Concerto Grosso Lends Dignity to Eve of Christmas

CONCERT WILL BE REPEATED TONIGHT

By PHILIP HALE

The 10th concert of the Boston Symphony Orchestra took place in Symphony hall, yesterday afternoon. For the holidays Mr. Koussevitzky arranged an interesting and brilliant program.

First came Handel's Concerto Grosso, No. 6. The solemn first movement, solemn but with Handel's peculiar tender-

VARIED PROGRAM AT SYMPHONY CONCERT

Handel, Wagner, Williams and Rimsky Korsakov

Globe Dec 25

Mr Koussevitzky has set an agreeably varied program for the Christmas pair of Boston Symphony concerts. Yesterday afternoon's audience seemed on the whole greatly pleased with a miscellany which ranged from a Handel concerto grosso, through a "Norfolk Rhapsody" by Vaughan Williams, and the prelude and "Love Death" from "Tristan" to Rimsky Korsakov's "Scheherezade."

The majority of the subscribers had as usual in Christmas week given their tickets to friends. It is a pity that Mr Koussevitzky's midseason vacation cannot be given him at this time, by arranging to have no concerto for two weeks, and lengthening the season in Fall or Spring. Too few people can find time for concerts amid the holiday rush.

The only novelty on yesterday's program, Vaughan Williams' "Norfolk Rhapsody, No. 1," was not so very new, having been composed in 1905. Its themes are old popular songs (therefore dignified by the title "folk songs") which Dr Williams collected at Kings Lynn, Norfolk, England, the town for which our Lynn was named. The harmonization and arrangement are effective enough, but the introductory measures, especially a passage with viola solo, are the only really notable things about the piece. These measures, differently scored, recur at its close.

This is an early and not very characteristic work of the composer of the "London Symphony" and "Pastoral Symphony." The latter work has not been heard here, except at a New England Conservatory concert, though much praised elsewhere. It should be added that yesterday's audience was delighted with this Rhapsody, applauding it until Mr Koussevitzky brought the players to their feet after several recalls.

Favorite Piece

The next number, the prelude and "Lovedeath" from "Tristan and Isolde," first performed in concert in 1859 (though the opera was not given until 1865), is music not merely (as is obvious) far greater than that of Vaughan Williams, but also far more modern in harmonic idiom. The audience received this coldly, one could not make out why, since it has long been a favorite piece at the P[illegible]. Mr Koussevitzky's interpretation [illegible] very eloquent, but not in accordance with those of other conductors.

He varies the tempi and at the final climax in the "Liebestod" so distorts the dynamics as to break the whole line of the melody, as though he did not feel the classic firmness and beauty of form underlying all the emotional and dramatic expression in the music. He also overdrives the orchestra in forte passages, and fails to keep the players absolutely together, though the luminous clarity of this score is not the least of its many superlative qualities.

This music should not be interpreted as though it were by Tchaikovsky. Yet nobody can justly accuse Koussevitzky of failing to make this or any piece interesting. Dullness is a musical crime not to be charged against him.

The first number was Handel's concerto grosso in G minor, No. 6. One wondered why it was not announced in advance just which of the 12 was to be played. A good many in these audiences try to prepare beforehand by looking over the chosen pieces, and therefore wish to know ahead which pieces have been chosen. Yet next week's audience is kept in the dark as to just which rondo by Mozart Mme Landowska will play with the orchestra.

This concerto was given yesterday a moving and eloquent reading. The quality of tone from the strings was beautiful in most of it, nor were those slight failures to keep together which so often coarsen the orchestra's playing remarked more than once or twice. But why need they have been there at all? There seems no excuse now for this sort of thing from this orchestra, any more than there would have been before the war, however much one may have been willing to overlook in the past nine years.

Of High Rank

Mr Koussevitzky is certainly in many ways a musician of very high rank. The present membership of the orchestra includes many first rate and no incompetent players. Why then need there have been rough places in yesterday's concert, in, for instance, so familiar a repertory piece as "Scheherezade," which was melodramatically interpreted without quite capturing the crude passion and terror of the "Arabian Nights" and at the sacrifice of some of its clarity and elegance of style.

When will Mr Koussevitzky realise that it is possible for an orchestra to play with the most intense emotion without coarsening of tone or blurring of musical outlines?

Mme Wanda Landowska will play the harpsichord in pieces by Mozart and de Falla next week. The rest of the program announced includes Stravinsky's "Rites of Spring" and excerpts from Scarlatti arranged by Roland Manuel.

P. R.

CONCERT OF PROWESS: CONDUCTOR, AUDIENCE, ORCHESTRA, "AT HIGH"

TRANS — DEC 27

FROM HANDEL, OVER WAGNER, TO RIMSKY-KORSAKOV

A Concerto for the Strings—Mr. Koussevitsky and the Prelude to "Tristan"—"Scheherazade" and the Conductor's Courses—Vaughan Williams Newly and in Character

YOU will write best when you hate your job most, said the sage to the stripling in the newspaper office. With the scene shifted, the saying held good of the Symphony Orchestra at its concert on Saturday evening. Long since report had it that the members of the band were not exactly rejoicing at the prospect of three concerts over as many holidays or semi-holidays. As likely as not; yet at the mid-most of the three they drowned chagrins in accomplishment; while some vague sense of loyalty may have stirred within them, subconsciously. After all, the Symphony Concerts are a sequence from October to May, not to be interrupted by accidents of the calendar, secular or churchly. An audience that left hardly any vacant places on Friday, and not too many on Saturday, was plainly of this mind. The conductor obviously shared it, since he set a program, equally in order at the middle of November or the end of February. Submission was clearly the grace of the occasion; as it happened, exhilaration also crowned it—and upon responsive ears. The listeners of Saturday sat rapt; more than once at the end of a number came those seconds of silence and return which are the performers' dearest reward; then the tumult of applause. Three times, at the least, the orchestra stood to acknowledge it.

From the outset this pitch of performance ran high. Handel's Concerto Grosso in G minor—for string orchestra—begins with one of his full-voiced, large-striding, amplitudinous preludes. It teems with long-held, full-rounded measures, outspread and ascending in a great curve of climax. Superb to hear were the richness and the resonance of the choir; its unanimity of attack, release and shapen phrase between; its ready plasticity to every turn of the music. The conductor rounded the curve; held the rhythm both firm and free; infused into the whole the creative ardor of the composer. Before our eyes and ears was music made as in an opened crucible. . . . The second and the final divisions of the Concerto asked and received the sharpness of stroke, the pungency of accent, the tone impinging irresistibly upon the ear, which are likewise virtues of this string choir; while again the conductor charged the measures with re-creative vitality. Once more we hearers sat by at the weaving of these sound-patterns out of an incandescent air.

Between passed another slow-movement, a Musette—to disclose anew the singing voices of these violins, violas, violoncellos and basses, the warmth of their phrasing, the verve of their progress, their up-swelling unity, their contrasting divisibility, at the composer's and the conductor's will. Mr. Koussevitzky excels in this eighteenth-century music, because he restores to it magnificence of tone, large advance, creative passion and cumulation. And now the string choir is fulfilling and intensifying instrument, above its predecessors incomparable. It is time that the conductor searched farther into Handel than these convenient Concerti Grossi. The Water-Music, unheard these many years at Symphony Hall; the Fireworks-Music, rediscovered by Sir Hamilton Harty at Manchester, the "Occasional Overtures," all await him.

In the Prelude to "Tristan," Mr. Koussevitzky and the orchestra excelled their every recent venture into Wagner. A year ago last month when he first played the Prelude in Boston, he seemed somehow to suffocate it, to pen it within harem-walls. Now it moved open and free; while to the rhythms he lent enlarging and intensifying weight, as though to an epic of passion. He enhanced the suspensive quality of the beginning; spaced his pauses with the keenest sense of Wagner's rhetoric; reachieved upon the audience the possession that ascends from these measures of fate. Muck sounding them from the pit of the Prinz-Regenten at Munich, Toscanini lifting them across the Metropolitan, was not more puissant or illusory. Thenceforth most of us were as clay when the genius of Wagner is the potter. Yet judgment did note the breathless, ever-mounting line in which Mr. Koussevitzky sustained the ecstasy of the lovers, his deep blending of the harmonic colors, the gathering intensity, glow upon glow, of each ascending phrase, the fervors of tone, the ardors of accent that the orchestra to a man gave back.

The climax came, and the descent of the music into dun desolation. Everyone knows the moment in the opera—the wan dawn over the garden, the apparition of Melot and Marke upon the lovers, the shatter of disillusion. Here was, distilled, intensified, out of this bar and isolated peformance in the concert hall. For almost the first time, outside the apotheosis of Siegfried in "Götterdämmerung," Mr. Koussevitzky's Wagner sounded like Wagner, untinged by Slav neurosis . . . To moments in the "Liebestod," though the instrumental melody scaled the heavens with Isolde's devotion and bade the earth be still at Isolde's woe, it was possible to demur. Not quite out of the depths of the orchestra does Mr. Koussevitzky yet evoke the great climax; too sharply does he accent with the drum-beats the two preliminary steps toward it. Once more, however, Wagner's music was the music of superlative genius unlessening. And in a month, Boston will hear the whole opera—for the first time in four years. Fancy! in a capital of music, as the school-circulars call it.

Finally, "Scheherazade"—the one music of Rimsky-Korsakov to which Mr. Koussevitzky seems to warm. ("Antar" is gone from the repertory; the "Spanish Caprice" and the overtures seldom return). Therewith the conductor may array tonal splendors and instrumental virtuosities to his heart's content. His sea-music rolls and thunders, now out of unisons, again out of multifold sonorities. As he spaces and sounds it, there is reason to believe that the Kalendar Prince told his tale at what our untender youth call "a wild party." Around the Young Prince and the Young Princess, sitting all day in the garden, speaking, or silent, with love, the conductor and the orchestra weave a gleaming web of harmonic and instrumental color; stir it with changeful rhythms, wind into it recurring motivs. At the end, the revelry in many a beat and pace, the surge of the sea-music, the fading into the mists of fable. Along the way virtuosity upon virtuosity—from first violin, first flute and first clarinet; even the first bassoon has an inning; but most of all the skill and susceptibility of a full orchestra intertwining many rhythms, fusing, shading, contrasting endless colors, maintaining melody, veiling or stripping motivs.

There are purists and traditionalists that speak slightingly of this "Scheherazade." They hear askance a music that is not contrapuntal, developing and working themes in more or less orthodox molds; would have Rimsky's fantastic suite mere repetitious congeries of rhythmic devices, harmonic and instrumental trappings. They forget that both devices and colors are a marvel of inventive and manipulative skill; that they sound like those of no other composer, orchestrally masterful, from Berlioz through Wagner and Strauss, to Stravinsky and Honegger. They forget, also, as Mr. Koussevitzky does not, that "Scheherazade" is an intrinsically barbaric music, from the Arabian Nights as Burton or Mardrus translate them, not in the manicured versions, handed about in schoolrooms. With reason, the sea-music booms; or the Kalendar Prince tells a broadly comic tale in responsive company. The princelings are not all for love—in the abstract. There is proof positive that revels at Bagdad were as "fierce" as Rimsky and Mr. Koussevitzky make them. A barbarian lurks—or ought to lurk—in us all under our precious skin of civilization. "Scheherazade" releases him.

Similarly, in degree, with those that dislike Mr. Koussevitzky's vigors of tone and incisiveness of accents. They writhe under the shape bite of bows upon strings in the swifter movements of this Concerto Grosso of Handel, or the other day in Siebelius's Seventh Symphony. They complain of an astringent quality in the oboes and in the wood-winds generally, when the conductor would have these voices keenly charactered. They repine under what they call his piercing, thin-bodied brass, cleaving orchestral tumults. It is quite true that all this is a scale of instrumental tone, a play of instrumental color, that conductors at the turn of the century did not cultivate; that some refuse to accept even today. It was not Gericke's, for example, here in Boston, nor is it Mr. Weingartner's or Mr. Gabrilowitsch's. On the other hand, it is the scale and the palette of the newer generation of conductors, modernly minded. It is the only possible scale and palette for much of the music that they play. Naturally, they transfer both to older-established pieces—often as with "Scheherazade," to clear advantage. Like or dislike the new means and the new ends, there is no altering them. "The ancients were the ancients," though they date but a quarter-century back. "And we are the people of today"—even at the Symphony Concerts.

The novel number of the evening was Vaughan Williams's "Norfolk Rhapsody," for his first appearance under the present régime "at these concerts." He derives the music from folk-tunes that he gathered in the county. He shapes it in a familiar form—songful and musing beginning; rougher-surfaced, sharper-rhythmed, more vigorous middle measures; return to the earlier mood and manner. He writes it in close-woven texture, out of which dart instruments that he would individualize, into which he threads fine harmonic shadings. Even when it is liveliest, the Rhapsody is a relatively quiet music, far from the hearty rough-and-tumble, say, of

Continued on Page Twelve

ENGLISH MUSIC BY SYMPHONY

Williams' Rhapsody Is Striking Feature of Concert

BY WARREN STOREY SMITH

In that it was new to Boston, uncommonly interesting, beautifully played and most cordially received, Vaughan Williams' "Norfolk Rhapsody" No. 1 may be accounted the most striking feature of yesterday's Symphony Concert, even though its companion pieces were a Concerto Grosso of Handel's, the Prelude and Love-Death from Wagner's "Tristan and Isolde" and Rimsky-Korsakov's "Scheherezade."

TYPICALLY ENGLISH

As the years roll by Vaughan Williams seems more and more to loom above other living English makers of music. Among them, he alone is virtually free of the reproach of electicism. His musical idiom is at the same time typically English and characteristically personal. Not Wagner and Brahms, but Byrd and Tallis are his true musical ancestors. His music is not a compendium of various Continental influences, but a tonal speech that smacks of the soil, British through and through. And it is by virtue of this authenticity of utterance that to an outlander he seems to stand quite above and apart from his fellows, gifted in their several ways as are Elgar, Delius, Holst, Bax, Goossens and the rest.

The Rhapsody heard yesterday is not new. It was written, in fact, as long ago as 1906, though revised some eight years later. Folk-songs make the bulk of its thematic content, but in passing through the crucible of the composer's mind these simple and homely strains have emerged with a new dignity and expressiveness. Pervading the music, too, is a haunting suggestion of nostalgia, a mood that, by the way, permeates much of this composer's remarkable "Pastoral" Symphony, as yet heard in Boston only at the hands of the Conservatory Orchestra.

Received Cordially

That this Rhapsody, a composition unpretentious and unproclaimed, should have been so warmly applauded yesterday speaks well for the taste of an audience whose discrimination in matters musical has at times been called into question.

It was Beethoven himself who said: "Handel is the unattained master of all masters. Go to him and learn how to produce great effects with scant deploy of means." And how aptly these words apply to the Concerto Grosso heard yesterday, one of 12 composed, incredible as it seems, in the space of 32 days. Here is music scored only for strings, devoid of all tricks, free of all striving after effect, yet superbly vital, rich in substance, satisfying alike the mind and the heart.

Nobly Eloquent

Always happy with the music of the early 18th century, Mr. Koussevitzky conducted yesterday a nobly eloquent performance of this Concerto. In this music he was heard in Boston for the first time, whereas his prowess with the "Tristan" fragments and with "Scheherazade" is well known to us of this city.

It remains only to add that the orchestral performance was throughout the afternoon of a high order, and that the proximity of Christmas had little effect on the size of the audience, which remained almost in toto to the end of the concert and greeted with pronounced enthusiasm the performance of Rimsky-Korsakov's glowing, gorgeously colored and imaginative suite.

10TH SYMPHONY IS BRILLIANT

HER — DEC 25

Handel's Concerto Grosso Lends Dignity to Eve of Christmas

CONCERT WILL BE REPEATED TONIGHT

By PHILIP HALE

The 10th concert of the Boston Symphony Orchestra took place in Symphony hall, yesterday afternoon. For the holidays Mr. Koussevitzky arranged an interesting and brilliant program.

First came Handel's Concerto Grosso, No. 6. The solemn first movement, solemn but with Handel's peculiar tenderness, reminded the hearers that Christmas Eve should be something more than an excuse for eating and drinking, hysterical music and riotous jollity. The lively movements have a stirring virility. Those to whom the "Scotch snap" is a burning question, who trace this "snap" in music of every age and every school, rejoiced to find it in the Musette, a movement curiously named, for it is without the traditional form.

There was a passionately eloquent performance of the familiar excerpts from "Tristan and Isolde"; a remarkably effective reading and playing of Rimsky - Korsakov's "Scheherazade," that gorgeous tonal picture, reproducing wild tales of Afrites and Jinns, one-eyed Kalanders and enchanting princesses, the sea of Sindbad with the magnetic mountain, the splendor of Bagdad under its great Caliph, the sensuality, the cruelty, the perfumes, the lust and the glamour of the Orient.

The second piece on the program was played here for the first time. It was well worth hearing. Vaughan Williams, a firm believer in folk-music as thematic material, although for his more important works he invented his own themes, heard over 20 years ago folk-songs in a Norfolk village that pleased him greatly, and inspired him to write three Norfolk Rhapsodies. The one performed yesterday was No. 1. The words of the songs used are delightfully naive; the tunes heard yesterday are for the most part pleasingly melancholy, with one that is rollicking and typically English in its straightforwardness. The introductory section is beautiful by reason of the theme announced in a beautiful manner both in tone and in expression by Mr. Lafranc, the leader of the viola section, and by the treatment of this theme, the charming and original orchestration. The lively section is wholly free from the coarseness that is too frequently found in music of English and other composers when they wish to be unmistakably gay. The close, too, is beautiful in its unexpected quietness. This Rhapsody would bear repetition at an early day. The Rhapsody is nearer in spirit to the same composer's "Wenlock Edge" than to his "London" Symphony.

The concert will be repeated tonight. The program of next week is as follows: Scarlatti, Three Pieces, arranged for orchestra by Roland-Manuel; de Falla, Concerto for Clavichord, flute, oboe, clarinet, violin (so the announcement states, but others say "viola") and violoncello; Mozart, Rondo (being the Finale of a piano concerto), for harpsichord and orchestra; Stravinsky, "The Rite of Spring." Wanda Landowska will be the soloist.

BOSTON SYMPHONY TO PLAY OLD MUSIC

Concert to Be Broadcast Over Radio Tonight by WBZ

HER — DEC 25

The concert by the Boston Symphony Orchestra which will be broadcast tonight through Westinghouse station WBZ and the chain network under the direction of the Russian conductor, Serge Koussevitzky, is the most varied and in many respects the most interesting thus far in the series, according to Prof. John Patten Marshall who interprets the Saturday symphony programs for the radio audience.

Lovers of old music will delight in Handel's concerto, Wagnerians will welcome the performance of the Love-Death from "Tristan and Isolde," the modernists will receive their portion in the Vaughan Williams' Norfolk rhapsody and everyone will thoroughly enjoy Rimsky-Korsakov's popular symphonic suite, "Scheregade."

In addition to WBZ, the "key" station, six stations are included in the network which will broadcast tonight's symphony concert through the courtesy of W. S. Quinby of the W. S. Quinby Company of Boston, New York and Chicago, producers of La Touraine coffee and tea. The stations which will make this concert available to an audience aggregating millions are WBZ, Boston and Springfield; WJZ, New York; WGY, Schenectady; WEBL, Syracuse; WHAM, Rochester; and WMAK, Buffalo.

Before the program, Professor Marshall will tell the audience of the six stations something about Vaughan Williams' work, which is performed at this concert for the first time in America, and will illustrate the motif from Isolde's Love-Death. During the intermission he will, with the assistance of Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, illustrate the fascinating melodies of the Scheherezade. This music, which is illustrative of tales from the Arabian Nights, tells of Sinbad the Sailor, the Kalendar Prince and the evening which he spent with three ladies of Bagdad, and of the beautiful Scheherezade who appears in the music as a dream-like vision. Professor Marshall will not analyze this music, for such analysis will not help the listeners; he will confine himself to telling the story and pointing out some of the features of the work which the radio audience should not miss.

The complete program follows:

Handel.....Concerto Grosso
Vaughan Williams.....A Norfolk Rhapsody
Wagner.....Prelude and Love-Death, "Tristan and Isolde"
Rimsky-Korsakov.....Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night") Op. 35.
I. The Sea and Sinbad's Ship.
II. The Story of the Kalendar Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad; the sea; the ship goes to pieces on a rock surmounted by a bronze warrior; conclusion.

VARIED PROGRAM AT SYMPHONY CONCERT

Handel, Wagner, Williams and Rimsky Korsakov

Globe Dec 25

Mr Koussevitzky has set an agreeably varied program for the Christmas pair of Boston Symphony concerts. Yesterday afternoon's audience seemed on the whole greatly pleased with a miscellany which ranged from a Handel concerto grosso, through a "Norfolk Rhapsody" by Vaughan Williams, and the prelude and "Love Death" from "Tristan" to Rimsky Korsakov's "Scheherezade."

The majority of the subscribers had as usual in Christmas week given their tickets to friends. It is a pity that Mr Koussevitzky's midseason vacation cannot be given him at this time, by arranging to have no concerto for two weeks, and lengthening the season in Fall or Spring. Too few people can find time for concerts amid the holiday rush.

The only novelty on yesterday's program, Vaughan Williams' "Norfolk Rhapsody, No. 1," was not so very new, having been composed in 1905. Its themes are old popular songs (therefore dignified by the title "folk songs") which Dr Williams collected at Kings Lynn, Norfolk, England, the town for which our Lynn was named. The harmonization and arrangement are effective enough, but the introductory measures, especially a passage with viola solo, are the only really notable things about the piece. These measures, differently scored, recur at its close.

This is an early and not very characteristic work of the composer of the "London Symphony" and "Pastoral Symphony." The latter work has not been heard here, except at a New England Conservatory concert, though much praised elsewhere. It should be added that yesterday's audience was delighted with this Rhapsody, applauding it until Mr Koussevitzky brought the players to their feet after several recalls.

Favorite Piece

The next number, the prelude and "Lovedeath" from "Tristan and Isolde," first performed in concert in 1859 (though the opera was not given until 1865), is music not merely (as is obvious) far greater than that of Vaughan Williams, but also far more modern in harmonic idiom. The audience received this coldly, one could not make out why, since it has long been a favorite piece at the Pops. Mr Koussevitzky's interpretation was very eloquent, but not in accordance with those of other conductors.

He varies the tempi and at the final climax in the "Liebestod" so distorts the dynamics as to break the whole line of the melody, as though he did not feel the classic firmness and beauty of form underlying all the emotional and dramatic expression in the music. He also overdrives the orchestra in forte passages, and fails to keep the players absolutely together, though the luminous clarity of this score is not the least of its many superlative qualities.

This music should not be interpreted as though it were by Tchaikovsky. Yet nobody can justly accuse Koussevitzky of failing to make this or any piece interesting. Dullness is a musical crime not to be charged against him.

The first number was Handel's concerto grosso in G minor, No. 6. One wondered why it was not announced in advance just which of the 12 was to be played. A good many in these audiences try to prepare beforehand by looking over the chosen pieces, and therefore wish to know ahead which pieces have been chosen. Yet next week's audience is kept in the dark as to just which rondo by Mozart Mme Landowska will play with the orchestra.

This concerto was given yesterday a moving and eloquent reading. The quality of tone from the strings was beautiful in most of it, nor were those slight failures to keep together which so often coarsen the orchestra's playing remarked more than once or twice. But why need they have been there at all? There seems no excuse now for this sort of thing from this orchestra, any more than there would have been before the war, however much one may have been willing to overlook in the past nine years.

Of High Rank

Mr Koussevitzky is certainly in many ways a musician of very high rank. The present membership of the orchestra includes many first rate and no incompetent players. Why then need there have been rough places in yesterday's concert, in, for instance so familiar a repertory piece as "Scheherezade," which was melodramatically interpreted without quite capturing the crude passion and terror of the "Arabian Nights" and at a sacrifice of some of its clarity and elegance of style.

When will Mr Koussevitzky realise that it is possible for an orchestra to play with the most intense emotion without coarsening of tone or blurring of musical outlines?

Mme Wanda Landowska will play the harpsichord in pieces by Mozart and de Falla next week. The rest of the program announced includes Stravinsky's "Rites of Spring" and excerpts from Scarlatti arranged by Roland Manuel.

P. R.

CONCERT OF PROWESS. CONDUCTOR, AUDIENCE, ORCHESTRA, "AT HIGH"

TRANS — DEC 27

FROM HANDEL, OVER WAGNER, TO RIMSKY-KORSAKOV

A Concerto for the Strings—Mr. Koussevitsky and the Prelude to "Tristan"—"Scheherazade" and the Conductor's Courses—Vaughan Williams Newly and in Character

YOU will write best when you hate your job most, said the sage to the stripling in the newspaper office. With the scene shifted, the saying held good of the Symphony Orchestra at its concert on Saturday evening. Long since report had it that the members of the band were not exactly rejoicing at the prospect of three concerts over as many holidays or semi-holidays. As likely as not; yet at the mid-most of the three they drowned chagrins in accomplishment; while some vague sense of loyalty may have stirred within them, subconsciously. After all, the Symphony Concerts are a sequence from October to May, not to be interrupted by accidents of the calendar, secular or churchly. An audience that left hardly any vacant places on Friday, and not too many on Saturday, was plainly of this mind. The conductor obviously shared it, since he set a program, equally in order at the middle of November or the end of February. Submission was clearly the grace of the occasion; as it happened, exhilaration also crowned it—and upon responsive ears. The listeners of Saturday sat rapt; more than once at the end of a number came those seconds of silence and return which are the performers' dearest reward; then the tumult of applause. Three times, at the least, the orchestra stood to acknowledge it.

From the outset this pitch of performance ran high. Handel's Concerto Grosso in G minor—for string orchestra—begins with one of his full-voiced, large-striding, amplitudinous preludes. It teems with long-held, full-rounded measures, outspread and ascending in a great curve of climax. Superb to hear were the richness and the resonance of the choir; its unanimity of attack, release and shapen phrase between; its ready plasticity to every turn of the music. The conductor rounded the curve; held the rhythm both firm and free; infused into the whole the creative ardor of the composer. Before our eyes and ears was music made as in an opened crucible. . . . The second and the final divisions of the Concerto asked and received the sharpness of stroke, the pungency of accent, the tone impinging irresistibly upon the ear, which are likewise virtues of this string choir; while again the conductor charged the measures with re-creative vitality. Once more we hearers sat by at the weaving of these sound-patterns out of an incandescent air.

Between passed another slow-movement, a Musette—to disclose anew the singing voices of these violins, violas, violoncellos and basses, the warmth of their phrasing, the verve of their progress, their up-swelling unity, their contrasting divisibility, at the composer's and the conductor's will. Mr. Koussevitzky excels in this eighteenth-century music, because he restores to it magnificence of tone, large advance, creative passion and cumulation. And now the string choir is fulfilling and intensifying instrument, above its predecessors incomparable. It is time that the conductor searched farther into Handel than these convenient Concerti Grossi. The Water-Music, unheard these many years at Symphony Hall; the Fireworks-Music, rediscovered by Sir Hamilton Harty at Manchester, the "Occasional Overtures," all await him.

In the Prelude to "Tristan," Mr. Koussevitzky and the orchestra excelled their every recent venture into Wagner. A year ago last month when he first played the Prelude in Boston, he seemed somehow to suffocate it, to pen it within harem-walls. Now it moved open and free; while to the rhythms he lent enlarging and intensifying weight, as though to an epic of passion. He enhanced the suspensive quality of the beginning: spaced his pauses with the keenest sense of Wagner's rhetoric; reachieved upon the audience the possession that ascends from these measures of fate. Muck sounding them from the pit of the Prinz-Regenten at Munich, Toscanini lifting them across the Metropolitan, was not more puissant or illusory. Thenceforth most of us were as clay when the genius of Wagner is the potter. Yet judgment did note the breathless, ever-mounting line in which Mr. Koussevitzky sustained the ecstasy of the lovers, his deep blending of the harmonic colors, the gathering intensity, glow upon glow, of each ascending phrase, the fervors of tone, the ardors of accent that the orchestra to a man gave back.

The climax came, and the descent of the music into dun desolation. Everyone knows the moment in the opera—the wan dawn over the garden, the apparition of Melot and Marke upon the lovers, the shatter of disillusion. Here was, distilled, intensified, out of this bar and isolated peformance in the concert hall. For almost the first time, outside the apotheosis of Siegfried in "Götterdämmerung," Mr. Koussevitzky's Wagner sounded like Wagner, untinged by Slav neurosis . . . To moments in the "Liebestod," though the instrumental melody scaled the heavens with Isolde's devotion and bade the earth be still at Isolde's woe, it was possible to demur. Not quite out of the depths of the orchestra does Mr. Koussevitzky yet evoke the great climax; too sharply does he accent with the drum-beats the two preliminary steps toward it. Once more, however, Wagner's music was the music of superlative genius unlessening. And in a month, Boston will hear the whole opera—for the first time in four years. Fancy! in a capital of music, as the school-circulars call it.

Finally, "Scheherazade"—the one music of Rimsky-Korsakov to which Mr. Koussevitzky seems to warm. ("Antar" is gone from the repertory; the "Spanish Caprice" and the overtures seldom return). Therewith the conductor may array tonal splendors and instrumental virtuosities to his heart's content. His sea-music rolls and thunders, now out of unisons, again out of multifold sonorities. As he spaces and sounds it, there is reason to believe that the Kalendar Prince told his tale at what our untender youth call "a wild party." Around the Young Prince and the Young Princess, sitting all day in the garden, speaking, or silent, with love, the conductor and the orchestra weave a gleaming web of harmonic and instrumental color; stir it with changeful rhythms, wind into it recurring motivs. At the end, the revelry in many a beat and pace, the surge of the sea-music, the fading into the mists of fable. Along the way virtuosity upon virtuosity—from first violin, first flute and first clarinet; even the first bassoon has an inning; but most of all the skill and susceptibility of a full orchestra intertwining many rhythms, fusing, shading, contrasting endless colors, maintaining melody, veiling or stripping motivs.

There are purists and traditionalists that speak slightingly of this "Scheherazade." They hear askance a music that is not contrapuntal, developing and working themes in more or less orthodox molds; would have Rimsky's fantastic suite mere repetitious congeries of rhythmic devices, harmonic and instrumental trappings. They forget that both devices and colors are a marvel of inventive and manipulative skill; that they sound like those of no other composer, orchestrally masterful, from Berlioz through Wagner and Strauss, to Stravinsky and Honegger. They forget, also, as Mr. Koussevitzky does not, that "Scheherazade" is an intrinsically barbaric music, from the Arabian Nights as Burton or Mardrus translate them, not in the manicured versions, handed about in schoolrooms. With reason, the sea-music booms; or the Kalendar Prince tells a broadly comic tale in responsive company. The princelings are not all for love—in the abstract. There is proof positive that revels at Bagdad were as "fierce" as Rimsky and Mr. Koussevitzky make them. A barbarian lurks—or ought to lurk—in us all under our precious skin of civilization. "Scheherazade" releases him.

Similarly, in degree, with those that dislike Mr. Koussevitzky's vigors of tone and incisiveness of accents. They writhe under the shape bite of bows upon strings in the swifter movements of this Concerto Grosso of Handel, or the other day in Siebelius's Seventh Symphony. They complain of an astringent quality in the oboes and in the wood-winds generally, when the conductor would have these voices keenly charactered. They repine under what they call his piercing, thin-bodied brass, cleaving orchestral tumults. It is quite true that all this is a scale of instrumental tone, a play of instrumental color, that conductors at the turn of the century did not cultivate; that some refuse to accept even today. It was not Gericke's, for example, here in Boston, nor is it Mr. Weingartner's or Mr. Gabrilowitsch's. On the other hand, it is the scale and the palette of the newer generation of conductors, modernly minded. It is the only possible scale and palette for much of the music that they play. Naturally, they transfer both to older-established pieces often as with "Scheherazade," to clear advantage. Like or dislike the new means and the new ends, there is no altering them. "The ancients were the ancients," though they date but a quarter-century back. "And we are the people of today"—even at the Symphony Concerts.

The novel number of the evening was Vaughan Williams's "Norfolk Rhapsody," for his first appearance under the present régime "at these concerts." He derives the music from folk-tunes that he gathered in the county. He shapes it in a familiar form—songful and musing beginning; rougher-surfaced, sharper-rhythmed, more vigorous middle measures; return to the earlier mood and manner. He writes it in close-woven texture, out of which dart instruments that he would individualize, into which he threads fine harmonic shadings. Even when it is liveliest, the Rhapsody is a relatively quiet music, far from the hearty rough-and-tumble, say, of

Continued on Page Twelve

PENSION FUND LIST POPULAR

Post DEC 27

Shopworn Pieces Are Made Brilliant Under Koussevitzky

BY WARREN STOREY SMITH

Playing yesterday in aid of its pension fund, the Boston Symphony Orchestra quite unprecedentedly offered a frankly "popular" programme, drawn from the music of Rossini, Weber (by way of Berlioz), Sibelius, Johann Strauss and Tchaikovsky. And despite the weather and a date highly unpropitious for concert-giving, the hall was very nearly filled by an audience that expressed its pleasure in no uncertain terms.

A TREAT ANYWAY

Whether that old standby of Pension Fund Concerts, the all-Wagner programme, would have drawn to Symphony Hall more people than were brought here by Mr. Koussevitsky's lighter list of yesterday can not be known, but surely his wisdom in presenting this popular programme may go unchallenged.

Moreover, to hear from such an orchestra and from such a conductor and in such vital performance the Overture to "William Tell," "The Invitation to the Dance," the "Valse Triste," the waltz "Voices of Spring," the "Nutcracker" Suite and the "1812" Overture must have proved a rare treat to all, whatever the general trend and level of each individual's musical taste.

If recollection does not err the "William Tell" Overture was last played by the Boston Symphony Orchestra—outside the "Pops"—in the concert directed by Mr. Gericke for the benefit of the sufferers in the San Francisco earthquake and fire, although Mr. Monteux successfully ventured two of Rossini's other overtures at subscription concerts. Granted that its "storm music" is hollow and theatrical, that its finale borders on vulgarity, the "Tell" Overture remains an uncommonly brilliant and effective orchestral piece, and jaded indeed must have been the listener who did not receive an electric thrill or two from yesterday's performance of it.

In "The Invitation to the Dance," Mr. Koussevitzky was, perhaps, a trifle heavy-handed, but he more than made up for it by his adroit fashioning of the "Valse Triste," his verve in the "Voices of Spring" (not too often before has Symphony Hall heard in a Strauss Waltz the true Viennese swing), and his exceeding deftness with the ingeniously orchestrated and ever-delightful "Nutcracker" Suite.

"1812" the Grand Climax

Of course, such a programme must have its "grand climax," and this proper culmination came yesterday in the "1812," in which a sizable brass ensemble from the New England Conservatory, trained by Louis Kloepfel of the orchestra's trumpet section, helped swell the final tumult. Like the "William Tell," this Overture, in which Tchaikovsky celebrated Napoleon's retreat from Moscow, has been called obvious and dismissed as "old hat," yet yesterday, with the fire of Mr. Koussevitzky's Russian temperament to illumine it, the piece made no inconsiderable effect. Long and loud was the applause, and, as he had previously done at the end of the Strauss Waltz, the conductor made response by summoning the players to their feet.

goer, really a bit dull. True, Mr. Koussevitzky gave very interesting and—for a Boston audience—novel interpretations of such things as Rossini's "William Tell" Overture, Sibelius' "Valse Triste", and the Weber-Berlioz "Invitation to the Dance."

The Sibelius waltz was particularly well played, and it was a revelation to those who have merely heard this piece played in perfunctory fashion at the "Pop" concerts. In Johan Strauss' Waltz, "Voices of Spring," the Russian leader, though offering novel effects, seemed to miss the real spirit of the German waltz-king.

Tchaikovsky, with the "Nutcracker" Suite and the "1812" Overture, filled the second half of the program. The first was delightfully played. In the overture, although the performance was probably the greatest ever, on the side of sound and fury, there was naturally nothing novel in a piece that has been worked to death by countless conductors.

Another recent Sibelius work, his Seventh Symphony, Op. 105, will be introduced here by Serge Koussevitzky and the Boston Symphony in their Brooklyn concert of Friday, January 6, and the following afternoon at Carnegie Hall. On Thursday night, January 5, in Carnegie Hall, Mr. Koussevitzky's program will include Haydn's E flat Symphony (B. & H. No. 3), a Mozart rondo for harpsichord and orchestra, with Wanda Landowska as soloist; de Falla's concerto for harpsichord, flute, oboe, clarinet, violin and cello, with Mme. Landowska taking part, and Stravinsky's "Le Sacre du Printemps."

The afternoon program of the 7th begins with a concerto by C. P. E. Bach in D major, arranged by Maximilian Steinberg, the suite from Stravinsky's "L'Oiseau de Feu," the Sibelius symphony and Ravel's "La Valse." At the Brooklyn Academy on Friday night, the 6th, the Emanuel Bach concerto and the Sibelius symphony will precede four Wagner numbers—the "Lohengrin" prelude, Funeral Music from "Götterdämmerung," Forest Murmurs from "Siegfried" and the "Meistersinger" prelude.

N.Y. TRIBUNE

Sibelius's Seventh Symphony is in one movement, without key designation; it opens in A minor and closes in the relative major key of C, and is scored for a relatively modest orchestra: woodwind in pairs (without English horn), four horns, three trumpets, three trombones, tympani and strings. It was published in 1925 and, according to Mr. Parker's colleague, A. H. M., in "The Boston Evening Transcript," was first performed in Copenhagen in the spring of that year. Leopold Stokowski and the Philadelphia Orchestra gave the first American performance of the work in Philadelphia on April 3 of this year; the Boston Symphony played it in Boston on December 10 and 11. Mr. Stokowski also introduced Sibelius's Sixth Symphony to America on April 24; this has not yet been heard in New York.

DEC 26

1927

THIS CLIPPING FROM
TIMES
TOLEDO, OHIO

JAN 1 1927

BOSTON SYMPHONY IN CONCERT.

The Boston symphony orchestra will be on the air tonight with a concert, through the courtesy of W. S. Quinby, from station WBZ, Springfield. The concert will begin at 8:10, eastern time. At 11:30, messages of the Canadian mounted police will be broadcast.

THIS CLIPPING FROM
CALL
WOONSOCKET, R. I.

JAN 1 1927

The Boston Symphony Orchestra program, which will be heard from WBZ at 8:10 this evening will include the "Siegfried Funeral Music" from "Die Gotterdamerung," romdo from Mozart's concerto in D major for piano, played on the harpsichord by Wanda Landowska, concerto for harpsichord, flute, oboe, vuilin, and violoncello by Manuel de Falla, and rite of Spring by Stravinsky.

SYMPHONY IN BENEFIT CONCERT

AMER DEC 27

By MOSES SMITH

An old-fashioned popular program was the musical fare at the first Pension Fund Concert of the Boston Symphony Orchestra yesterday afternoon at Symphony Hall. Despite the severe weather there were few empty seats when Serge Koussevitzky appeared to conduct the first number—a remarkable tribute to the popularity of the leader and his Orchestra.

It is many years since a similar collection of pieces was played at a Pension Fund affair. Recently such heavy matter as Brahms' "Requiem" and the Beethoven Ninth Symphony has served to attract capacity audiences. But yesterday's program offered the first opportunity for Mr. Koussevitzky in Boston to conduct in lighter symphonic works.

Though the experiment looked interesting in advance, the concert [illegible] for the hardened symphony

THIS CLIPPING FROM
SPRINGFIELD
ILL.

ISSUE OF

JAN 1 1927

The Boston Symphony orchestra will be on the air tonight with a concert, through the courtesy of W. S. Quinby, from Station WBZ, Springfield. The concert will begin at 7:10, Central time. At 11:30, messages of the Canadian Mounted Police will be broadcast.

THIS CLIPPING FROM
JOURNAL
AKRON, O.

JAN 1 1927

The Boston Symphony orchestra will be on the air tonight with a concert, through the courtesy of W. S. Quinby, from station WBZ, Springfield. The concert will begin at 8:10. At 11:30, messages of the Canadian mounted police will be broadcast.

THIS CLIPPING FROM
NEW YORKER

JAN 1 - 1927

ORCHESTRAS

PHILHARMONIC — Mengelberg conducting. CARNEGIE HALL, Fri. Aft., Dec. 31; Sat. Eve., Jan. 1.

NEW YORK SYMPHONY—Damrosch conducting. CARNEGIE HALL, Fri. Eve., Dec. 31; Sat. Aft., Jan. 1 (Young People's Concert). MECCA TEMPLE, Sun. Aft., Jan. 2. Klemperer conducting. CARNEGIE HALL, Fri. Eve., Jan. 7.

PHILADELPHIA ORCHESTRA — Stokowski conducting. CARNEGIE HALL, Tues. Eve., Jan. 4.

BOSTON SYMPHONY—Koussevitzky conducting. CARNEGIE HALL, Thurs. Eve., Jan. 6.

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.

JAN 2 1927

On Friday evening at the Academy of Music the Boston Symphony Orchestra, conducted by Serge Koussewitzky, will give its second Brooklyn concert this season. The following program will be played:

Bach-Steinberg .....Concerto in D
Siebelius .....Seventh Symphony
Wagner,
Excerpts from "Lohengrin," "Goetterdaemmerung," "Siegfried" and "Die Meistersinger.

The Sibelius Symphony will on this occasion have its first performance in New York. Mr. Koussewitsky introduced it to Boston some weeks ago. It was first played in America by the Philadelphia Orchestra, under Stokowski, in Philadelphia.

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.

THIS CLIPPING FROM
NEW YORK TIMES

JAN 4 1927

An Opportunity in Music.

To the Editor of The New York Times:

I am sure that across the intervening years the elder generation of American music lovers have not forgotten the distinguished pianist Fraulein Adele aus der Ohe, whose work as a young woman in recital and in concert was long a charming feature of our American Winters. Particularly memorable was her triumph at the dedication of Carnegie Hall, when she played—I think with the Boston Symphony Orchestra—the concerto of Tchaikovsky, winning the tumultuous applause of a picked audience. She was, and I presume still is, Court Pianist at Weimar, though she is living in Berlin—15 Pariserstrasse—having with difficulty survived the trying vicissitudes of the war. She is, however, no longer equal to the demands of a concert tour, but is chiefly occupied with giving lessons. She is very desirous to have more American pupils at her home, and this note is written in the hope of furthering that desire. Perhaps no one now living so truly represents the Liszt tradition in the piano, for she was indeed the favorite pupil of that master. I cannot think of any better fortune that could befall an advanced student of music than association with so distinguished an artist. I should willingly do anything possible to promote a relationship of such manifest advantage both to teacher and to pupil.

ROBERT UNDERWOOD JOHNSON.
New York, Dec. 30, 1926.

THIS CLIPPING FROM
GLOBE DEMOCRAT
ST. LOUIS, MO.

JAN 2 - 192

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JOURNAL
MADISON, WIS.

JAN 2 1927

Renaissance o "Corn Provi by Prager

This article, taken from The Boston Transcript, was written by Nelson M. Jansky, formerly music editor of this paper. Mr. Jansky is at present on the staff of the Boston paper as a special writer and assistant to the music editor.

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PENSION FUND LIST POPULAR

Post DEC 27

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BY WARREN STOREY SMITH

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"1812" the Grand Climax

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N.Y. TRIBUNE

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DEC 26

1927

THIS CLIPPING FROM
TIMES
TOLEDO, OHIO

JAN 1 1927

BOSTON SYMPHONY IN CONCERT.
The Boston symphony orchestra will be on the air tonight with a concert, through the courtesy of W. S. Quinby, from station WBZ, Springfield. The concert will begin at 8:10, eastern time. At 11:30, messages of the Canadian mounted police will be broadcast.

THIS CLIPPING FROM
CALL
WOONSOCKET, R. I.

JAN 1 1927

The Boston Symphony Orchestra program, which will be heard from WBZ at 8:10 this evening will include the "Siegfried Funeral Music" from "Die Gotterdamerung," romdo from Mozart's concerto in D major for piano, played on the harpsichord by Wanda Landowská, concerto for harpsichord, flute, oboe, vuilin, and violoncello by Manuel de Falla, and rite of Spring by Stravinsky.

SYMPHONY IN BENEFIT CONCERT

AMER DEC 27

BY MOSES SMITH

An old-fashioned popular program was the musical fare at the first Pension Fund Concert of the Boston Symphony Orchestra yesterday afternoon at Symphony Hall. Despite the severe weather there were few empty seats when Serge Koussevitzky appeared to conduct the first number—a remarkable tribute to the popularity of the leader and his Orchestra.

It is many years since a similar collection of pieces was played at a Pension Fund affair. Recently such heavy matter as Brahms' "Requiem" and the Beethoven Ninth Symphony has served to attract capacity audiences. But yesterday's program offered the first opportunity for Mr. Koussevitzky in Boston to conduct in lighter symphonic works.

Though the experiment looked interesting in advance, the concert was for the hardened symphony-

THIS CLIPPING FROM
SPRINGFIELD
ILL.

ISSUE OF

JAN 1 1927

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JOURNAL
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THIS CLIPPING FROM
NEW YORKER

JAN 1 1927

ORCHESTRAS

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NEW YORK SYMPHONY—Damrosch conducting. CARNEGIE HALL, Fri. Eve., Dec. 31; Sat. Aft., Jan. 1 (Young People's Concert). MECCA TEMPLE, Sun. Aft., Jan. 2. Klemperer conducting. CARNEGIE HALL, Fri. Eve., Jan. 7.

PHILADELPHIA ORCHESTRA — Stokowski conducting. CARNEGIE HALL, Tues. Eve., Jan. 4.

BOSTON SYMPHONY—Koussevitzky conducting. CARNEGIE HALL, Thurs. Eve., Jan. 6.

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.

JAN 2 1927

On Friday evening at the Academy of Music the Boston Symphony Orchestra, conducted by Serge Koussewitzky, will give its second Brooklyn concert this season. The following program will be played:

Bach-Steinberg .....Concerto in D
Siebelius .....Seventh Symphony
Wagner.
Excerpts from "Lohengrin," "Goetterdaemmerung," "Siegfried" and "Die Meistersinger.

The Sibelius Symphony will on this occasion have its first performance in New York. Mr. Koussewitsky introduced it to Boston some weeks ago. It was first played in America by the Philadelphia Orchestra, under Stokowski, in Philadelphia.

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.

THIS CLIPPING FROM
NEW YORK TIMES

JAN 4 1927

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THIS CLIPPING FROM
NEW YORK WORLD

JAN 2 1927

70

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Symphony No. 5, in C minor ... Beethoven

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JAN 1 1927

BOSTON SYMPHONY IN CONCERT.

The Boston symphony orchestra will be on the air tonight with a concert, through the courtesy of W. S. Quinby, from station WBZ, Springfield. The concert will begin at 8:10, eastern time. At 11:30, messages of the Canadian mounted police will be broadcast.

THIS CLIPPING FROM
CALL
WOONSOCKET, R. I.

JAN 1 1927

The Boston Symphony Orchestra program, which will be heard from WBZ at 8:10 this evening will include the "Siegfried Funeral Music" from "Die Gotterdamerung," romdo from Mozart's concerto in D major for piano, played on the harpsichord by Wanda Landowská, concerto for harpsichord, flute, oboe, vuilin, and violoncello by Manuel de Falla, and rite of Spring by Stravinsky.

SYMPHONY IN BENEFIT CONCERT

AM ER DEC 27

BY MOSES SMITH

An old-fashioned popular program was the musical fare at the first Pension Fund Concert of the Boston Symphony Orchestra yesterday afternoon at Symphony Hall. Despite the severe weather there were few empty seats when Serge Koussevitzky appeared to conduct the first number—a remarkable tribute to the popularity of the leader and his Orchestra.

It is many years since a similar collection of pieces was played at a Pension Fund affair. Recently such heavy matter as Brahms' "Requiem" and the Beethoven Ninth Symphony has served to attract capacity audiences. But yesterday's program offered the first opportunity for Mr. Koussevitzky in Boston to conduct in lighter symphonic works.

Though the experiment looked interesting in advance, the concert [illegible] for the hardened symphony-

THIS CLIPPING FROM
SPRINGFIELD
ILL.

ISSUE OF

JAN 1 1927

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THIS CLIPPING FROM
JOURNAL
AKRON, O.

JAN 1 1927

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THIS CLIPPING FROM
NEW YORKER

JAN 1 1927

ORCHESTRAS

PHILHARMONIC — Mengelberg conducting. CARNEGIE HALL, Fri. Aft., Dec. 31; Sat. Eve., Jan. 1.

NEW YORK SYMPHONY—Damrosch conducting. CARNEGIE HALL, Fri. Eve., Dec. 31; Sat. Aft., Jan. 1 (Young People's Concert). MECCA TEMPLE, Sun. Aft., Jan. 2. Klemperer conducting. CARNEGIE HALL, Fri. Eve., Jan. 7.

PHILADELPHIA ORCHESTRA — Stokowski conducting. CARNEGIE HALL, Tues. Eve., Jan. 4.

BOSTON SYMPHONY—Koussevitzky conducting. CARNEGIE HALL, Thurs. Eve., Jan. 6.

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.

JAN 2 1927

On Friday evening at the Academy of Music the Boston Symphony Orchestra, conducted by Serge Koussewitzky, will give its second Brooklyn concert this season. The following program will be played:

Bach-Steinberg .....Concerto in D
Siebelius .....Seventh Symphony
Wagner.
Excerpts from "Lohengrin," "Goetterdaemmerung," "Siegfried" and "Die Meistersinger.

The Sibelius Symphony will on this occasion have its first performance in New York. Mr. Koussewitsky introduced it to Boston some weeks ago. It was first played in America by the Philadelphia Orchestra, under Stokowski, in Philadelphia.

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.

JAN 2 1927

THE Boston Symphony Orchestra, Serge Koussewitsky conducting, gives two concerts in Carnegie Hall this week. At the first, on Thursday evening, Wanda Landowska will be soloist, making her first New York appearance this season. The following program will be played:

Haydn .....Symphony in E-flat major
Mozart .....Rondo for Harpsichord and Orchestra
De Falla .....Concerto for Harpsichord
Strawinsky.....“Sacre du Printemps”

Mr. Koussewitsky's second concert will be given on Saturday afternoon. No soloist will appear at this concert. The program is as follows:

Bach-Steinberg .....Concerto in D
Sibelius .....Seventh Symphony
Strawinsky .....“L'Oiseau de Fen”
Ravel .....“La Valse”

* * *

THIS CLIPPING FROM
GLOBE DEMOCRAT
ST. LOUIS, MO.

JAN 2 -192

SYLVAIN NOACK, who came to St. Louis as concert master of the St. Louis Symphony Orchestra the first of this season, makes his debut as a concert soloist with that orchestra at the Odeon Friday afternoon and Saturday night of this week. He will play the Bruch Concerto for violin, No. 2, in D minor, a work originally composed for Pablo de Sarasate, to whom it is dedicated.

Max Bruch was a master of musical form, and while perhaps his greatest work is the fruit of his years as conductor of and composer for singing societies in Berlin and elsewhere, he was peculiarly happy in his works for violin. The four principal ones are three concertos and his "Scotch Fantasie," which were written, two each, for Sarasate and Joachim. And while the works are grateful in their melodic content, they have such brilliance and make such technical demands upon the artist that they are in the repertoire of almost every great virtuoso of the violin. The second in D minor—which is the first of two written in that tonality—is peculiarly melodic and attractive.

Noack's obvious success in his post as concert master has aroused a genuine anticipation and interest in his appearance this week as soloist. He came to St. Louis from Los Angeles, where he was concert master of the Los Angeles Symphony Orchestra, and in turn went to Los Angeles from Boston, where he was assistant concert master of the Boston Symphony Orchestra under Dr. Karl Muck and under Henri Rabaud. In that city he was founder of the Boston Quartet.

Made a Fine Start.

A native of Holland, Noack's pride is in his American citizenship. From childhood he devoted himself to music, at first intending to become a pianist, and as a pianist he made his professional debut at 15, playing the Mozart D Minor Concerto. Since the Conservatory demanded that each student study also a secondary instrument, he took up the violin, with the result that it won him from his first love, and at 17 he became a first violin in the famous Concertgebouw Orchestra of Amsterdam, at the same time entering the Conservatory there as a pupil of Andre Spoor. From that institution he graduated with the Prix d'Honneur, its highest distinction.

He became associated with the Amsterdam Conservatory as a teacher and was for four years assistant to Carl Flesch, becoming a member of the famous conservatory quartet and second violin to Flesch's first in that organization. In 1906 he became concert-master of the Aix le Chappelle Orchestra and two years later tucked his fiddle under his arm—figuratively speaking—and set forth for Boston.

That fiddle, by the way, which he will play in the concert this week, is a Giovanni Battista Guadagnini, made in Turin in 1779, and one of the finest works of that great master.

Respighi's Novelty.

This concert program will serve to introduce to St. Louis the symphonic poem "Pines of Rome," by Respighi, whose "Fountains of Rome" has twice delighted symphony audiences in recent years. It also serves to introduce into the orchestra a new instrument—a phonograph, for in the course of his work Respighi has occasion for the song of a nightingale and a carefully recorded song from that bird is played by the phonograph as a part of the music. "The Pines of Rome" is a series of mental pictures which by association of incidents connected with Italian history evokes images of Latin greatness and might even, by no great imaginative flight, be conceived to be a vision of a Mussolinist future for that nation.

The concert opens with Smetana's comic overture—the overture to "The Bartered Bride" with its charming interweaving of delightful folk-melody and naive gusto and fun. It will also present the Dohnanyi Suite for Orchestra Op. 19, a work which, while modern in its implications, is marked by sound classical musicianship in its development.

Detailed Program.

In detail the offerings are:

Overture to The Merry Wives of Windsor .....Nicolai
Second Movement Largo, from Symphony No. 5 in E-minor, Opus 95, From the New World .....Dvorak
Capriccio Brilliante for Pianoforte, Opus 22 .....Mendelssohn
Suite No. 1, Peer Gynt, Opus 46....Grieg
Intermezzo from William Ratcliffe—Mascagni
Rhapsody on a Persian Air.....Mason
Emperor Waltzes.....Strauss

THIS CLIPPING FROM
NEW YORK WORLD

JAN 2 1927

20

Landowska Outli Concerto for P

The concerto for harpsichord, flute, oboe, clarinet, violin and cello by Manuel De Falla, which will be played for the first time in America by the Boston Symphony Orchestra Thursday night at Carnegie Hall, was dedicated to Mme. Wanda Landowska, soloist at the recital.

Mme. Landowska explains that its inception in the composer's mind took from four years ago when she visited De Falla in Grenada, who became interested in adapting the possibilities of the delightful instrument, the harpsichord, to modern forms.

"It must be said," an annotator notes, "that the composer did not intend to write a concerto for a soloist with an instrumental ensemble as accompaniment; on the contrary, though the part of the harpsichord is throughout the work preponderant, the other instruments not only do not reduce their action to a simple 'ripieno' but are as important in the total contexture as the principal instrument.

"Nor was it the intention of the author to follow rigorously the structure of the classical concerto. We have here a work of free conception, in which, however, it is easy to discover certain traditional values of character and form; and in its realization the laws of tonality, inasmuch as they are unchangeable, have been obeyed.

"The music of this concerto as to its rhythmic, tonal and melodic character, and as to its form, finds its origin in the various sources of Spanish music: religious, noble and popular. And the musical structure employed by the composer often proceeds from desuete and even very ancient forms, used nevertheless in accordance with the manner and possibilities of our own mode of expression. May this short and imperfect summary serve as an attempt to expose the interesting tendencies of this celebrated composer."

ines De Falla's remiere Thursday

THIS CLIPPING FROM
JOURNAL
MADISON, WIS.

JAN 2 1927

Renaissance o "Corn Provi by Prager

This article, taken from The Boston Transcript, was written by Nelson M. Jansky, formerly music editor of this paper. Mr. Jansky is at present on the staff of the Boston paper as a special writer and assistant to the music editor.

By N. M. J

NEW YORK heard the first and only performance of the New Symphony orchestra last year No sooner had the winter season come to a close than Dr. Sigfrid Prager, conductor of the organization, gave up his post and struck out for the hinterland of America. He had caught the rumor of a rebirth of music in the corn provinces and in the region of the Great Lakes. Musicians and music-lovers long had been toying with a new phrase: "America is about to witness a great renaissance of music in the Middle West." In its mysterious way, the whisper has caught the ear of adventurers everywhere. Sometimes the phrase runs one way, sometimes another. But always it beckons the pioneer. It promises a new era of music to come. Even earlier adventurers sometimes spoke vaguely of the new order. Theodore Thomas dreamed it; Walt Whitman predicted it; musicians and music-lovers of the Middle West claim it is upon them.

[illegible] Theatre, with Guthrie McClintic di-
rection. "The Sea-Woman's Cloak," by Amelie
Rives, was acted at the Amerson Lehorie-
tory Theatre last night for the first time
this season. It will be repeated tonight.
"Princess Turandot" was withdrawn from
the Greenwich Village Theatre on Saturday
night. Evelyn Herbert, now rehearsing in "My
Maryland," has resumed her old role in
"Princess Flavia," for a few performances
in Boston, owing to the illness of Muriel
Hanna[illegible]. "The Strange Prince," ended its New York
engagement at the Fifty-second Street
Theatre Saturday night. "The Black Cockatoo," will close
Comedy this Saturday.

Walt Whitman's Phrase

Perhaps the New York conductor was aware of the Whitman prediction. At any rate, it was but recently that Mrs. Aubertine Woodward Moore wrote a series of articles for the Musical Leader. They recalled the phrase of America's poet which has become a by-word in the musical circles of the provinces. Mrs. Moore is a former Boston resident, a pioneer in the field of illustrated talks on music, and often mentioned as having presented the first "lecture-recital" in America. She gave her first talk with musical illustrations at Concord in 1880, and for her early efforts in behalf of music is well known by the older generation of Boston concert-goers. Mrs. Moore recently celebrated her eighty-fifth birthday in Madison, Wis., by repeating once more what Walt Whitman said almost a half-century ago. As she remembers them, these are his words: "There will one day come from the heart of America the noblest music the world has yet known, and it will arise in the great Middle West."

Strangely, the occasion was a dinner in her honor attended by members of a civic music association and by the former New York musician who had given up his position as leader of the New Symphony orchestra. He had accepted the conductorship of a new symphony orchestra of the Middle West. As it

Music association named him conductor of the orchestra it fostered, and gave him free rein. Professor E. B. Gordon of the University of Wisconsin School of Music, and recent head of the Music Supervisors' National conference, is president of the Madison society which is dedicated to the task of eradicating the reasons for the more or less opprobious terms which the East has made popular in its references to the Central states. The "hinterland," the "backwoods," the "sticks," favorite words of the theatrical world, bid fair to pass from the language if their campaign is successful.

That eighty-five musicians for such an orchestra could be found in the college town and its environs was bu the fruit of the early labors of such pioneers as Theodore Thomas. Education in music has gained an ever-strengthening foothold in the North Central states. City after city has begun to offer free instruction in all instruments and in the several branches of theory, as well, to students in public schools and high schools. Gradually the Middle West is becoming musically self-sufficient

and self-conscious. The day o traveling orchestras is past. N longer is it necessary for communi ties to depend upon occasional an often financially disastrous visits o Mr. Frederick Stock and the Chicago orchestra, of Mr. Henri Verbrugghen and the Minneapolis orchestra, and of Mr. Ossip Gabrilowitsch and th Detroit players. As Boston recentl demonstrated upon accasion of th visit of Mr. Mengelberg and the Ne York musicians, concertgoers are b ginning to prefer and depend upo the home product.

f Music in nces" Proven and Orchestra

exemplifying the movement in music which has swept the central sections of the country in recent years, Madison citizens had made him conductor of the first symphony orchestra of a civic nature to be organized in the city which is the captital of Wisconsi nand the seat of the state university.

The new orchestra, with Dr. Prager conducting, gave its first performance Tuesday, Dec. 14. Esther Dale, soprano, who was heard one time with the Boston symphony, appeared as soloist, and Mr. Gilbert Ross, who announces a recital in this city during the season, occupied the concertmaster's chair. Beethoven's Second symphony was the principal number of the program.

Prager Holds Unique Position ..

Dr. Sigfrid Prager, though a citizen of Argentine and conductor of opera at the Theatro Liceo, Barcelona, Spain, in 1919, at the Royal Opera house, Berlin, in 1910-1913 and 1917-1918, and at Buenos Aires in 1920-25, nevertheless, holds a unique position in American music. However established, however numerous, however efficient orchestras in the United States may be,, he is the first to make a principle of performing music by American composers. Adopting this new departure in musical tradition while conductor of the New Symphony orchestra, New York city, he will continue the practice in Madison. He announces that he will present a composition by a representative American composer on every orchestra program which he conducts, and that previous to the concert he will give a "lecture-recital" dealing with the nature of the program to come. This feature of the plans for the new orchestra grew out of the series of "lecture-recitals" which he gave in Madison during the past two summers in colaboration with George Walker, American basso of the Berlin State opera. Assisiting him in these lectures during the past two summers were Francs Silva, soprano, and Viola Ellis, contralto, as rpresentative of a few of those who helped make the Middle Western city a considerable colony of concert artists during the season.

Thtt the East is "fed up" on concerts and music and musicians is the explanation Dr. Prager gives for his flight from New York. "It is not artistry and musicianship, merely, which is of prime importance in the crowded cities of the East, but commercial expediency, and routine," he says. "This is not the fault of music and musicians, but the natural result of the present economic condition. Competition is the determining factor in metropolitan music—competition not in singing and in playing, but in electric sign-boards and in cover advertising in music magazines. In the Middle West, however, a new renaissance in music will occur, I believe, under the proper conditions. This growth will take place, not so much through the building of new theaters and new concert halls, but through giving American composers and musicians an opportunity to be represented by organizations now producing music in America."

"Hear America First"

Thus, coming from Argentine in 1925, this apostle of the Middle West has adopted the word and the deed of promoters of America in other lines of endeavor. "Hear America First," he believes, is the appropri- variant of the better known in railroad advertising.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 3 1927

Boston Symphony

The present season of the Boston Symphony Orchestra is its forty-sixth and the third under its Russian leader, Serge Koussevitzky. M. Koussevitzky led his seventh successive series of "Concerts Koussevitzky" in Paris last summer with extraordinary success and remains the dominating figure in symphony concerts of western Europe.

The program to be given in Hartford February 6 includes Beethoven's Eroica Symphony in E flat major, the Prokokief Suite from the opera "The Love of Three Oranges," Debussy's Nocturn "Fetes," Wagner's prelude to "Lohengrin," Sibelius's "Finlandia Symphon Poem Op. 26, No. 7."

Many of Hartford music lovers hav

been fortunate enough to hear th weekly broadcasts of the Boston Sym phony Orchestra. Nevertheless, th most ideal way to obtain full appre ciation of the concerts is to see th musicians and the excellent directin of Mr. Koussevitzky. The seat sale now in progress at McCoy's, No. 89 Asy lum street, or reservations may b made by calling 2-2251.

THIS CLIPPING FROM
TIMES STAR
CINCINNATI, OHIO
JAN 3 1927

"Music Makes Great Strides in America"

Opinion of Former Cincinnatian "Back Home" on Visit.

PROF. A. J. GANTVOORT, former manager of the Cincinnati College of Music, now lecturer in music in the University of California, Southern Branch, at Los Angeles, was at the Hotel Havlin Monday on a New Year's visit to his old "home town," He was guest at a luncheon given by three of his friends, Prof. John Uri Lloyd, A. J. Conroy and Attorney Frank H. Shaffer.

Prof. Gantvoort just came from New York, where he played Santa Claus for the children, including twins, of his son, Herman, who is the producer of "Hell's Bells" and other successful Broadway plays. The professor addressed the National Music Teachers' Association convention at Rochester, N. Y.

"Music has received a tremendous impetus in America the past few years," he said. "There is a vast and growing love for music around Los Angeles—and the number of persons aged over 40 who are studying music and other subjects in the University is amazing.

"If good music is provided on the radio it will prove a wonderful musical educator. The other night in New York I heard a radio hour by the Boston Symphony orchestra, an hour by the New York Philharmonic Orchestra and an hour by the Metropolitan Opera Quartet. Three such great organizations in three hours. I even reached out into the air to see what Cincinnati was doing that night—but it happened to be 'silent night' here.

"But I had the pleasure of hearing at the Los Angeles Bowl a number of concerts given under the able leadership of Fritz Reiner, conductor of the Cincinnati Symphony Orchestra. We also heard Sir Henry Wood of England and a group of the world's noted conductors at the Bowl concerts, and Mr. Reiner, by his virile and forceful leadership, upheld the reputation of Cincinnati very well, indeed."

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 4 1927

BOSTON SYMPHONY

Phillip Hale's review of the Boston Symphony orchestra's first concert this season, said, in speaking of the great Russian leader's conducting of the Eroica symphony:

"He delighted in the sudden and great contrasts, in unexpected orchestral crashes. Mr. Koussevitzky's interpretation was not 'sensational;' it was remarkable for its varied eloquence, for its majesty, for its pathos, for its fervor in the final variations. Beethoven was romantic, furiously romantic. He did not shout and toss his hat in the air. Does any sane person think for a moment that the first movement of this symphony should be performed in an undeviating, inexorable tempo? Should a pathetic passage, a song of tenderness, a plaintive cry, be played in the tempo of the preceding measures? Perish the thought: Was the funeral march dramatic? Death is dramatic: burial is dramatic: a nation's grief is dramatic. For once this march did not seem to consume as much time as the passage of Napoleon's body from St. Helena to the Hotel des Invalides. The orchestral performance was of the highest quality."

The tickets for the Hartford concert, February 6, to be given at the Capitol theater, under Frank A. Sedgwick's management, are now on sale at McCoy's, or reservations can be made by calling 2-2251.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
JAN 4 1927

Famous Leader Of Boston Symphony Orchestra, Coming

SERGE KOUSSEVITZKY

The Boston Symphony orchestra conducted by its famous leader, Serge Koussevitzky, will make its annual appearance Sunday afternoon at the Auditorium, as one of the Young Men's Christian association concerts. This is the great feature of the season and the demand for seats always exceeds the supply. The concert will begin at 3 p. m., and 15 minutes before the hour the front doors will be opened and the seats then remaining put at the disposal, while there is room, of the holders of the free tickets which may be had at the Young Men's Christian association and at the music stores.

At 2 the terrace door will be opened for holders of the season subscribers' tickets at $3 each, and also for the holders of patrons' cards which may be had upon payment of $5 which entitles the subscriber to five cards. Names of patrons received before Friday will be printed in the program. Groups of persons contributing $1 each may be formed for such a subscription.

The program will be one of the best that the orchestra has given, leaning to the classical side, yet giving a taste of modern music in the suite from Prokofieff's opera, "The Love for Three Oranges." The symphony is appropriately by Beethoven ,the centenary of whose death is observed this year, and it is the favorite among all his symphonies, the one in C minor, No. 5. The Berlioz and Wagner numbers are also old favorites, but Mr Koussevitzky is likely to give them all a new thrill. The program:—

Overture, "La Carnaval Romaine"..Berlioz
Prelude to "Lohengrin".....Wagner
"Forest Murmurs" from "Siegfried,".....Wagner
Suite from "The Love for Three Oranges".....Prokofieff
Symphony No. 5, in C minor.....Beethoven

THIS CLIPPING FROM
STAR-EAGLE
NEWARK, N. J.
JAN 4 1927

Sittig Trio at WOR Tonight

Lovers of perfect harmony and brilliance in musical selection should welcome the return engagement at WOR tonight at 10 of the Sittig trio. The approval showered upon the trio by radio listeners following their previous concerts was well earned for one recognized in them a fine spirit, high aspiration and disciplined ranks.

The pride of the group is Miss Margaret Sittig, a young violiniste, whose art in the last few seasons has commanded sufficient prominent attention to include her among the most promising violinists. Her brother, Edgar, has won for himself an excellent reputation as a musician and virtuoso. Frederick Sittig, the father, predominates the ensemble; modest and reliable in his work at the piano, yet coming into prominence at the right times.

Levitow at Local Station

WOR is pleased to announce that Bernard Levitow's Hotel Commodore Dance Orchestra will again broadcast through the local station at 11 tonight, under the direction of "Si" Nathan. Mr. Levitow is musical director of hotels Commodore, Belmont and Ansonia. He formerly opened his professional career as violin soloist with the Boston Symphony Orchestra and at that time was honored by reason of the fact that he was the youngest violinist ever to be so honored. His reputation as a radio artist is well known and his background has enabled him to produce good music with a style and creative interpretation which has marked him unusual.

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.
JAN 4 1927

FAMOUS LEADER OF BOSTON SYMPHONY ORCHESTRA, COMING

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Prelude to "Lohengrin".....Wagner
"Forest Murmurs" from "Siegfried,".....Wagner
Suite from "The Love for Three Oranges".....Prokofieff
Symphony No. 5, in C minor.....Beethoven

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 5 - 1927

Boston Symphony Will Be Heard Here January 31

The announcement that the Delaware Musical Association will present the Boston Symphony Orchestra in concert for the first time in Wilmington at the Shubert Playhouse on the evening of January 31, means little to the casual reader but that a very fine attraction has been secured for the delight of Wilmington music lovers.

But to those familiar with the

...history the thought comes immediately that here is another triumph for a devoted group of people who shoulder the responsibility of a series of symphony concerts each season with the sole motive of giving local people opportunity to hear the best music the world has to offer.

An incident of each concert season is an inevitable deficit and were it not that persons have been found who, out of their own pockets, guarantee the payment of any shortage, the bookings which have been made in this and other seasons would have been impossible. The expense of presenting a first class symphony orchestra is tremendous, a fact liable to escape one at times, and even if the usual theatre were filled to the rafters, there would still be the necessity for outside help. This has never been found wanting here, a sucient number of persons loving art for art's sake to prevent any embarrassment.

The organization known as the Delaware Musical Association grew out of the Delaware Committee for the Philadelphia Orchestra, which, after 16 years of service, disbanded when the Philadelphia Orchestra decided to discontinue its annual series of concerts in Wilmington.

The Delaware Committee for the Philadelphia Orchestra came into existence shortly after the organization of the orchestra itself. At the solicitation of the Philadelphia managers a group of Wilmington Music lovers banded together for the purpose of presenting the orchestra in Wilmington which was long included in its itinerary. The first president was the late Mrs. Joseph Swift and among her early associates were the late Mrs. Lewis C. Vandegrift and Mrs. Ellwood C. Jackson. Mrs. William N. Bannard began her association with it in 1908, replacing Mrs. Jackson, who left the city about that time. She has continued her work uninterruptedly and is officially known as Business Manager.

When the Philadelphia Orchestra was no longer available for local appearance those who had done so much to stimulate interest in it felt that a season without music of a like character would be a great deprivation and so the Delaware Musical Association was formed for the purpose of engaging such music and putting it before the people in a way that would give the most pleasure and do the most good. Its present executive force includes Mrs. William S. Bergland, president; Mrs. Eugene duPont, first vice-president; Mrs. J. Thompson Brown, second vice-president; Mrs. Clarence Underwood, secretary; Miss Helen L. Kurtz treasurer; Mrs. William N. Bannard, business manager and the following executive committee, Mrs. Julian Adair, Mrs. John Bancroft, Mrs. William C. Blatz, Miss Ellen Cannon Buckalew, Mrs. Caleb E. Burchenal, Mrs. Charles E. Griffith, Mrs. Cristy Pryer, Mrs. John J. Raskob, Mrs. Edmond G. Robinson and Mrs. Carl Snellenburg.

The association has never made an announcement with more pride than that the Boston Symphony will appear under its auspices. Mrs. Bannard is now taking orders for seats and will do so until they are placed on sale at the box office a few days in advance of the concert. Many are taking advantage of this opportunity to secure good seats, feeling that it is well to have them in hand in plenty of time.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
JAN 5 1927

BOSTON SYMPHONY CONCERT ATTRACTS

This City Hasn't Difficulties to Face to House Famous Organization Providence Had

The Boston Symphony orchestra, which plays here Sunday afternoon under the auspices of the Y. M. C. A., announced early last year that the symphony concerts at Providence would have to be discontinued because of the demolition of Infantry hall, which has housed the Boston Symphony for several years.

The prospect of an interruption of the series of Boston Symphony concerts, under Koussevitzky, in Providence caused much concern among the orchestra's patrons there. Plans were completed for a Masonic temple with a large auditorium, but this will not be in readiness for at least a year.

At the instigation of President W. H. P. Faunce of Brown university, Mrs Avis Bliven Charbonnel and a group of citizens, a campaign for $6000 was started on April 7. On April 10 the amount was oversubscribed. By this contribution the E. F. Albee theater, at which daily performances are given throughout the year, will be made available for five evenings in the present season.

Walt Whitman's Phrase

Perhaps the New York conductor was aware of the Whitman prediction. At any rate, it was but recently that Mrs. Aubertine Woodward Moore wrote a series of articles for the Musical Leader. They recalled the phrase of America's poet which has become a by-word in the musical circles of the provinces. Mrs. Moore is a former Boston resident, a pioneer in the field of illustrated talks on music, and often mentioned as having presented the first "lecture-recital" in America. She gave her first talk with musical illustrations at Concord in 1880, and for her early efforts in behalf of music is well known by the older generation of Boston concert-goers. Mrs. Moore recently celebrated her eighty-fifth birthday in Madison, Wis., by repeating once more what Walt Whitman said almost a half-century ago. As she remembers them, these are his words: "There will one day come from the heart of America the noblest music the world has yet known. and it will arise in the great Middle West."

Strangely, the occasion was a dinner in her honor attended by members of a civic music association and by the former New York musician who had given up his position as leader of the New Symphony orchestra. He had accepted the conductorship of a new symphony orchestra of the Middle West. As if

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The pride of the group is Miss Margaret Sittig, a young violiniste, whose art in the last few seasons has commanded sufficient prominent attention to include her among the most promising violinists. Her brother, Edgar, has won for himself an excellent reputation as a musician and virtuoso. Frederick Sittig, the father, predominates the ensemble; modest and reliable in his work at the piano, yet coming into prominence at the right times.

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THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 5 1927

Boston Symphony Will Be Heard Here January 31

The announcement that the Delaware Musical Association will present the Boston Symphony Orchestra in concert for the first time in Wilmington at the Shubert Playhouse on the evening of January 31, means little to the casual reader but that a very fine attraction has been secured for the delight of Wilmington music lovers.

But to those familiar with the ... history the thought comes immediately that here is another triumph for a devoted group of people who shoulder the responsibility of a series of symphony concerts each season with the sole motive of giving local people opportunity to hear the best music the world has to offer.

An incident of each concert season is an inevitable deficit and were it not that persons have been found who, out of their own pockets, guarantee the payment of any shortage, the bookings which have been made in this and other seasons would have been impossible. The expense of presenting a first class symphony orchestra is tremendous, a fact liable to escape one at times, and even if the usual theatre were filled to the rafters, there would still be the necessity for outside help. This has never been found wanting here, a sucient number of persons loving art for art's sake to prevent any embarrassment.

The organization known as the Delaware Musical Association grew out of the Delaware Committee for the Philadelphia Orchestra, which, after 16 years of service, disbanded when the Philadelphia Orchestra decided to discontinue its annual series of concerts in Wilmington.

The Delaware Committee for the Philadelphia Orchestra came into existence shortly after the organization of the orchestra itself. At the solicitation of the Philadelphia managers a group of Wilmington Music lovers banded together for the purpose of presenting the orchestra in Wilmington which was long included in its itinerary. The first president was the late Mrs. Joseph Swift and among her early associates were the late Mrs. Lewis C. Vandegrift and Mrs. Ellwood C. Jackson. Mrs. William N. Bannard began her association with it in 1908, replacing Mrs. Jackson, who left the city about that time. She has continued her work uninterruptedly and is officially known as Business Manager.

When the Philadelphia Orchestra was no longer available for local appearance those who had done so much to stimulate interest in it felt that a season without music of a like character would be a great deprivation and so the Delaware Musical Association was formed for the purpose of engaging such music and putting it before the people in a way that would give the most pleasure and do the most good. Its present executive force includes Mrs. William S. Bergland, president; Mrs. Eugene duPont, first vice-president; Mrs. J. Thompson Brown, second vice-president; Mrs. Clarence Underwood, secretary; Miss Helen L. Kurtz treasurer; Mrs. William N. Bannard, business manager and the following executive committee, Mrs. Julian Adair, Mrs. John Bancroft, Mrs. William C. Blatz, Miss Ellen Cannon Buckalew, Mrs. Caleb E. Burchenal, Mrs. Charles E. Griffith, Mrs. Cristy Pryer, Mrs. John J. Raskob, Mrs. Edmond G. Robinson and Mrs. Carl Snellenburg.

The association has never made an announcement with more pride than that the Boston Symphony will appear under its auspices. Mrs. Bannard is now taking orders for seats and will do so until they are placed on sale at the box office a few days in advance of the concert. Many are taking advantage of this opportunity to secure good seats, feeling that it is well to have them in hand in plenty of time.

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BOSTON SYMPHONY CONCERT ATTRACTS

This City Hasn't Difficulties to Face to House Famous Organization Providence Had

The Boston Symphony orchestra, which plays here Sunday afternoon under the auspices of the Y. M. C. A., announced early last year that the symphony concerts at Providence would have to be discontinued because of the demolition of Infantry hall, which has housed the Boston Symphony for several years.

The prospect of an interruption of the series of Boston Symphony concerts, under Koussevitzky, in Providence caused much concern among the orchestra's patrons there. Plans were completed for a Masonic temple with a large auditorium, but this will not be in readiness for at least a year.

At the instigation of President W. H. P. Faunce of Brown university, Mrs Avis Bliven Charbonnel and a group of citizens, a campaign for $6000 was started on April 7. On April 10 the amount was oversubscribed. By this contribution the E. F. Albee theater, at which daily performances are given throughout the year, will be made available for five evenings in the present season.

Walt Whitman's Phrase

Perhaps the New York conductor was aware of the Whitman prediction. At any rate, it was but recently that Mrs. Aubertine Woodward Moore wrote a series of articles for the Musical Leader. They recalled the phrase of America's poet which has become a by-word in the musical circles of the provinces. Mrs. Moore is a former Boston resident, a pioneer in the field of illustrated talks on music, and often mentioned as having presented the first "lecture-recital" in America. She gave her first talk with musical illustrations at Concord in 1880, and for her early efforts in behalf of music is well known by the older generation of Boston concert-goers. Mrs. Moore recently celebrated her eighty-fifth birthday in Madison, Wis., by repeating once more what Walt Whitman said almost a half-century ago. As she remembers them, these are his words: "There will one day come from the heart of America the noblest music the world has yet known, and it will arise in the great Middle West."

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The program will be one of the best that the orchestra has given, leaning to the classical side, yet giving a taste of modern music in the suite from Prokofieff's opera, "The Love for Three Oranges." The symphony is appropriately by Beethoven ,the centenary of whose death is observed this year, and it is the favorite among all his symphonies, the one in C minor, No. 5. The Berlioz and Wagner numbers are also old favorites, but Mr Koussevitzky is likely to give them all a new thrill. The program:—

Overture, "La Carnaval Romaine"..Berlioz
Prelude to "Lohengrin".....Wagner
"Forest Murmurs" from "Siegfried,".....Wagner
Suite from "The Love for Three Oranges".....Prokofieff
Symphony No. 5, in C minor.....Beethoven

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
[illegible] 1927

Boston Symphony Will Be Heard Here January 31

The announcement that the Delaware Musical Association will present the Boston Symphony Orchestra in concert for the first time in Wilmington at the Shubert Playhouse on the evening of January 31, means little to the casual reader but that a very fine attraction has been secured for the delight of Wilmington music lovers.

But to those familiar with the [illegible] history the thought comes immediately that here is another triumph for a devoted group of people who shoulder the responsibility of a series of symphony concerts each season with the sole motive of giving local people opportunity to hear the best music the world has to offer.

An incident of each concert season is an inevitable deficit and were it not that persons have been found who, out of their own pockets, guarantee the payment of any shortage, the bookings which have been made in this and other seasons would have been impossible. The expense of presenting a first class symphony orchestra is tremendous, a fact liable to escape one at times, and even if the usual theatre were filled to the rafters, there would still be the necessity for outside help. This has never been found wanting here, a sucient number of persons loving art for art's sake to prevent any embarrassment.

The organization known as the Delaware Musical Association grew out of the Delaware Committee for the Philadelphia Orchestra, which, after 16 years of service, disbanded when the Philadelphia Orchestra decided to discontinue its annual series of concerts in Wilmington.

The Delaware Committee for the Philadelphia Orchestra came into existence shortly after the organization of the orchestra itself. At the solicitation of the Philadelphia managers a group of Wilmington Music lovers banded together for the purpose of presenting the orchestra in Wilmington which was long included in its itinerary. The first president was the late Mrs. Joseph Swift and among her early associates were the late Mrs. Lewis C. Vandegrift and Mrs. Ellwood C. Jackson. Mrs. William N. Bannard began her association with it in 1908, replacing Mrs. Jackson, who left the city about that time. She has continued her work uninterruptedly and is officially known as Business Manager.

When the Philadelphia Orchestra was no longer available for local appearance those who had done so much to stimulate interest in it felt that a season without music of a like character would be a great deprivation and so the Delaware Musical Association was formed for the purpose of engaging such music and putting it before the people in a way that would give the most pleasure and do the most good. Its present executive force includes Mrs. William S. Bergland, president; Mrs. Eugene duPont, first vice-president; Mrs. J. Thompson Brown, second vice-president; Mrs. Clarence Underwood, secretary; Miss Helen L. Kurtz treasurer; Mrs. William N. Bannard, business manager and the following executive committee, Mrs. Julian Adair, Mrs. John Bancroft, Mrs. William C. Blatz, Miss Ellen Cannon Buckalew, Mrs. Caleb E. Burchenal, Mrs. Charles E. Griffith, Mrs. Cristy Pryer, Mrs. John J. Raskob, Mrs. Edmond G. Robinson and Mrs. Carl Snellenburg.

The association has never made an announcement with more pride than that the Boston Symphony will appear under its auspices. Mrs. Bannard is now taking orders for seats and will do so until they are placed on sale at the box office a few [illegible] in advance of the concert. [illegible] are taking advantage of this [illegible]ty to secure good seats, [illegible] it is well to have them in [illegible]plenty of time.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
JAN 5 1927

BOSTON SYMPHONY CONCERT ATTRACTS

This City Hasn't Difficulties to Face to House Famous Organization Providence Had

The Boston Symphony orchestra, which plays here Sunday afternoon under the auspices of the Y. M. C. A., announced early last year that the symphony concerts at Providence would have to be discontinued because of the demolition of Infantry hall, which has housed the Boston Symphony for several years.

The prospect of an interruption of the series of Boston Symphony concerts, under Koussevitzky, in Providence caused much concern among the orchestra's patrons there. Plans were completed for a Masonic temple with a large auditorium, but this will not be in readiness for at least a year.

At the instigation of President W. H. P. Faunce of Brown university, Mrs Avis Bliven Charbonnel and a group of citizens, a campaign for $6000 was started on April 7. On April 10 the amount was oversubscribed. By this contribution the E. F. Albee theater, at which daily performances are given throughout the year, will be made available for five evenings in the present season.

INFORMATION OBSCURED

Springfield welcomes this concert each year with the largest audience that can be accommodated in the Springfield Municipal Auditorium. Sunday will be no exception to this rule.

The Y. M. C. A. is having its usual large demand for admission tickets. Admission is free at the front doors for as many as can be accommodated after the season's subscribers and patrons are admitted. The terrace door opens at 2, the front doors at 2.45, and the concert begins at 3.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN
JAN 5 - 1927

Moments

By SIDNEY

To Whom Announcements a
Matters May Be Ad

ON THE CALENDAR.

Jan. 9—Lowell Philharmonic Orchestral Society, Liberty hall, 3 p. m

Next Sunday afternoon in Liberty hall the Lowell Philharmonic Orchestral Society, Julius Woessner conducting, will give the first concert of its second season as one of the city's musical organizations. Varying the instrumental numbers will be an operatic aria and a group of songs by Miss Amey L. French, soprano, with Miss Margaret R. Martin at the piano for the latter. In the case of one or two of the instruments needed for a satisfactory performance, such as the oboe and bassoon, the orchestra will be supplemented by musicians from Boston. Tickets at 50 cents may be had at the music stores. The program, as Mr. Woessner has arranged it, will be as follows:

March Militaire ..... Schubert
Unfinished Symphony, Allegro Moderato ..... Schubert
Serenata ..... Moskowski

One Fine Day (from Madame Butterfly) ..... Puccini
Miss French, with orchestra.

La Feria, Suite Espagnole..Lacome
(a) Los Toros
(b) La Reja
(c) La Zarguela
Reve Angelique ..... Rubinstein

Bergerettes ..... Arr. Weckerlin
(a) Bergere Legere
(b) Jeunne Fillette
Wings of Night ..... Watts
The Little Red Lark ..... Needham
Miss French, with piano.

Two Guitars ..... Horlick
Skaters' Waltz ..... Waldteufel
Selections from Lucia ..... Donizetti
Tancrede Overture ..... Rossini

It is now two years since a group of the employees of the Lowell Electric Light Corp. voluntarily formed and organized an orchestra.

Weekly rehearsals, lasting for two or three hours, have brought the members into close association musically, resulting in a degree of proficiency that is not very often attained by organizations of a similar character.

Back of the organization has been a three-fold purpose: First, to play for their own pleasure and musical benefit the best music of the best composers; second, to pass on some of that enjoyment and inspiration to their fellow employees; third, to contribute, without competing with commercial or so-called professional orchestras, to the musical enjoyment of the community.

For the first purpose, in some degree, they might have turned to the popular music of the day. They chose rather to cultivate a taste for music of less ephemeral a character, music that would be worth the study and time put into its preparation. The slogan has been and is "To Inspire and Stimulate the Love of Good Music." Hence the weekly rehearsals have been devoted almost exclusively to classical music and concert selections. To this end the members have given their time and effort without pay.

Thus, in the program they played before the Middlesex Women's Club on Monday afternoon they were able to give very genuine pleasure as Mr. John A. Hunnewell led them through such numbers as the Liberty Bell March of Sousa; the first part of the Ballet Egyptienne, by Luigini; Arditi's waltz, Il Bacio; Ase's Death, from Grieg's Peer Gynt Suite, and the Poet and Peasant Overture, by von Suppe.

Rearrangement of the music for the instrumentation of the orchestra seems to have been more than ordinarily successful. The ensemble has learned to subordinate volume to the accom[illegible]strument. There [illegible] of to[illegible] shade [illegible] war[illegible]

[illegible] with the limitations of its membership and of its instrumentation the orchestra is now capable of giving no little color and character to the music in hand.

Hearing it on Monday, it was easy to understand Mr. Hunnewell's personal interest in a development toward which his own love for good music has undoubtedly contributed in great degree, supplementing the work of the orchestra's capable director and leading violinist, Mr. H. O. Faust.

That the fellow employees of the members have come to take a pride in the orchestra, and that, while in no sense a part of the structure of the Lowell Electric Light Corp., that concern has been glad to encourage it are facts that are not surprising, in view of the painstaking interest of the young men who play in it.

Among the musical organizations of the city in several respects it may be said to have a distinctive place.

Certainly when it is learned that the orchestra is about to take up the study of Beethoven's Fifth Symphony, there is encouragement for those who do not believe that music begins and ends with jazz.

On the last day of the month the Chicago Civic Opera Co. will open its annual two-weeks engagement in the Boston Opera House, in the course of which 16 performances with ex-

Musical

R. FLEET

d Communications on Musical
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cellent casts are scheduled. Aida will be the opera for the first night.

This week the Boston Symphony orchestra makes one of its musical pilgrimages to New York, so that there will be no concerts at home Friday and Saturday.

John Charles Thomas, baritone, formerly and deservedly a favorite in musical comedy, but who of late has bene singing in grand opera in Brussels, was well received in concert in Boston on Sunday. The reviewers agree that he was especially successful and pleasing in such operatic excerpts as were included in a varied program. After a short concert tour in this country he is to return to Brussels to take his place among the company at La Monnale Opera.

A daughter was born recently to Mr. and Mrs. Deems Taylor. Mr. Taylor, who once came to Lowell for the production by the Choral Society of his cantata, The Highwayman, is the composer of a new opera, The King's Henchman, soon to be produced by the Meropolitan Opera Co.

Millo Picco, baritone, well known in Lowell, continues to be one of the most useful members of the Metropolitan Opera Co., judging from the frequency with which his name appears in the announcements of the casts.

There have been reports that the St. Louis Symphony orchestra might be unable to finish its season, owing to a lack of funds. Hopefully musical people of means in that city will be found to come to the rescue. Certainly it would be a pity to abandon the orchestra now that its musical development is so promising.

Marion Talley, whose 20th birthday anniversary was last week Monday, celebrated by signing a new contract with the Metropolitan Opera Co.

The dates of Springfield's annual music festival have been changed to May 2, 3 and 4, when the chorus under the baton of John J. Bishop will give Verdi's Requiem as the chief choral work on the list. The soloists will be Elizabeth Rethberg, Katherine Meisle, Arthur Hackett-Granville and Leon Rothier.

Richard Strauss is reported to be of the opinion that music for the films is one of the most promising mediums for composers. While a number of well known composers have written scores to accompany the filmed drama, the fact that so many of the films pass into oblivion after a short run has discouraged a more general interest in this field of composition. To write music for a movie which holds the screen for an hour and a half requires no little time and effort on the part of the composer. And there is little prospect that the piece will remain in the screen repertory for more than a few months at the most. Whether this condition will be changed by the invention of the vitaphone, synchronizing recorded music with the films, remains to be seen. It seems possible, however, that the development may give wider opportunity for the composer's talent.

The National Opera Club of America is conducting a nation-wide con[illegible]or young American trained sing[illegible]n conjunction with the National [illegible]ration of Music Clubs. A jury [illegible]rominent musicians will decide [illegible]ontests, and every trained wom-

an singer from 20 to 32 years may have part. A prize of $1000 will be awarded the final victor, an audition at the Metropolitan Opera House, an appearance with the San Carlo Opera Co. and launching upon the stage without retainer fee. In addition, the federation voice prize of $500 may be won by the same contestant. Contests will be held first by state, then by district, the final national contest being held in April, 1927. Full particulars upon request to Mrs. E. H. Cahill, chairman of contest committee, 839 West End avenue, New York city.

Within a few days, according to the publishers, the sales of Nevin's best known song, "The Rosary," reached the six million mark. In all, the family of the lamented composer has received $400,000 in royalties for this one song.

Writing in the November number of the Etude on certain details that are often neglected by pianists, Arthur Foote of Boston included the following interesting paragraph:

"It is of value to the pupil to realize how the style of writing (for the pianoforte) at different periods has been influenced by the mechanism of the clavichord, harpischord and the pianoforte of 1826 as well as that of today. When the action of the pianoforte was light, with but a little dip of the keys, and little resistance to the finger tips, the tendency was toward exceedingly rapid passage work and quick tempi, the reverse being the case today. An example of the unmusical rapid tempi that were encouraged by the light pianoforte action of 100 years ago is seen in the metronome marks of Czerny's studies and of his Bach edition. It is odd how a once favorite pianoforte figure (that of repeated notes in quick tempo) has nearly disappeared, owing to its extreme difficulty of performance with our heavier action."

THIS CLIPPING FROM
REGISTER
NEW HAVEN, CONN.
MAR 2 - 1927

THE CAREER OF SERGE KOUSSEVITZKY

Nothin, save his eloquent performances, reveals more clearly the artistic sincerity and devotion of Serge Koussevitzky, the conductor of the Boston Symphony Orchestra, which comes to Woolsey Hall, March 9, than the circumstances of his career.

He first conducted as a boy of 12, when he led the local theater orchestra at his birthplace in the province of Tver, in northern Russia.

Koussevitzky's abilities, were not of the sort to be so confined to a limited field, and from 1909 he devoted all his energies to conducting. He organized his own symphony orchestra in Moscow, which soon came to be considered the finest in Russia.

Koussevitzky could not rest content with bringing music to the city folk of Russia. There lay about him a vast agrarian population, most of whom had never even heard a symphony concert. He chartered a large steamer, on the Volga River, and taking his entire orchestra, together with soloists and a group of friends, made several voyages along the 2,500 miles of its basin. The party would port at each town along its bank, and announce a symphony concert in the local town hall. The country folk were of course astonished at this wonderful, new kind of music, but they were also both delighted and moved by it.

In 1909, in partnership with his wife, Koussevitzky inaugurated in Russia what has come to be one of the most important of music publishing concerns. In this way there have been published works by such Russian composers as Stravinsky, Rachmaninoff, Prokofieff, and Scriabin. This, in championing a new score which he believes significant, Koussevitzky can give it public performance and publication as well.

The revolution deprived Koussevitzky of his orchestra, but not of his energies. He became conductor of the Russian State Orchestra (formerly the Court Orchestra).

Each Spring, since Koussevitzky became the conductor of the Boston Symphony Orchestra in 1924, he has returned at the conclusion of his American season to conduct his Paris and London series, which the European public evidently hold to be an indispensable part of their musical life.

THIS CLIPPING FROM
TRIBUNE
TERRE HAUTE, IND.
JAN 6 - 1927

SPALDING WINS ONLY PRAISE FROM CRITICS

When Albert Spalding, violinist, who will play here on January 11, at the Grand theater first played the Respighi concerto in this country it was with the Boston Symphony orchestra in Boston, and this is what one of the leading critics, H. T. Parker, said, in the Boston Transcript:

"Never was applause more certain and not a little of it was of right for Mr. Spalding. He plays concertos [illegible] played

Respighi's violin part with a minging of songful sweetness and graver austerity; of reticence without and exaltation within that transfigured the concerto beyond desert. Mr. Spalding studied in Italy and there gained a fine-strung, lustrous sweetness of tone. Mr. Spalding has become a serious, sensitive, studious, finely touched musician. The Spalding of the younger and the elder day met matured in the concerto and to its greater glory."

Warren Storey Smith in the Boston Post:

"Spalding's masterly playing is a feature.

"It is high time Mr. Spalding was hailed as a violinist of the first importance. Indeed, had he first come to us from Russia or from Bohemia it is altogether likely that his name would long ago have been one with which managers might conjure.

"A musician of serious aims and of high ideals, Mr. Spalding has in the main elected to identify himself with unfamiliar music of interest rather than to be party to the ten-millionth performance of a concerto of Beethoven, Mendelssohn, Brahms, Tschaikowsky, or Saint-Saens. Thus on the occasion of his last appearance with our symphony orchestra he introduced to us the concerto of Dohnanyi, while yesterday he was responsible for the Boston premiere of that of Respighi."

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 6 1927

BOSTON SYMPHONY

The Boston Symphony orchestra, with Sergei Moussevitzky conducting, will be heard at the Capitol theater February 6, under the management of Frank A. Sedgwick. Nothing save his eloquent performances, reveals more clearly the artistic sincerity and devotion of Mr. Koussevitzky.

Koussevitzy could not rest content with bringing music to the city folk of Russia alone. There lay about him a vast agrarian population, most of whom had never heard a symphony concert. He chartered a large steamer on the Volga river, and taking his entire orchestra, together with soloists and a group of friends, made several voyages along the 25,00 miles of its basin.

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The seat sale for the concert is now in progress at McCoy's Music store, 89 Asylum street. Tickets may also be obtained by calling Frank Sedgwick, 2-2251, who is bringing this musical attraction to Hartford.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
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The Boston Symphony Orchestra with Sergei Koussevitzky conducting, will be heard at the Capitol Theater, February 6, under the management of Frank A. Sedgwick. Nothing, save his eloquent performances, reveals more clearly the artistic sincerity and devotion of Mr. Koussevitzky, the conductor of the Boston Symphony Orchestra, than the circumstances of his career. Koussevitzky could not rest content with bringing music to the city folk of Russia alone. There lay about him a vast agrarian population, most of whom had never heard a symphony concert. He chartered a large steamer on the Volga river, and taking his entire orchestra, together with soloists and a group of friends, made several voyages along the 2,500 miles of its basin.

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THIS CLIPPING FROM
N. Y. EVENING SUN
JAN 7 1927

Boston Symphony Plays New Sibelius Work To-morrow

The Boston Symphony Orchestra's program in Carnegie Hall to-morrow afternoon will consist of a concerto of Philip Emanuel Bach, which has been arranged for string orchestra and a small group of wood wind instruments, especially for Mr. Koussevitzky, by Maximilian Steinberg. The seventh symphony of Sibelius will have its first New York performance at this concert. The symphony is in one movement and is the latest of the Finnish composer. The other numbers will be a suite from Stravinsky's ballet, "The Firebird," and Ravel's choregraphic poem, "La Valse."

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.
JAN 7 1927

MUSIC OF THE DAY

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussewitsky conducting. Wanda Landowska, harpsichordist, assisting artist. Program: Mozart, "Eine Kleine Nachtmusik"; De Falla, Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello; Mozart, Rondo for Harpsichord and Orchestra; Strawinsky, "Le Sacre du Printemps." At Carnegie Hall, last evening.

* * *

A CONCERTO for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello, by Manuel De Falla, was revealed for the first time to a New York audience last evening in Carnegie Hall. Preceded by Mozart's familiar "Eine Kleine Nachtmusik" and followed by the same composer's D major Rondo for Harpsichord and Orchestra, the Concerto enlisted the aid of Mme. Landowska, to whom it was dedicated by the composer, in its performance. The wind and string instrument parts were played by members of the Boston Symphony, and Mr. Koussewitsky conducted. According to information supplied the annotator of the program by Mme. Landowska, De Falla was engaged in the composition of this music from 1923 to 1926, and it may therefore be understood to represent the development of his present style, first heralded in the production of "El Retablo de Maeser Pedro." It is music of distinction and charm, aristocratic of texture, penetrating both in its wit and its sentiment, contrived and scored with the greatest dexterity.

* * *

THE DE FALLA of this Concerto and of the "Retablo" ranks among the more interesting and important of modern masters. It is distinctly difficult to associate these later works with music such as that contained in "Nights in the Gardens of Spain." The transition describes a wide arc. From a talented composer of vivid and colorful program music, De Falla has become an arresting individualist. His later music bears the stamp of an active and daring imagination; it has verve, force, originality. De Falla compels the attention both by what he has to say and the manner in which he says it. He has achieved, for the present, a satisfactory idiom for the expression of his ideas. The Concerto is an admirable work; its significance is perhaps not great, for here De Falla has written music of an intimate nature, music which attempts the expression of no powerful or deeply affecting emotions, but rather music to embody certain lighter moods of gayety and gentle melancholy. The Concerto does not adhere to a fixed tonality. A diversity of keys, or tonalities, is registered in each movement. The initial Allegro opens and ends in B major, its themes—with the exception of a lyric A major phrase for violin and cello in octaves—are treated dissonantly. The second movement is based upon a choral motif of lovely character, first treated in full harmony which lends it an antique color. Later it is used as a straight canon with dignified, medieval effect. This second movement, a lento of quiet gravity, is the gem of the work, though on a first hearing it appears a trifle long. The finale is jocose and spirited, rather trivial, and more markedly modern than the other movements in spirit.

* * *

MME. LANDOWSKA and her associates excellently played this work. But the Concerto should be heard in a smaller auditorium than that of Carnegie Hall, where the delicate and fragile tone of the harpsichord does not sound to advantage. It was in the Mozart Rondo that Mme. Landowska best displayed the unique perfection of her art. Her performance of this rather uninteresting music was a miracle of sympathy, intelligence and skill. The concert opened with Mozart's "Eine Kleine Nachtmusik," of which Mr. Koussewitsky gave a thoroughly unappreciative reading. The charm of the music was utterly destroyed by his capricious and irrelevant tempi, for the most part far too fast. Strawinsky's "Sacre du Printemps" followed the intermission. Its performance was one of assertive power and true virtuosity both on the part of

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JAN 5 - 1927

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Musical

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MAR 2 - 1927

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Koussevitzky could not rest content with bringing music to the city folk of Russia. There lay about him a vast agrarian population, most of whom had never even heard a symphony concert. He chartered a large steamer, on the Volga River, and taking his entire orchestra, together with soloists and a group of friends made several voyages along the 2,500 miles of its basin. The party would port at each town along its bank, and announce a symphony concert in the local town hall. The country folk were of course astonished at this wonderful, new kind of music, but they were also both delighted and moved by it.

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"It is high time Mr. Spalding was hailed as a violinist of the first importance. Indeed, had he first come to us from Russia or from Bohemia it is altogether likely that his name would long ago have been one with which managers might conjure.

"A musician of serious aims and of high ideals, Mr. Spalding has in the main elected to identify himself with unfamiliar music of interest rather than to be party to the ten-millionth performance of a concerto of Beethoven, Mendelssohn, Brahms, Tschaikowsky, or Saint-Saens. Thus on the occasion of his last appearance with our symphony orchestra he introduced to us the concerto of Dohnanyi, while yesterday he was responsible for the Boston premiere of that of Respighi."

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THIS CLIPPING FROM
EAGLE
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22

MUSIC OF THE DAY

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussewitsky conducting. Wanda Landowska, harpsichordist, assisting artist. Program: Mozart, "Eine Kleine Nachtmusik"; De Falla, Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello; Mozart, Rondo for Harpsichord and Orchestra; Strawinsky, "Le Sacre du Printemps." At Carnegie Hall, last evening.

* * *

A CONCERTO for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello, by Manuel De Falla, was revealed for the first time to a New York audience last evening in Carnegie Hall. Preceded by Mozart's familiar "Eine Kleine Nachtmusik" and followed by the same composer's D major Rondo for Harpsichord and Orchestra, the Concerto enlisted the aid of Mme. Landowska, to whom it was dedicated by the composer, in its performance. The wind and string instrument parts were played by members of the Boston Symphony, and Mr. Koussewitsky conducted. According to information supplied the annotator of the program by Mme. Landowska, De Falla was engaged in the composition of this music from 1923 to 1926, and it may therefore be understood to represent the development of his present style, first heralded in the production of "El Retablo de Maeser Pedro." It is music of distinction and charm, aristocratic of texture, penetrating both in its wit and its sentiment, contrived and scored with the greatest dexterity.

* * *

THE DE FALLA of this Concerto and of the "Retablo" ranks among the more interesting and important of modern masters. It is distinctly difficult to associate these later works with music such as that contained in "Nights in the Gardens of Spain." The transition describes a wide arc. From a talented composer of vivid and colorful program music, De Falla has become an arresting individualist. His later music bears the stamp of an active and daring imagination; it has verve, force, originality. De Falla compels the attention both by what he has to say and the manner in which he says it. He has achieved, for the present, a satisfactory idiom for the expression of his ideas. The Concerto is an admirable work; its significance is perhaps not great, for here De Falla has written music of an intimate nature, music which attempts the expression of no powerful or deeply affecting emotions, but rather music to embody certain lighter moods of gayety and gentle melancholy. The Concerto does not adhere to a fixed tonality. A diversity of keys, or tonalities, is registered in each movement. The initial Allegro opens and ends in B major, its themes—with the exception of a lyric A major phrase for violin and cello in octaves—are treated dissonantly. The second movement is based upon a choral motif of lovely character, first treated in full harmony which lends it an antique color. Later it is used as a straight canon with dignified, medieval effect. This second movement, a lento of quiet gravity, is the gem of the work, though on a first hearing it appears a trifle long. The finale is jocose and spirited, rather trivial, and more markedly modern than the other movements in spirit.

* * *

MME. LANDOWSKA and her associates excellently played this work. But the Concerto should be heard in a smaller auditorium than that of Carnegie Hall, where the delicate and fragile tone of the harpsichord does not sound to advantage. It was in the Mozart Rondo that Mme. Landowska best displayed the unique perfection of her art. Her performance of this rather uninteresting music was a miracle of sympathy, intelligence and skill. The concert opened with Mozart's "Eine Kleine Nachtmusik," of which Mr. Koussewitsky gave a thoroughly unappreciative reading. The charm of the music was utterly destroyed by his capricious and irrelevant tempi, for the most part far too fast. Strawinsky's "Sacre du Printemps" followed the intermission. Its performance was one of assertive power and true virtuosity both on the part of

INFORMATION OBSCURED

Springfield welcomes this concert each year with the largest audience that can be accommodated in the Springfield Municipal Auditorium. Sunday will be no exception to this rule.

The Y. M. C. A. is having its usual large demand for admission tickets. Admission is free at the front doors for as many as can be accommodated after the season's subscribers and patrons are admitted. The terrace door opens at 2, the front doors at 2.45, and the concert begins at 3.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

JAN 5 - 1927

Moments

By SIDNEY

To Whom Announcements a
Matters May Be Ad

ON THE CALENDAR.

Jan. 9—Lowell Philharmonic Orchestral Society, Liberty hall, 3 p. m

Next Sunday afternoon in Liberty hall the Lowell Philharmonic Orchestral Society, Julius Woessner conducting, will give the first concert of its second season as one of the city's musical organizations. Varying the instrumental numbers will be an operatic aria and a group of songs by Miss Amey L. French, soprano, with Miss Margaret R. Martin at the piano for the latter. In the case of one or two of the instruments needed for a satisfactory performance, such as the oboe and bassoon, the orchestra will be supplemented by musicians from Boston. Tickets at 50 cents may be had at the music stores. The program, as Mr. Woessner has arranged it, will be as follows:

March Militaire ..... Schubert
Unfinished Symphony, Allegro Moderato ..... Schubert
Serenata ..... Moskowski

One Fine Day (from Madame Butterfly) ..... Puccini
Miss French, with orchestra.

La Feria, Suite Espagnole..Lacome
(a) Los Toros
(b) La Reja
(c) La Zarguela
Reve Angelique ..... Rubinstein

Bergerettes ..... Arr. Weckerlin
(a) Bergere Legere
(b) Jeunne Fillette
Wings of Night ..... Watts
The Little Red Lark ..... Needham
Miss French, with piano.

Two Guitars ..... Horlick
Skaters' Waltz ..... Waldteufel
Selections from Lucia ..... Donizetti
Tancrede Overture ..... Rossini

It is now two years since a group of the employees of the Lowell Electric Light Corp. voluntarily formed and organized an orchestra.

Weekly rehearsals, lasting for two or three hours, have brought the members into close association musically, resulting in a degree of proficiency that is not very often attained by organizations of a similar character.

Back of the organization has been a three-fold purpose: First, to play for their own pleasure and musical benefit the best music of the best composers; second, to pass on some of that enjoyment and inspiration to their fellow employees; third, to contribute, without competing with commercial or so-called professional orchestras, to the musical enjoyment of the community.

For the first purpose, in some degree, they might have turned to the popular music of the day. They chose rather to cultivate a taste for music of less ephemeral a character, music that would be worth the study and time put into its preparation. The slogan has been and is "To Inspire and Stimulate the Love of Good Music." Hence the weekly rehearsals have been devoted almost exclusively to classical music and concert selections. To this end the members have given their time and effort without pay.

Thus, in the program they played before the Middlesex Women's Club on Monday afternoon they were able to give very genuine pleasure as Mr. John A. Hunnewell led them through such numbers as the Liberty Bell March of Sousa; the first part of the Ballet Egyptienne, by Luigini; Arditi's waltz, Il Bacio; Ase's Death, from Grieg's Peer Gynt Suite, and the Poet and Peasant Overture, by von Suppe.

Rearrangement of the music for the instrumentation of the orchestra seems to have been more than ordinarily successful. The ensemble has learned to subordinate volume to the accom[illegible]ment. There [illegible] of tone [illegible] shade [illegible] val[illegible]

(Wagner). Prelude to "The Mas-
[illegible]elius), Prelude to "Lohen-
[illegible] Forest Murmurs from "Dusk
[illegible]al March from "Dusk

Within the limitations of its membership and of its instrumentation the orchestra is now capable of giving no little color and character to the music in hand.

Hearing it on Monday, it was easy to understand Mr. Hunnewell's personal interest in a development toward which his own love for good music has undoubtedly contributed in great degree, supplementing the work of the orchestra's capable director and leading violinist, Mr. H. O. Faust.

That the fellow employees of the members have come to take a pride in the orchestra, and that, while in no sense a part of the structure of the Lowell Electric Light Corp., that concern has been glad to encourage it are facts that are not surprising, in view of the painstaking interest of the young men who play in it.

Among the musical organizations of the city in several respects it may be said to have a distinctive place.

Certainly when it is learned that the orchestra is about to take up the study of Beethoven's Fifth Symphony, there is encouragement for those who do not believe that music begins and ends with jazz.

On the last day of the month the Chicago Civic Opera Co. will open its annual two-weeks engagement in the Boston Opera House, in the course of which 16 performances with ex-

Musical

R. FLEET

d Communications on Musical
dressed at This Office.

cellent casts are scheduled. Aida will be the opera for the first night.

This week the Boston Symphony orchestra makes one of its musical pilgrimages to New York, so that there will be no concerts at home Friday and Saturday.

John Charles Thomas, baritone, formerly and deservedly a favorite in musical comedy, but who of late has bene singing in grand opera in Brussels, was well received in concert in Boston on Sunday. The reviewers agree that he was especially successful and pleasing in such operatic excerpts as were included in a varied program. After a short concert tour in this country he is to return to Brussels to take his place among the company at La Monnaie Opera.

A daughter was born recently to Mr. and Mrs. Deems Taylor. Mr. Taylor, who once came to Lowell for the production by the Choral Society of his cantata, "he Highwayman, is the composer of a new opera, The King's Henchman, soon to be produced by the Metropolitan Opera Co.

Millo Picco, baritone, well known in Lowell, continues to be one of the most useful members of the Metropolitan Opera Co., judging from the frequency with which his name appears in the announcements of the casts.

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A CONCERTO for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello, by Manuel De Falla, was revealed for the first time to a New York audience last evening in Carnegie Hall. Preceded by Mozart's familiar "Eine Kleine Nachtmusik" and followed by the same composer's D major Rondo for Harpsichord and Orchestra, the Concerto enlisted the aid of Mme. Landowska, to whom it was dedicated by the composer, in its performance. The wind and string instrument parts were played by members of the Boston Symphony, and Mr. Koussewitsky conducted. According to information supplied the annotator of the program by Mme. Landowska, De Falla was engaged in the composition of this music from 1923 to 1926, and it may therefore be understood to represent the development of his present style, first heralded in the production of "El Retablo de Maeser Pedro." It is music of distinction and charm, aristocratic of texture, penetrating both in its wit and its sentiment, contrived and scored with the greatest dexterity.

* * *

THE DE FALLA of this Concerto and of the "Retablo" ranks among the more interesting and important of modern masters. It is distinctly difficult to associate these later works with music such as that contained in "Nights in the Gardens of Spain." The transition describes a wide arc. From a talented composer of vivid and colorful program music, De Falla has become an arresting individualist. His later music bears the stamp of an active and daring imagination; it has verve, force, originality. De Falla compels the attention both by what he has to say and the manner in which he says it. He has achieved, for the present, a satisfactory idiom for the expression of his ideas. The Concerto is an admirable work; its significance is perhaps not great, for here De Falla has written music of an intimate nature, music which attempts the expression of no powerful or deeply affecting emotions, but rather music to embody certain lighter moods of gayety and gentle melancholy. The Concerto does not adhere to a fixed tonality. A diversity of keys, or tonalities, is registered in each movement. The initial Allegro opens and ends in B major, its themes—with the exception of a lyric A major phrase for violin and cello in octaves—are treated dissonantly. The second movement is based upon a choral motif of lovely character, first treated in full harmony which lends it an antique color. Later it is used as a straight canon with dignified, medieval effect. This second movement, a lento of quiet gravity, is the gem of the work, though on a first hearing it appears a trifle long. The finale is jocose and spirited, rather trivial, and more markedly modern than the other movements in spirit.

* * *

MME. LANDOWSKA and her associates excellently played this work. But the Concerto should be heard in a smaller auditorium than that of Carnegie Hall, where the delicate and fragile tone of the harpsichord does not sound to advantage. It was in the Mozart Rondo that Mme. Landowska best displayed the unique perfection of her art. Her performance of this rather uninteresting music was a miracle of sympathy, intelligence and skill. The concert opened with Mozart's "Eine Kleine Nachtmusik," of which Mr. Koussewitsky gave a thoroughly unappreciative reading. The charm of the music was utterly destroyed by his capricious and irrelevant tempi, for the most part far too fast. Strawinsky's "Sacre du Printemps" followed the intermission. Its performance was one of assertive power and true virtuosity both on the part of

Music

By Olga Samaroff

Boston Symphony Presents New De Falla Work, With Landowska as Soloist

NY EVENING POST JAN 7

THE eminent harpsichordist, Mme. Wanda Landowska, gives an account of de Falla's new harpsichord concerto, played for the first time in New York last night, which seems the best introduction of the work to the reading public. She writes in a letter to Philip Hale, the well-known annotator of the Boston Symphony programs: "The story of De Falla's Concerto is very interesting. Four years ago I spent several days with my friend De Falla in Granada and at the very moment that he was working at his 'Retablo,' a part of which he devoted to the harpsichord, I had my harpsichord with me (being, of course, on a concert tour in Spain), and I was able to play for him a great deal and to speak about the various possibilities of the instrument.

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He became more and more interested and after a few days of conversations between us he grew so enthusiastic that he resolved to write a concerto for the harpsichord. He took three years to compose this work, which was finished in September, 1926. But when one becomes acquainted with the music one understands that the master carried with him a long time such a deep work that needed to come to life little by little."

WHEN a creative artist of De Falla's stature has taken three years to write a work and an interpretative artist of Mme. Landowska's caliber appears as its champion, it would seem a very superficial thing for any writer to undertake a final verdict concerning its value after a few hours' acquaintance. I therefore attempt no more than to record my impressions of the concerto at a first hearing.

De Falla has used the harpsichord very successfully in the score of "Retablo," which, in my opinion, is a masterpiece. In the concerto, which is scored for harpsichord, flute, oboe, clarinet, violin and violoncello, I could not banish the feeling that the substance of the music was foreign to the instrument.

Being certain that the performance had nothing to do with this impression, for Mme. Landowska's mastery of the harpsichord stands beyond question, I must assume that the way the music itself is written accounts for it.

In spite of the fact that only single instruments of those for which the concerto is scored were used, the harpsichord often sounded impotent and sometimes could not be distinguished at all in tutti passages in spite of the visual assurance that Mme. Landowska was playing. A fashion exists to rob lovely old instruments of the clavecin variety of their inner works and use them as desks and toilet tables. Without in the least wishing to compare De Falla's music with a desk or a toilet table, I must admit that this thought crossed my mind during the performance as the impression deepened that the harpsichord was being used in a way foreign to its real nature.

FROM a purely musical standpoint a first hearing gave me the feeling that De Falla's musical inventiveness in this work is infinitely weaker than in "Retablo" or even in the "Nights in the Gardens of Spain." Side by side with ideas of a certain rather sentimental beauty, there are bare stretches of inconsequential writing which could only be redeemed—as they often are in uninspired works—by intriguing sonority effects. But De Falla either does not try or does not succeed in achieving these in spite of the interesting group of instruments he has selected as his medium. Mme. Landowska claims qualities for the work in her commentary to which her greater acquaintance with the music lends authority, but it is hard to believe that the score, the structure of which seems quite clear, holds hidden profundities only to be realized after long acquaintance. I doubt whether the Concerto will take an ultimate place among De Falla's major works. The public received it politely but without enthusiasm.

The concert began with a spirited and finely polished performance of Mozart's "Eine Kleine Nachtmusik" and the de Falla Concerto was followed by the same master's Rondo for harpsichord and orchestra, in which the solo part was enchantingly played by Mme. Landowska. Here the harpsichord reigned in a realm where it is supreme and against the background of a finely adjusted accompaniment Mme. Landowska and her beloved instrument spoke to us of another age with ingratiating charm and a sonority of ravishing beauty.

The second half of the program was devoted to "Le Sacre du Printemps" of Stravinsky. Profound understanding both musical and emotional, and virtuosity in conducting combined in Mr. Koussewitzky's reading of this remarkable work to make for a memorable performance.

The sureness with which Stravinsky has written every note of this score is amazing. If he ever hesitated or changed a thing, every vestige of such a process is obliterated. The music pours forth with torrential spontaneity, compelling, ruthless, at times strangely beautiful, at others relentlessly ugly, but always breathing the power of a real creative force. If Stravinsky had never written anything else he would, in my opinion, rank as a great composer. A chain may be as strong as its weakest link, but this principle does not apply to creative art. We do not measure Beethoven by the Waterloo Symphony or Konig Stefan. The man who has given us the "Sacre," "Les Noces," "Rossignol," "The Fire-Bird" and "Petruschka" has already won his place among the immortals.

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The delights of Mozart were not denied. Wanda Landokska came in once more to delight the audience with the delicate tones of her instrument, reminiscent of the scenes brought to life by the Guitry or elsewhere on Broadway. The ugly stage of the hall, made uglier still by the empty chairs standing about, was peopled with visions in satins and crinolines. That the audience was not averse to these lighter moods of the composer was made evident by the ringing round of applause.

But the tour de force of the evening was the brilliant rendition of Koussevitsky and his orchestra of the famous work of Stravinsky, "Sacre du Printemp." The sheer brute force of its contrasting rhythms and sinister blaring woodwind effects was powerfully brought out by the conductor. I heard Koussevitsky. It was the Russian Koussevitsky at his best. Even Stravinsky was not as great when he conducted here two years ago. Last night's was a great performance.

N. Z.

THIS CLIPPING FROM
NEW YORK TELEGRAPH
JAN 7 1927

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N. Y. EVENING SUN
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The Boston Sym

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By W. J. HENDE

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De Falla's concerto is new and is dedicated to the exceptional artist who performed the clavier part. Four years ago, she has informed us, she was working with the composer on the harpsichord part of his "El Retablo," which she afterward played, and as she unfolded to him the possibilities of her chosen instrument he grew so enthusiastic that he determined to write a concerto for it. Three years later he had completed the work heard last evening, and it was produced at the de Falla festival in Barcelona on November 5, 1926, with Mme. Landowska at the keyboard.

Much has been written about this composition. The most illuminating article, perhaps, is that of Juan Thomas in the December *Chesterian*. To summarize, the concerto is "an effort of rhythmic-tonal modernity." There is nothing iconoclastic. "Rhythm, tonality, melodic and harmonic development follow traditional lines," yet it is all as novel as Stravinsky. The classic form evolves naturally. The themes of the first movement come from Catalonian-Andalusian folk lore and the coloring is romantic and mediæval. The show movement is essentially mediæval. The finale is a lively one, with the freedom of the eighteenth century.

Mme. Landowska, herself a writer of literary skill and imaginative charm and an authority on the music of the elder day, has contributed the following two glowing paragraphs on the possibilities of the harpsichord in modern music.

"The harpsichord, basis of the orchestra of the seventeenth and the eighteenth centuries, that 'column on which rested the entire ensemble, whose harmonious and rippling sound produced an infinitely beautiful effect on the chorus,' appears to-day for the first time in a modern work. It will not try to reproduce the effects or manners of the ancients. The 'king of instruments,' brought back to life and lending an attentive and benevolent ear to the nostalgic seeking of the young, will gladly yield for them the unexplored riches of its sonorities.

"It will set everything on fire with its rhythmic lightnings; it will spread abroad the flamboyant shower of its radiant timbres. With its ready double keyboard—now a mysterious organ, now a hyperbolic guitar—it will enliven through its ecstasy or its voluptuous bitings the somewhat blase body of the orchestra. Covering the latter with a fine, firm grill-work, glittering tremulous, vibrant, it will liberate from its resounding strings the perceived, the fantastic and the unforeseen."

All of which may be true—but not in Carnegie Hall. Why Mme. Landowska elected to introduce her friend's concerto in the midst of the great open spaces is inconceivable. Assuredly none of the rhapsodies we have read were written after such a futile performance as that of last evening. Doubtless the music was excellently played, but it did not sound. It is a chamber music composition and should be gently delivered under the sheltering wings of the League of Composers in the educational precincts of the Town Hall.

But even there its fate would be doubtful. Perhaps this work breathes the soul of Spain, but much of it was dressed with imported Russian salad sauce. Mahomet remarked in the eighth Sura, "The infidels lend one another mutual aid," but the infidels who scoff at old fas[illegible] music and make strange sounds unto the newer glory of art get all their help from a now exhausted Russian, who himself seeks salvation at the foot of the throne of Bach.

De Falla may perhaps eventually free himself from the bondage of Stravinsky, but he has not done so in this concerto. It may be all that the brethren have asserted that it is, but in Carnegie Hall last night it drooped damply through a limp quarter of an hour, a gelatinous and wabbling substance adrift on the yet uncharted sea of so called modernism. Mme. Landowska's exquisite art was smothered by the voices of the few instruments associated with the harpsichord and it was beyond question that the audience was glad when she was actually heard in the rondo from the D major concerto of Mozart, music made long ago indeed, but not yet old fashioned.

She played her part charmingly and her hearers applauded warmly. After the de Falla number they were coldly polite. The other music on the program does not demand discussion at this time. The conviction is slowly forming that Stravinsky completed his message to his time with the "Rites of Spring" and there is a growing suspicion that he had nothing to say to posterity. But it is too soon to talk about that; and anyhow it is posterity's affair, not ours.

THIS CLIPPING FROM
NEW YORK TIMES
JAN 7 1927

MUSIC

By OLIN DOWNES.

Boston Symphony Orchestra.

The novelty of the concert given by the Boston Symphony Orchestra last night in Carnegie Hall was the performance, for the first time in this city, of Manuel de Falla's concerto for harpsichord, flute, oboe, clarinet, violin and violoncello. The player of the harpsichord was Mme. Wanda Landowska, who also appeared as solist in the performance of the last movement of Mozart's D major concerto for that instrument and orchestra. The purely orchestra pieces were Mozart's "Kleine Nachtmusik" and Stravinsky's "Sacre du printemps."

De Falla's concerto was the result of conferences with Mme. Landowska at the composer's home in Granada four years ago, when he was at work upon his music for "El Retablo." In the score of "El Retablo" de Falla used a harpsichord. Mme. Landowska, then touring Spain, was able to extend the composers knowledge of the capacities of her favorite instrument. De Falla decided to write a concerto for harpsichord. He was three years in completing it, and the first performance took place at Barcelona, on last Nov. 5, with Pablo Casals conducting, and Mme. Landowska as soloist.

The concerto is in three movements. The work follows loosely established forms, but there is considerable freedom in tonal relations and harmonic effects, which ill conceal the cloven hoof of Igor Stravinsky. It is not easy, and it would not be fair, to estimate this concerto after a performance in Carnegie Hall. Its proper place is elsewhere. It is not a symphonic work, but a chamber composition. The harpischord was at times barely audible and seldom effective in the spaces of the big auditorium. It was interesting to observe that although de Falla employed only five instruments to balance the one of wires and keys, the harpsichord was not as effective as it was in the Rondo of the concerto of Mozart, who used with it a small orchestra.

This in itself is not determinative of the value of the music or the expertness of the scoring. De Falla had other things in mind than display passages for the harpsichord. He makes it an integral part, and usually a modest one, of his ensemble. He combines tone colors in a manner that is often intentionally archaic, and intimately related to his formal design. Words of Mme. Landowska are appropriate here.

"This new music is a composite of Hispano-Castillian elements rather than an echo of Andalusia or another Spanish province. It is extremely important to stress this point because naturally every concertgoer, and even a musician, expects and rejoices in advance at the thought of hearing in the new de Falla concerto some languishing motifs of the Alhambra accompanied by arpeggios imitating the guitar."

The middle movement of the concerto was last night the most striking. The finale has some gay, open-air melodies of brighter hue, but in the slow movement there is a fine austerity and dignity of utterance. Whether the music would possess more virility and potency of invention if it were heard under the intimate conditions of a small concert hall cannot be computed here. Let us hope that an opportunity for a hearing of this carefully wrought composition in more advantageous surroundings may soon be forthcoming.

In Mozart's finale Mme. Landowska was enabled to display her crisp and elegant technic of the harpsichord, her musicianship and profound knowledge of the style of the eighteenth century, her spirit as a player. The pleasure of hearing Mozart so performed was the greater for the self-conscious art which had preceded. In the succeeding [illegible] the harpsichord was more in place than [illegible] modern piece [illegible]

of the interpreter the better realized. There was hearty applause for Mme. Landowska, and even some for Mozart.

Mozart had received a measure of his due earlier in the evening. The performance of the "Nachtmusik" was one of exemplary clarity, balance, sensitiveness and finish. Speed was never incompatible with delicacy, or poetry with the careful observance of the comporer's marks of expression. And this is one of Mozart's most charming creations in the lighter vein—four little pieces, full of beauty and wit and genius. The audience was delighted.

It is plain that Mr. Koussevitsky as never before has his orchestra trained and in his hand. Mr. Monteux gave a memorable performance of the "Sacre du printemps" three seasons ago, which was the occasion of the introduction of Stravinsky's iconoclastic music in this city. The performance last night had all the regard for detail of Mr. Monteaux, and for the greater part of the time something more—a sense of primitive ceremonial and mystery, an energy apparently cataclysmic; although, as a matter of fact, it was always controlled.

THIS CLIPPING FROM
NEW YORK WORLD
JAN 7 1927

MUSIC

By Samuel Chotzinoff

New York premieres, which used to be as scarce as hen's teeth, are now too plentiful to excite any undue interest, even when the composer has the reputation of De Falla, whose Concerto for harpischord, flute, oboe, clarinet, violin and violoncello was the novelty of the Boston Symphony concert at Carnegie Hall last night. However, in this case the audience had good reason to expect something handsome from the pen of the talented Spaniard whom Mme. Landowska respectfully calls "the master," which makes us wonder what she calls Beethoven or Bach. De Falla is an excellent musician but not a great one, and his election to the immortals reminds one of Lytton Strachey's plaintive inquiry in his essay on the poetry of Blake: "If Mr. F.'s aunt was a woman of genius, what are we to say of Hamlet?"

In a program note the exponent of the harpsichord who officiated as soloist last night informs us that the "master" took three years to compose the concerto. The wonder is that he composed it at all. For the strange little work shows De Falla altogether out of his element, forsaking the inns and dance halls of his native towns which resounded with the spirited or languid folk tunes of Spain for the dubious sensations of the hot-house academies of the ultra-modernists. The piece is a patchwork of dull fragments stitched over an assortment of deliberately contrived rhythms according to the present fashion. The tunes may have had their origin in the sources of Spanish music, but the composer's treatment of them must have dissipated their national flavor, since, with the exception of parts of the last movement, the music as a whole is of the international variety to be heard at the concerts of the International Composers' League.

Mme. Landowska tinkled away at the muddy harmonies allotted to her ancient instrument, but the harpsichord is as much suited to this music as it would be to the repertoire of a brass band. Upon the conclusion of the new concerto the gifted soloist, quite unconscious of her cruelty to the "master," plunged into the last movement of Mozart's Concerto in D, which babbled vivaciously of charming trifles for the expression of which the harpsichord is the ideal medium. But a mere jest of Mozart's seemed closer to a modern audience than De Falla's cryptic solemnities, and last night's crowded house was not slow to choose between unclouded vitality and the very latest moribund introspection.

Mr. Koussevitzky opened the program with an exquisitely delicate interpretation of Mozart's "Eine Kleine Nachtmusik," the best performance of that delightful work I have heard in local halls for some time. The second half of the concert was dedicated to "Le Sacre du Printemps," Stravinsky's once shocking exposition of certain cosmic matters not usually mentioned in respectable concert halls. I venture to believe that without advance information the piece might mean anything at all, and to test my theory I put from me all thoughts of the supposedly intriguing Rites of Spring and listened to the Sacre in all innocence. But the only image formed in my mind by the first section of the piece was the morning awakening of the feathered inhabitants of a barnyard. "Le Sacre" may be an excellent ballet, but torn from its proper pantomine it seems to me a series of brilliant but unrelated orchestrated sensations.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
JAN 7 1927

Music Notes

Boston Symphony in Brooklyn To-night.

The season's second concert in Brooklyn by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, will be held at the Academy of Music to-night. The programme includes:

[illegible] D (C. P. E. Bach, ar

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NY EVENING POST JAN 7

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"The harpsichord, basis of the orchestra of the seventeenth and the eighteenth centuries, that 'column on which rested the entire ensemble, whose harmonious and rippling sound produced an infinitely beautiful effect on the chorus,' appears to-day for the first time in a modern work. It will not try to reproduce the effects or manners of the ancients. The 'king of instruments,' brought back to life and lending an attentive and benevolent ear to the nostalgic seeking of the young, will gladly yield for them the unexplored riches of its sonorities.

"It will set everything on fire with its rhythmic lightnings; it will spread abroad the flamboyant shower of its radiant timbres. With its ready double keyboard—now a mysterious organ, now a hyperbolic guitar—it will enliven through its ecstasy or its voluptuous bitings the somewhat blase body of the orchestra. Covering the latter with a fine, firm grillwork, glittering tremulous, vibrant, it will liberate from its resounding strings the perceived, the fantastic and the unforeseen."

All of which may be true—but not in Carnegie Hall. Why Mme. Landowska elected to introduce her friend's concerto in the midst of the great open spaces is inconceivable. Assuredly none of the rhapsodies we have read were written after such a futile performance as that of last evening. Doubtless the music was excellently played, but it did not sound. It is a chamber music composition and should be gently delivered under the sheltering wings of the League of Composers in the educational precincts of the Town Hall.

But even there its fate would be doubtful. Perhaps this work breathes the soul of Spain, but much of it was dressed with imported Russian salad sauce. Mahomet remarked in the eighth Sura, "The infidels lend one another mutual aid," but the infidels who scoff at old fas[illegible] music and make strange sound[illegible] unto the newer glory of art get all their help from a now exhausted Russian, who himself seeks salvation at the foot of the throne of Bach.

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She played her part charmingly and her hearers applauded warmly. After the de Falla number they were coldly polite. The other music on the program does not demand discussion at this time. The conviction is slowly forming that Stravinsky completed his message to his time with the "Rites of Spring" and there is a growing suspicion that he had nothing to say to posterity. But it is too soon to talk about that; and anyhow it is posterity's affair, not ours.

THIS CLIPPING FROM
NEW YORK TIMES
JAN 7 1927

MUSIC

By OLIN DOWNES.

Boston Symphony Orchestra.

The novelty of the concert given by the Boston Symphony Orchestra last night in Carnegie Hall was the performance, for the first time in this city, of Manuel de Falla's concerto for harpsichord, flute, oboe, clarinet, violin and violoncello. The player of the harpsichord was Mme. Wanda Landowska, who also appeared as solist in the performance of the last movement of Mozart's D major concerto for that instrument and orchestra. The purely orchestra pieces were Mozart's "Kleine Nachtmusik" and Stravinsky's "Sacre du printemps."

De Falla's concerto was the result of conferences with Mme. Landowska at the composer's home in Granada four years ago, when he was at work upon his music for "El Retablo." In the score of "El Retablo" de Falla used a harpsichord. Mme. Landowska, then touring Spain, was able to extend the composers knowledge of the capacities of her favorite instrument. De Falla decided to write a concerto for harpsichord. He was three years in completing it, and the first performance took place at Barcelona, on last Nov. 5, with Pablo Casals conducting, and Mme. Landowska as soloist.

The concerto is in three movements. The work follows loosely established forms, but there is considerable freedom in tonal relations and harmonic effects, which ill conceal the cloven hoof of Igor Stravinsky. It is not easy, and it would not be fair, to estimate this concerto after a performance in Carnegie Hall. Its proper place is elsewhere. It is not a symphonic work, but a chamber composition. The harpischord was at times barely audible and seldom effective in the spaces of the big auditorium. It was interesting to observe that although de Falla employed only five instruments to balance the one of wires and keys, the harpsichord was not as effective as it was in the Rondo of the concerto of Mozart, who used with it a small orchestra.

This in itself is not determinative of the value of the music or the expertness of the scoring. De Falla had other things in mind than display passages for the harpsichord. He makes it an integral part, and usually a modest one, of his ensemble. He combines tone colors in a manner that is often intentionally archaic, and intimately related to his formal design. Words of Mme. Landowska are appropriate here.

"This new music is a composite of Hispano-Castillian elements rather than an echo of Andalusia or another Spanish province. It is extremely important to stress this point because naturally every concertgoer, and even a musician, expects and rejoices in advance at the thought of hearing in the new de Falla concerto some languishing motifs of the Alhambra accompanied by arpeggios imitating the guitar."

The middle movement of the concerto was last night the most striking. The finale has some gay, open-air melodies of brighter hue, but in the slow movement there is a fine austerity and dignity of utterance. Whether the music would possess more virility and potency of invention if it were heard under the intimate conditions of a small concert hall cannot be computed here. Let us hope that an opportunity for a hearing of this carefully wrought composition in more advantageous surroundings may soon be forthcoming.

In Mozart's finale Mme. Landowska was enabled to display her crisp and elegant technic of the harpsichord, her musicianship and profound knowledge of the style of the eighteenth century, her spirit as a player. The pleasure of hearing Mozart so performed was the greater for the self-conscious art which had preceded. In these circumstances the harpsichord was more in place than [illegible] modern piano[illegible]

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 7 1927

BOSTON SYMPHONY

Lawrence Gilman of the New York Herald-Tribune, in reviewing the concert of the Boston Symphony orchestra, said:

"Mr. Koussevitzky, as we perceive him, exudes sincerity. He strikes us as almost agonizingly genuine—a simple man, passionately and undissuadably convinced that he plays Beethoven meant this and that by his "Eroica." We think that he plays Beethoven's "Eroica" Symphony [illegible] twang [illegible] it did n[illegible] shine with any brilliance except in t[illegible] last movement, the "Vivace flessibi[illegible] scherzando." This was superbly done b[illegible] both Mme. Landowska and her accon[illegible] panying instruments.

The delights of Mozart were not don[illegible] Wanda Landokska came in once more t[illegible] delight the audience with the delicat[illegible] tones of her instrument, reminiscent [illegible] the scenes brought to life by the Guitry[illegible] elsewhere on Broadway. The ugly stag[illegible] of the hall, made uglier still by the empt[illegible] chairs standing about, was peopled wit[illegible] visions in satins and crinolines. Tha[illegible] the audience was not averse to these light[illegible] er moods of the composer was made ev[illegible] dent by the ringing round of applause.

But the tour de force of the evenin[illegible] was the brilliant rendition of Koussevit[illegible] sky and his orchestra of the famous worl[illegible] of Stravinsky, "Sacre du Printemp." Th[illegible] sheer brute force of its contrastin[illegible] rhythms and sinister blaring woodwin[illegible] effects was powerfully brought out b[illegible] the conductor. I heard Koussevitsky. I[illegible] was the Russian Koussevitsky at his[illegible] best. Even Stravinsky was not as grea[illegible] when he conducted here two years ago[illegible] Last night's was a great performance.

N. Z.

THIS CLIPPING FROM
NEW YORK WORLD
JAN 7 1927

MUSIC

By Samuel Chotzinoff

New York premieres, which used to be as scarce as hen's teeth, are now too plentiful to excite any undue interest, even when the composer has the reputation of De Falla, whose Concerto for harpischord, flute, oboe, clarinet, violin and violoncello was the novelty of the Boston Symphony concert at Carnegie Hall last night. However, in this case the audience had good reason to expect something handsome from the pen of the talented Spaniard whom Mme. Landowska respectfully calls "the master," which makes us wonder what she calls Beethoven or Bach. De Falla is an excellent musician but not a great one, and his election to the immortals reminds one of Lytton Strachey's plaintive inquiry in his essay on the poetry of Blake: "If Mr. F.'s aunt was a woman of genius, what are we to say of Hamlet?"

In a program note the exponent of the harpsichord who officiated as solo-ist last night informs us that the "master" took three years to compose the concerto. The wonder is that he composed it at all. For the strange little work shows De Falla altogether out of his element, forsaking the inns and dance halls of his native towns which resounded with the spirited or languid folk tunes of Spain for the dubious sensations of the hot-house academics of the ultra-modernists. The piece is a patchwork of dull fragments stitched over an assortment of deliberately contrived rhythms according to the present fashion. The tunes may have had their origin in the sources of Spanish music, but the composer's treatment of them must have dissipated their national flavor, since, with the exception of parts of the last movement, the music as a whole is of the international variety to be heard at the concerts of the International Composers' League.

Mme. Landowska tinkled away at the muddy harmonies allotted to her ancient instrument, but the harpsichord is as much suited to this music as it would be to the repertoire of a brass band. Upon the conclusion of the new concerto the gifted soloist, quite unconscious of her cruelty to the "master," plunged into the last movement of Mozart's Concerto in D, which babbled vivaciously of charming trifles for the expression of which the harpsichord is the ideal medium. But a mere jest of Mozart's seemed closer to a modern audience than De Falla's cryptic solemnities, and last night's crowded house was not slow to choose between unclouded vitality and the very latest moribund introspection.

Mr. Koussevitzky opened the program with an exquisitely delicate interpretation of Mozart's "Eine Kleine Nachtmusik," the best performance of that delightful work I have heard in local halls for some time. The second half of the concert was dedicated to "Le Sacre du Printemps," Stravinsky's once shocking exposition of certain cosmic matters not usually mentioned in respectable concert halls. I venture to believe that without advance information the piece might mean anything at all, and to test my theory I put from me all thoughts of the supposedly intriguing Rites of Spring and listened to the Sacre in all innocence. But the only image formed in my mind by the first section of the piece was the morning awakening of the feathered inhabitants of a barnyard. "Le Sacre" may be an excellent ballet, but torn from its proper pantomine it seems to me a series of brilliant but unrelated orchestrated sensations.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
JAN 7 1927

Music Notes

Boston Symphony in Brooklyn To-night.

The season's second concert in Brooklyn by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, will be held at the Academy of Music to-night. The programme includes:

[illegible] in D (C. P. E. Bach, ar[illegible]

INFORMATION OBSCURED

Music

By Olga Samaroff

Boston Symphony Presents New De Falla Work, With Landowska as Soloist

NY EVENING POST JAN 7

THE eminent harpsichordist, Mme. Wanda Landowska, gives an account of de Falla's new harpsichord concerto, played for the first time in New York last night, which seems the best introduction of the work to the reading public. She writes in a letter to Philip Hale, the well-known annotator of the Boston Symphony programs: "The story of De Falla's Concerto is very interesting. Four years ago I spent several days with my friend De Falla in Granada and at the very moment that he was working at his 'Retablo,' a part of which he devoted to the harpsichord, I had my harpsichord with me (being, of course, on a concert tour in Spain), and I was able to play for him a great deal and to speak about the various possibilities of the instrument.

Olga Samaroff

He became more and more interested and after a few days of conversations between us he grew so enthusiastic that he resolved to write a concerto for the harpsichord. He took three years to compose this work, which was finished in September, 1926. But when one becomes acquainted with the music one understands that the master carried with him a long time such a deep work that needed to come to life little by little."

WHEN a creative artist of De Falla's stature has taken three years to write a work and an interpretative artist of Mme. Landowska's caliber appears as its champion, it would seem a very superficial thing for any writer to undertake a final verdict concerning its value after a few hours' acquaintance. I therefore attempt no more than to record my impressions of the concerto at a first hearing.

De Falla has used the harpsichord very successfully in the score of "Retablo," which, in my opinion, is a masterpiece. In the concerto, which is scored for harpsichord, flute, oboe, clarinet, violin and violoncello, I could not banish the feeling that the substance of the music was foreign to the instrument.

Being certain that the performance had nothing to do with this impression, for Mme. Landowska's mastery of the harpsichord stands beyond question, I must assume that the way the music itself is written accounts for it.

In spite of the fact that only single instruments of those for which the concerto is scored were used, the harpsichord often sounded impotent and sometimes could not be distinguished at all in tutti passages in spite of the visual assurance that Mme. Landowska was playing. A fashion exists to rob lovely old instruments of the claveciri variety of their inner works and use them as desks and toilet tables. Without in the least wishing to compare De Falla's music with a desk or a toilet table, I must admit that this thought crossed my mind during the performance as the impression deepened that the harpsichord was being used in a way foreign to its real nature.

FROM a purely musical standpoint a first hearing gave me the feeling that De Falla's musical inventiveness in this work is infinitely weaker than in "Retablo" or even in the "Nights in the Gardens of Spain." Side by side with ideas of a certain rather sentimental beauty, there are bare stretches of inconsequential writing which could only be redeemed—as they often are in uninspired works—by intriguing sonority effects. But De Falla either does not try or does not succeed in achieving these in spite of the interesting group of instruments he has selected as his medium. Mme. Landowska claims qualities for the work in her commentary to which her greater acquaintance with the music lends authority, but it is hard to believe that the score, the structure of which seems quite clear, holds hidden profundities only to be realized after long acquaintance. I doubt whether the Concerto will take an ultimate place among De Falla's major works. The public received it politely but without enthusiasm.

The concert began with a spirited and finely polished performance of Mozart's "Eine Kleine Nachtmusik" and the de Falla Concerto was followed by the same master's Rondo for harpsichord and orchestra, in which the solo part was enchantingly played by Mme. Landowska. Here the harpsichord reigned in a realm where it is supreme and against the background of a finely adjusted accompaniment Mme. Landowska and her beloved instrument spoke to us of another age with ingratiating charm and a sonority of ravishing beauty.

The second half of the program was devoted to "Le Sacre du Printemps" of Stravinsky. Profound understanding both musical and emotional, and virtuosity in conducting combined in Mr. Roussewitzky's reading of this remarkable work to make for a memorable performance.

The sureness with which Stravinsky has written every note of this score is amazing. If he ever hesitated or changed a thing, every vestige of such a process is obliterated. The music pours forth with torrential spontaneity, compelling, ruthless, at times strangely beautiful, at others relentlessly ugly, but always breathing the power of a real creative force. If Stravinsky had never written anything else he would, in my opinion, rank as a great composer. A chain may be as strong as its weakest link, but this principle does not apply to creative art. We do not measure Beethoven by the Waterloo Symphony or Konig Stefan. The man who has given us the "Sacre," "Les Noces," "Rossignol," "The Fire-Bird" and "Petruschka" has already won his place among the immortals.

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The delights of Mozart were not denied. Wanda Landokska came in once more to delight the audience with the delicate tones of her instrument, reminiscent of the scenes brought to life by the Guitry's elsewhere on Broadway. The ugly stage of the hall, made uglier still by the empty chairs standing about, was peopled with visions in satins and crinolines. That the audience was not averse to these lighter moods of the composer was made evident by the ringing round of applause.

But the tour de force of the evening was the brilliant rendition of Koussevitsky and his orchestra of the famous work of Stravinsky, "Sacre du Printemp." The sheer brute force of its contrasting rhythms and sinister blaring woodwind effects was powerfully brought out by the conductor. I heard Koussevitsky. It was the Russian Koussevitsky at his best. Even Stravinsky was not as great when he conducted here two years ago. Last night's was a great performance.

N. Z.

THIS CLIPPING FROM
NEW YORK TELEGRAPH
JAN 7 1927

SYMPHONY PLAYS EPICURE'S MUSIC

The second concert of the Boston Symphony Orchestra, under Serge Koussevitsky, was given last night at Carnegie Hall. It was a curious concert, consisting as it did, of the lightest sort of fine spun music in the beginning, and of the stunning atavistic barbarism of the Slavic iconclast, Stravinsky.

Mozart's serenade for string orchestra, "Eine Kleine Nachtmusik" gave Koussevitsky a chance to show off the light prancing paces of his orchestra, and to have the audience whispering audibly all over the concert hall, "How delightful!" as is its wont. But it was music for the epicure, and it seemed as if Carnegie Hall was full last night of those who appreciate the canary tongues of music.

The much-touted piece of De Falla's, dedicated to Wanda Landowska did not seem to me serious music by the master who had written "Retblo" and the famous piano works. It was an extravaganza of [illegible] church music and light tango [illegible] in railroad advertising. The other [illegible] New York, I heard a radio hour by [illegible] suite from "The Love for Three

performance last night, with an intensity and a dramatic sweep that make its longeurs seem imaginary and heighten extraordinarily its tragic poignancy and its elemental power.

"He caused us inded, to ask ourselves last evening, if this is not, after all, Beethoven at his most superb; if this symphony is not the greatest of the nine."

Hartford music lovers, as anticipated, have not failed to show their appreciation to Mr. Sedgwick who is responsible for bringing the distinguished organization here. As expected, the capacity of the Capitol theater will be taxed on the date of the concert, February 6. Reservations may be obtained by calling Mr. Sedgwick at McCoy's Music Store, 2-2251.

THIS CLIPPING FROM
N. Y. EVENING SUN
JAN 7 1927

The Boston Sym

Mme. Landowska, Fea Soloist, Plays De

By W. J. HENDE

The Boston Symphony Orches Carnegie Hall last night was ador Mme. Wanda Landowska as solo follows: Mozart's "Eine Kleine Falla's concerto for harpsichord cello, a rondo of Mozart for ha Stravinsky's "Le Sacre du Prin to illustrate the difference betw manners of music.

De Falla's concerto is new and is dedicated to the exceptional artist who performed the clavier part. Four years ago, she has informed us, she was working with the composer on the harpsichord part of his "El Retablo," which she afterward played, and as she unfolded to him the possibilities of her chosen instrument he grew so enthusiastic that he determined to write a concerto for it. Three years later he had completed the work heard last evening, and it was produced at the de Falla festival in Barcelona on November 5, 1926, with Mme. Landowska at the keyboard.

Much has been written about this composition. The most illuminating article, perhaps, is that of Juan Thomas in the December *Chesterian*. To summarize, the concerto is "an effort of rhythmic-tonal modernity." There is nothing iconoclastic. "Rhythm, tonality, melodic and harmonic development follow traditional lines," yet it is all as novel as Stravinsky. The classic form evolves naturally. The themes of the first movement come from Catalonian-Andalusian folk lore and the coloring is romantic and mediæval. The show movement is essentially mediæval. The finale is a lively one, with the freedom of the eighteenth century.

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She played her part charmingly and her hearers applauded warmly. After the de Falla number they were coldly polite. The other music on the program does not demand discussion at this time. The conviction is slowly forming that Stravinsky completed his message to his time with the "Rites of Spring" and there is a growing suspicion that he had nothing to say to posterity. But it is too soon to talk about that; and anyhow it is posterity's affair, not ours.

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of the interpreter the better realized. There was hearty applause for Mme. Landowska, and even some for Mozart.

Mozart had received a measure of his due earlier in the evening. The performance of the "Nachtmusik" was one of exemplary clarity, balance, sensitiveness and finish. Speed was never incompatible with delicacy, or poetry with the careful observance of the comporer's marks of expression. And this is one of Mozart's most charming creations in the lighter vein—four little pieces, full of beauty and wit and genius. The audience was delighted.

It is plain that Mr. Koussevitsky as never before has his orchestra trained and in his hand. Mr. Monteux gave a memorable performance of the "Sacre du printemps" three seasons ago, which was the occasion of the introduction of Stravinsky's iconoclastic music in this city. The performance last night had all the regard for detail of Mr. Monteaux, and for the greater part of the time something more—a sense of primitive ceremonial and mystery, an energy apparently cataclysmic; although, as a matter of fact, it was always controlled.

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In a program note the exponent of the harpsichord who officiated as solo-ist last night informs us that the "master" took three years to compose the concerto. The wonder is that he composed it at all. For the strange little work shows De Falla altogether out of his element, forsaking the inns and dance halls of his native towns which resounded with the spirited or languid folk tunes of Spain for the dubious sensations of the hot-house academies of the ultra-modernists. The piece is a patchwork of dull fragments stitched over an assortment of deliberately contrived rhythms according to the present fashion. The tunes may have had their origin in the sources of Spanish music, but the composer's treatment of them must have dissipated their national flavor, since, with the exception of parts of the last movement, the music as a whole is of the international variety to be heard at the concerts of the International Composers' League.

Mme. Landowska tinkled away at the muddy harmonies allotted to her ancient instrument, but the harpsichord is as much suited to this music as it would be to the repertoire of a brass band. Upon the conclusion of the new concerto the gifted soloist, quite unconscious of her cruelty to the "master," plunged into the last movement of Mozart's Concerto in D, which babbled vivaciously of charming trifles for the expression of which the harpsichord is the ideal medium. But a mere jest of Mozart's seemed closer to a modern audience than De Falla's cryptic solemnities, and last night's crowded house was not slow to choose between unclouded vitality and the very latest moribund introspection.

Mr. Koussevitzky opened the program with an exquisitely delicate interpretation of Mozart's "Eine Kleine Nachtmusik," the best performance of that delightful work I have heard in local halls for some time. The second half of the concert was dedicated to "Le Sacre du Printemps," Stravinsky's once shocking exposition of certain cosmic matters not usually mentioned in respectable concert halls. I venture to believe that without advance information the piece might mean anything at all, and to test my theory I put from me all thoughts of the supposedly intriguing Rites of Spring and listened to the Sacre in all innocence. But the only image formed in my mind by the first section of the piece was the morning awakening of the feathered inhabitants of a barnyard. "Le Sacre" may be an excellent ballet, but torn from its proper pantomine it seems to me a series of brilliant but unrelated orchestrated sensations.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 7 1927

BOSTON SYMPHONY

Lawrence Gilman of the New York Herald-Tribune, in reviewing the concert of the Boston Symphony orchestra, said:

"Mr. Koussevitzky, as we perceive him, exudes sincerity. He strikes us as almost agonizingly genuine—a simple man, passionately and undissuadably convinced that he plays Beethoven meant this and that by his "Eroica." We think that he plays Beethoven's "Eroica". Symphony to [illegible]

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
JAN 7 1927

Music Notes

Boston Symphony in Brooklyn To-night.

The season's second concert in Brooklyn by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, will be held at the Academy of Music to-night. The programme includes:

[illegible] in D (C. P. E. Bach, 17[illegible]

INFORMATION OBSCURED

THIS CLIPPING FROM
New York Telegram
JAN 7 1927

Bostonian Jubilations.

Koussevitzky Brings Us Mozart, de Falla and Stravinsky, with Wanda Landowska.

By Pitts Sanborn.

Journeying for the second time this season from the Universal Hub to New York, the Boston Symphony Orchestra and its magnetic leader, Serge Koussevitzky, last evening regaled an audience that packed Carnegie Hall with a program which richly deserved its attention and looked well calculated to evoke applause.

The music listed comprised Mozart's enchanting serenade for string orchestra entitled "Eine kleine Nachtmusik"; Manuel de Falla's new concerto for harpsichord, flute, oboe, clarinet, violin and cello (a "first time in New York"); the concluding rondo from Mozart's E major concerto (K. 451) for harpsichord (or piano) and orchestra, and Stravinsky's "Sacre du printemps."

The soloist was that renowned, that vigorous artist of the harpsichord, Wanda Landowska, who made on this occasion her first local appearance since last spring.

The concerto which was introduced to us yesterday Senor de Falla is said to have composed out of appreciation for Mme. Landowska's kind consenting to play the harpsichord part in his miniature opera "El Retablo de Maese Pedro." His composing was by no means a hurried process. He spent three years upon it. The work reached completion only last September, and its "world premiere" was a feature of the de Falla Festival held at Barcelona on November 5, of course, with Mme. Landowska as the harpsichordist. The American "premiere" took place in Boston a week ago today.

Though there is nothing specifically revolutionary about this concerto, it is acridly modern in its harmonic substance and pungently modish in its instrumental dress. At the same time its form suggests the concerto grosso of the period of Bach and Handel. The first movement is the most enigmatic, the hardest of the three to penetrate. It is said to stem from a folk root, and the coloring is described as "entirely romantic and mediaeval." But these definitions scarcely account for the shameless emergence of the "Habanera" from "Carmen." In the second movement, sombrely religious, we discover the Spain of Torquemada and the Inquisition, the Spain of fanatical faith and exorbitant pride, the Spain that conceived the Escorial and placed within it Philip II. The finale is less strenuous matter, especially when it echoes Wagner's "Meistersinger." But even the gayety of Spain is not without its recollection of the headsman and the stake.

The performance by Mme. Landowska and members of the orchestra of this singular sextet—some might call it chamber music and deplore its presentation in a hall so large as Carnegie—was all that the most exacting hearer could imagine, and still more. After it the great Polonaise played Mozart as only she can, or does. And what a very miracle of grace this rondo! Joyous, mocking, volatile, fleet, it races in an ethereal morris through transparences of rose and azure, shattering the sunlit spaces into Jovian showers of Danae's gold.

Can it be that the "Sacre du printemps" so soon has run into the sere and yellow leaf of autumn? This once terrifying "rite of spring" seemed last evening about as alarming as a rural Sunday school picnic and decidedly more decorous. The audience received the first half of the work in silence. After the second half there was some applause. But nobody hissed; nobody walked out! What a disheartening record for the "Sacre du printemps" in our tight little island!

Perhaps the real fault lies with Mr. Koussevitzky—his deliberate and searching analysis of pages once deemed cryptic, unspeakable; his blandly reassuring air, as of one who says:—"Now follow me, children. There is nothing to be afraid of. No tiger ever inhabited the china closet. There isn't any boa constrictor curled up in the grandfather clock. I've got a powerful searchlight. We'll move forward slowly. And when we've investigated every corner and you understand how silly all your fears were you shall have stacks of bread and jelly and nice hot cambric tea."

Here and there, to be sure—especially in certain pages of the first section—Stravinsky held the whip hand over Mr. Koussevitzky. The sheer force of the music got by the anxious analyst and, willy nilly, imparted the thrill that is in it. In revenge Mr. Koussevitzky's slow-paced exposition showed up as never before how repetitious of itself this score is and how much its author owed in writing it to his compatriot Rimsky-Korsakoff and the Frenchman Debussy. It was a very different experience, this performance, from that burning projection of the "Sacre" under the baton of Pierre Monteux, in the same hall, by the same band, almost exactly three years ago.

The audience last evening, besides its apathy toward the "Sacre," rewarded De Falla, with more of chatter and cackling than of applause. But it received Mme. Landowska like a returned empress and after the Mozart rondo it recalled her again and again with grateful enthusiasm.

Distinctly the concert was to Mozart and his prophetess Landowska.

Proof of the pudding.

THIS CLIPPING FROM
NEW YORK
EVE. WORLD
JAN 7 1927

Brilliant Aud
Boston Sym

By Richard L.

THE harpsichord's fine, swift rain of
ear at Carnegie Hall last night wi
bite of a needle spray. This instrument of delicate chime, a forbear of the piano, was haled once more from museum to public rostrum by the devoted Mme. Wanda Landowska, who appeared as soloist at the second of the Boston Symphony Orchestra's Thursday evening concerts in this city, under the direction of Mr. Koussevitzky.

She assisted in the Rondo of Mozart's Concerto in D Major (Koechel 451), and in a concerto for harpsichord, flute, oboe, clarinet, violin and violoncello, by Manuel de Falla, which was presented for the first time in New York. On the program, in addition were Mozart's serenade, "Eine Kleine Nachtmusik," for string orchestra, and Stravinsky's "Le Sacre du Printemps."

Symphony concerts at present—witness likewise Mr. Stokowski's program of Tuesday evening—are exhibiting a tendency towards chamber music which makes for variety and information but is inconsistent with the dimensions of auditoriums like Carnegie Hall. In the Stravinsky ballet alone did Mr. Koussevitzky deploy his full orchestra. For Mozart's Rondo the band was diminished to thirty, and for the new concerto to a melancholy half dozen.

The gulf between professional and dilettante has not often been so distinct as in the writing of Mozart and De Falla for the harpsichord. The former played the instrument; the latter encountered it only through Mme. Landowska. Mozart knew what it could and could not do, and Senor De Falla is apparently aware of neither.

On account of its frail and fleeting tone, the harpsichord's idiom is the most expeditious and brilliant passage work. Mozart composed for it accordingly. The modern Spaniard with the piano no doubt in mind often set it to playing chords, at which task it is little superior to a guitar. Mozart took care to use the instrument generally in repartee with the orchestra; consequently, the harpsichord part of his Rondo is invariably transparent and outstanding, although the orchestra includes kettledrum and trumpets. With only five string and woodwind instruments against the harpsichord, De Falla very frequently permitted it to be drowned—an eclipse which a single violoncello is indeed capable of effecting.

There are other differences between these composers, among them the trifling distinction of genius and incompetency. No juxtaposition could have been quite so murderous. On the one hand, unity of style, pellucid thinking, incomparable science. On the other, muddling, bewilderment and barbarous method. One may be pardoned for regarding as barbarous a work in which are mingled Spanish dance airs, mediaeval modes and eighteenth century dances—and all of them deranged by an admixture of modernistic dissonance.

If perfunctory applause is evidence the sextet made anything but a favorable impression on the audience. The relief afforded by the ensuing Mozart Rondo was palpable. Mme. Landowska played with characteristic virtuosity—that is, if virtuosity is quite the term for an art which, according to the nature of the instrument, has nothing to do with touch but only with speed of finger, which is insignificant of dynamics and has as resource of expression mere contrasts of pace and the shadowy difference in tone color between quill and leather plectrums.

Mr. Stravinsky's ballet is by now familiar. His pictures of pagan Russia, which irresistibly recalls the "Salambo" of Flaubert. Both are works which achieve a sensational impact at first reading or hearing, and which one then lays aside forever. "Le Sacre du Printemps" is really in worse estate than "Salambo," as it was written for choregraphic and not concert performance. Only half the intention is present when dancers and scenery are lacking.

Mr. Koussevitzky and his orchestra gave a sterling account of themselves—one much superior to that of their opening concert at Carnegie Hall. The fourth movement of Mozart's serenade was something of a marvel in grace and daintiness, and the director flung forth Stravinsky's music with demoniacal fury.

By GRENA BENNETT.

THE BOSTON SYMPHONY ORCHESTRA, conducted by Serge Koussevitsky, presented a programme of old and new music to a brilliant audience at Carnegie Hall last evening. It was well that the ancient melodious works of Mozart dovetailed with the modern expressions of De Falla and Stravinsky. These oases of content gave the auditors a chance to smooth wrinkled and questioning brows.

The evening's novelty was De Falla's concerto for harpsichord, violin, 'cello, flute and clarinet. The programme stated that its first public performance took place November 5, 1926.

The three movements are described as an allegro, taken from Catalan-Andalusian folklore (much better to have left it undisturbed in the limbo of the neglected); Lento, in colors of the Middle Ages intensified (with much noble suggestion of sacred airs), and Vivace, in eighteenth century spirit (and having the saving grace of clear-cut characteristic rhythm).

The composition, coming from the pen of so scholarly an author, is one of skillful and adroit workmanship, whose architecture is far more interesting than its matter.

Mme. Landowska, to whom the work is dedicated, played the harpsichord part with all sincerity. Her incomparable art was more happily illustrated in the Mozart Rondo that immediately followed.

"Eine Kleine Nachtmusik," by Mozart, was a delightful opening number, and Stravinsky's exotic "Rite of Spring" ended the programme.

* * *

Last night's fourth performance of "Lohengrin" at the Metropolitan Opera House brought two changes in the cast. Florence Easton sang Elsa, her predecessors in the role this year being Mmes. Rethberg, Jeritza and Roeseler. That she sang well was a foregone conclusion, for the music that Wagner allotted to that mystic heroine is admirably fitted to Miss Eas-

THIS CLIPPING FROM
NEW YORK JOURNAL
JAN 7 1927

LANDOWSKA A FEATURE WITH BOSTON BAND

An interesting, though somewhat curiously ill-assorted choice of music was made by Serge Koussevitzky (assisted by Wanda Landowska, the harpsichordist) for the concert of the Boston Orchestra last night in Carnegie Hall. There was the quite old and the extremely new side by side—Mozart on the one hand and Manuel de Falla, the contemporary Spaniard and Igor Stravinsky, on the other.

THIS CLIPPING FROM
YORK AMERICAN
JAN 7 1927

ience Hears
phony Concert

The second newcomer was Frederich Schorr, whose superb voice made one feel forgiving toward the villainies of Telramund. Curt Taucher, as Lohengrin, sang with great beauty and eloquence. His impersonation was convincingly subtle and remote as the Swan Knight should rightly be. And, with Mr. Taucher in mind, it must be commented upon how persistently the opera house "jinx" has pursued him ever since his joining the Metropolitan.

His latest bad luck occured Wednesday afternoon when he was returning to his hotel in the subway after listening to a special opera matinee. His pocket was picked, the thief stealing his wallet that contained several hundred dollars, his passport and other valuable papers.

Others in last night's cast were Margaret Matzenauer, William Gustafson and Lawrence Tibbett. Mr. Bodanzky conducted.

* * *

Ruth Breton, the young Louisville violinist, who made a creditable debut in this city two years ago, gave a recital at Aeolian Hall last night. Her powers of technic and interpretation were tested in a sonata by Vivaldi, programmed as "first time in New York"; the D minor concerto, by Wieniawski, and a new "Poem of a Girl of Sanluca," by Turina. Besides these she played a Rondo and Andante by Mozart; Waltz Rondo by Callahan, and Paganini's "La Campanella.

Development and intelligence have set their seal on Miss Breton's skill. Her musical instinct, well restrained and as well disclosed, shows marked progress in the seasons that have passed since her first appearance.

Phyllis Kraeuter is one of this season's winners of the Naumberg Foundation offer, the prize being a gift recital. That event took place last evening at the Town Hall, when the gifted young 'cellist was heard in music by Eccles, Saint-Saens, Moor, Jeral, Goldmark and Faure.

The Saint-Saens number found responsively nimble fingers and finely broad phrasing in its numerous brilliant episodes.

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
JAN 7 1927

Music

Boston Symphony Presen New De Falla Work, With Landowska as Soloist

THE eminent harpsichordist, Mr Wanda Landowska, gives an accou of de Falla's new harpsichord concer played for the first time in New York last night, which seems the best introduction of the work to the reading public. She writes in a letter to Philip Hale, the well-known annotator of the Boston Symphony programs: "The story of De Falla's Concerto is very interesting. Four yea ago I spent several days with m friend De Falla in Granada and at t very moment that he was working his 'Retablo,' a part of which he d voted to the harpsichord, I had t harpsichord with me (being, of cours on a concert tour in Spain), and was able to play for him a great de and to speak about the various poss bilities of the instrument.

Olga Samaroff

He became more and more interes and after a few days of conversatio between us he grew so enthusiastic th he resolved to write a concerto for the harpsichord. He took three years to compose this work, which was finished in September, 1926. But when one becomes acquainted with the music one understands that the master carried with him a long time such a deep work that needed to come to life little by little."

WHEN a creative artist of De Falla's stature has taken three years to write a work and an interpretative artist of Mme. Landowska's caliber appears as its champion, it would seem a very superficial thing for any writer

REPUBLICAN
SPRINGFIELD, MASS.

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its value after a few hours' acquaintance. I therefore attempt no more than to record my impressions of the concerto at a first hearing.

De Falla has used the harpsichord very successfully in the score of "Retablo," which, in my opinion, is a masterpiece. In the concerto, which is scored for harpsichord, flute, oboe, clarinet, violin and violoncello, I could not banish the feeling that the substance of the music was foreign to the instrument.

Being certain that the performance had nothing to do with this impression, for Mme. Landowska's mastery of the harpsichord stands beyond question, I must assume that the way the music itself is written accounts for it.

In spite of the fact that only single instruments of those for which the concerto is scored were used, the harpsichord often sounded impotent and sometimes could not be distinguished at all in tutti passages in spite of the visual assurance that Mme. Landowska was playing. A fashion exists to rob lovely old instruments of the clavecini variety of their inner works and use them as desks and toilet tables. Without in the least wishing to compare De Falla's music with a desk or a

AMUSEMENTS

By
Olga Samaroff

toilet table, I must admit that this thought crossed my mind during the performance as the impression deepened that the harpsichord was being used in a way foreign to its real nature.

FROM a purely musical standpoint a first hearing gave me the feeling that De Falla's musical inventiveness in this work is infinitely weaker than in "Retablo" or even in the "Nights in the Gardens of Spain." Side by side with ideas of a certain rather sentimental beauty, there are bare stretches of inconsequential writing which could only be redeemed—as they often are in uninspired works—by intriguing sonority effects. But De Falla either does not try or does not succeed in achieving these in spite of the interesting group of instruments he has selected as his medium. Mme. Landowska claims qualities for the work in her commentary to which her greater acquaintance with the music lends authority, but it is hard to believe that the score, the structure of which seems quite clear, holds hidden profundities only to be realized after long acquaintance. I doubt whether the Concerto will take an ultimate place among De Falla's major works. The public received it politely but without enthusiasm.

The concert began with a spirited and finely polished performance of Mozart's "Eine Kleine Nachtmusik" and the de Falla Concerto was followed by the same master's Rondo for harpsichord and orchestra, in which the solo part was enchantingly played by Mme. Landowska. Here the harpsichord reigned in a realm where it is supreme, and against the background of a finely adjusted accompaniment Mme. Landowska and her beloved instrument spoke to us of another age with ingratiating charm and a sonority of ravishing beauty.

The second half of the program was devoted to "Le Sacre du Printemps" of Stravinsky. Profound understanding, both musical and emotional, and virtuosity in conducting combined in Mr. Roussewitzky's reading of this remarkable work to make for a memorable performance.

The sureness with which Stravinsky has written every note of this score is amazing. If he ever hesitated or changed a thing, every vestige of such a process is obliterated. The music pours forth with torrential spontaneity, compelling, ruthless, at times strangely beautiful, at others relentlessly ugly, but always breathing the power of a real creative force. If Stravinsky had never written anything else he would, in my opinion, rank as a great composer. A chain may be as strong as its weakest link, but this principle does not apply to creative art. We do not measure Beethoven by the Waterloo Symphony or Konig Stefan. The man who has given us the "Sacre," "Les Noces," "Rossignol," "The Fire-Bird" and "Petruschka" has already won his place among the immortals.

INFORMATION OBSCURED

THIS CLIPPING FROM
NEW YORK HERALD-TRIBUNE
JAN 7 1927

MUSIC

By LAWRENCE GILMAN

Landowska Plays a Modern Concerto for the Harpsichord

Concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting; soloist, Wanda Landowska, harpsichordist.

PROGRAM

1. Eine Kleine Nachtmusik.....Mozart
2. Concerto for harpsichord, flute, oboe, clarinet, violin and cello.....De Falla (First time in New York)
3. Rondo for harpsichord and orchestra.....Mozart
   Mme. Landowska
4. Le Sacre du Printemps.....Stravinsky

MME. LANDOWSKA has a genius for making music seem better than it is. She can make ordinary music sound exquisite, and fine music sound superlative. She does this not only by her consummate art as a musician, but by her singular skill as a writer about music—for she is a critic and commentator of exceptional gifts and dangerous persuasiveness. Dangerous, because she is generous as well as persuasive, and sometimes praises with dulcet and golden speech a work which does not deserve extolling and is falsely exalted thereby.

Read, for example, these words of hers concerning a recent work composed for her special instrument, the harpsichord:

"This music is full of an austere and aristocratic beauty, suggesting in its character certain passionate and sombre Castilian landscapes. I should like to stress particularly the *austerity* of the concerto. This austerity proceeds from the essential purity and nobility of de Falla's aesthetic nature. I have the impression that his art is becoming more and more crystallized, evolving toward a new phase."

* * *

Would you not expect, after reading that, to find in the music that Landowska was discussing a work of extraordinary power and distinction? That certainly was our expectation; and we went to hear de Falla's new concerto for harpsichord at last night's Boston Symphony concert with the liveliest anticipations.

* * *

Concertos for the harpsichord do not grow upon every bush these days; indeed, we can recall no modern concerto for that ancient instrument besides the one by Manuel de Falla which Mme. Landowska set before us last night, assisted by Mr. Koussevitzky and five solo players of the admirable Boston band—a flute, an oboe, a clarinet, a violin and a 'cello. For this concerto is more obviously recognizable as a piece of chamber music. It is, so far as its apparatus is concerned, a sextet; and must be a singularly welcome addition to any orchestra's repertoire—for it permits the band as a whole to spend a sybaritic half hour in the smoking-room or at some nearby cinema.

It is in three short movements, an opening Allegro and a final Vivace separated by a "Lento giubiloso." Spanish folk-music is drawn upon, so say the analysts; and the mediæval church-modes color the music, especially in the slow movement. The work is concise, spare of musical flesh, tightly-woven, the product of a well-bred musical mind

* * *

But we suspect that Mme. Landowska (for whom this concerto was written, and to whom it is dedicated) has mistaken the quality of well-bred aloofness for the quality of what she so handsomely calls "aristocratic beauty." Aristocratic beauty is a phrase not lightly to be used. Few music-makers have deserved it—the greater of the Elizabethan composers, for instance; Bach; Wagner; Debussy; and some others. But hardly De Falla. We should call him genteel rather than aristocratic; and the fugitive charm and the tortured prettiness of this music is a long way from the passionate and sombre beauty, austere and deeply sprung, which Mme. Landowska's benignant praise had fixed in our anticipations.

* * *

This concerto is meagre and undernourished music, curiously futile—a short-winded and anemic little work, pale and costive and rather pitiful. There are some original color effects, and certain pages of the Finale are engaging. Also, it should be said for De Falla that he is less under the thumb of Debussy's influence than he was in his "Nights in the Gardens of Spain." But it is hard to realize that this music was written by the composer of that authentic masterpiece, El Retablo de Maese Pedro," in which pathos and fantasy and beauty are summoned with so delicate and sure a touch.

* * *

Mme. Landowska performed expertly of course, her part in the work—an ungrateful one, at best. She did not come into her own until she played the solo part in the next number on the program, the final Rondo from Mozart's clavier concerto in D major (No. 451 in Köchel's catalogue). Here she was her insurpassable, exquisite self, ravishing in the sweet limpidity and the riant loveliness of her playing—the incomparable mistress of her instrument.

* * *

Mr. Koussevitzky found a shrewdly contrasted close for his concert in that grizzled classic, Stravinsky's "Sacre du Printemps," which, for all its familiarity and its acquired respectability, still shakes us by its enormous intensity, its sombre and savage power, and its imaginative truth.

Wanda Landowska

Soloist at last night's Boston Symphony Concert in de Falla's new concerto for harpsichord

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.
JAN 8 1927

MUSIC OF THE DAY

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussevitsky conducting. Program: C. P. E. Bach, Concerto in D major (transcribed by Steinberg); Sibelius, Seventh Symphony (first time in New York); Wagner, Prelude to "Lohengrin," Funeral Music from "Goetterdaemmerung," Forest Murmurs from "Siegfried" and Overture to "Die Meistersinger." At the Academy of Music last evening.

* * *

FOLLOWING a nobly proportioned and beautifully played performance of the Bach-Steinberg Concerto in D major, Mr. Koussewitsky turned last evening to the Seventh Symphony of Sibelius. Completed and published in 1925 as its composer's Op. 105, this Symphony had its first hearing in Copenhagen. It was brought to America by Leopold Stokowski, who conducted it in Philadelphia last season. Mr. Koussewitsky and the Boston Symphony recently gave the work in Boston and under their auspices it was introduced to New York last evening.

* * *

THIS Symphony, which may be said to be, roughly, in the key of C major, is an extraordinary and fascinating work. Cast in one movement, it aims, apparently, to project a single mood with an ever-increasing and climacteric intensity. The form is that of a great crescendo toward a climax at once vehement and constrained. A peculiar and indefinable exaltation pervaded the entire score, to which no programmatic clue has been attached. It is absolute music and the nature of its mysterious yet compelling beauty can only be revealed through study and familiarity with what is undoubtedly one of the strangest, most individual and perhaps one of the most important creative efforts of a genius. Perhaps the secret lies in its nobility, its restraint, in the profound and stirring passion that lies, not quite hidden, at its heart.

* * *

FOUR themes provide the greater part of the material from which the Symphony is built. The texture of the music is closely knit and sustained; the scoring is simple, characteristic of Sibelius in its originality and paucity of color. A single radiance steeps the entire movement; there is no effort to provide striking contrast of any sort, and yet the music carries no hint of monotony. It is wholly convincing. The performance under Mr. Koussewitsky was notable for clarity and coherence. There appears this season a marked improvement in the string tone of the Boston Orchestra; it has gained depth, richness and unanimity. This was shown not alone in the Symphony but in the Bach D major Concerto, with which the program began. After the intermission Mr. Koussewitsky devoted the evening to excerpts from the Wagnerian music dramas.

OTHER MUSIC.

OTTO KLEMPERER made his first appearance this season a guest conductor of the New York Symphony Orchestra in Carnegie Hall last evening. His program enbraced music by Strauss, Debussy, Ravel and Brahms. Further comment will be made following the repetition concert on Sunday afternoon.

At the Opera House "Aida" was given with Mmes. Rethberg and Bourskaya, and Messrs. Martinelli and Danise in the principal roles. Pullio Serafin conducted.

Boston Symphony Offers New Work By Jan Sibelius

N.Y. HERALD TRIBUNE

Seventh Symphony of Finnish Composer on Carnegie Hall Matinee Program; Koussevitsky Leads

JAN 9

The feature of yesterday's Boston Symphony matinee at Carnegie Hall was the first performance in New York of the Seventh Symphony of Jan Sibelius. This symphony, published in 1925, was introduced to America last spring by Mr. Stokowski, who played it in Philadelphia, but did not bring it with him on any of his visits to Carnegie Hall. Mr. Koussevitzky disclosed the symphony to Boston a month ago.

The work is in one movement; and like all the major symphonic writing of Sibelius, it is intricate in form and subtle in its handling of material. It is closely woven, as well as closely packed. Sibelius handles with uncommon mastery the system of thematic evolution which Beethoven set as the difficult model for all future symphonists; and his application of the principle is conspicuous in this new score. Thematic motives which seem bare and unpromising are made to yield astonishing richness and variety of tonal speech—as the scale passages and the successions of major thirds which are so characteristic of his later works.

The symphony has no key signature, though its allegiance to C major and its relatives is obvious enough. The score has no title, no program, no literary or dramatic background, at least none that is avowed. But the music is concerned with the expression of spiritual history must be evident to any sympathetic hearer. It begins in twilight, sombrely, drastically, and passes through phases of conflict and crisis. There are variations of mood and pace; but the darkly passionate color of the music is never really lightened. Whether the change for the solo trombone of which so much is made in the music is a song of faith or a defiance of destiny it would be rash to say. But there is the impression that this deeply felt music is the utterance of a noble dreamer, a heroic spirit unterrified by life.

Sibelius is often somber and tragical; but he is never lachrymose; no for him is the "cosmos draped in crepe," as for Tchaikovsky. The work of Sibelius is often gray with mist or swirling with wind and rain; but he faces it grimly with tight lips. He is a man of the North, and its harsh winds have steeled his spirit.

This symphony is less original in its musical substance than the Fifth. Sibelius has succumbed at times to the great enchanter of Bayreuth; he has even sent his soul to Paris and has yielded to the persuasive magic of Debussy. Yet this symphony in its finer moments is moving and impressive music—music that is not easy to forget. Mr. Koussevitzky and the Boston Orchestra played it superbly, with an eloquence which must have done full justice to the music.

The remainder of the program consisted of familiar items—the D major Concerto for orchestra of Emanuel Bach, which Mr. Koussevitzky introduced here two seasons ago; Stravinsky's "Firebird" Suite, and Ravel's "La Valse."

THIS CLIPPING FROM
BROOKLYN TIMES
JAN 8 1927

Music Events

By HAROLD A. S

Mr. Klemperer Returns

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Some one remarked several year go that Richard Strauss "is a ttal nted composer who used to be a enius."

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INFORMATION OBSCURED

THIS CLIPPING FROM
NEW YORK HERALD-TRIBUNE
JAN 7 1927

MUSIC

By LAWRENCE GILMAN

Landowska Plays a Modern Concerto for the Harpsichord

Concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting; soloist, Wanda Landowska, harpsichordist.

PROGRAM

1. Eine Kleine Nachtmusik.....Mozart
2. Concerto for harpsichord, flute, oboe, clarinet, violin and cello.....De Falla (First time in New York)
3. Rondo for harpsichord and orchestra.....Mozart
   Mme. Landowska
4. Le Sacre du Printemps.....Stravinsky

MME. LANDOWSKA has a genius for making music seem better than it is. She can make ordinary music sound exquisite, and fine music sound superlative. She does this not only by her consummate art as a musician, but by her singular skill as a writer about music—for she is a critic and commentator of exceptional gifts and dangerous persuasiveness. Dangerous, because she is generous as well as persuasive, and sometimes praises with dulcet and golden speech a work which does not deserve extolling and is falsely exalted thereby.

Read, for example, these words of hers concerning a recent work composed for her special instrument, the harpsichord:

"This music is full of an austere and aristocratic beauty, suggesting in its character certain passionate and sombre Castilian landscapes. I should like to stress particularly the *austerity* of the concerto. This austerity proceeds from the essential purity and nobility of de Falla's aesthetic nature. I have the impression that his art is becoming more and more crystallized, evolving toward a new phase."

* * *

Would you not expect, after reading that, to find in the music that Landowska was discussing a work of extraordinary power and distinction? That certainly was our expectation; and we went to hear de Falla's new concerto for harpsichord at last night's Boston Symphony concert with the liveliest anticipations.

* * *

Concertos for the harpsichord do not grow upon every bush these days; indeed, we can recall no modern concerto for that ancient instrument besides the one by Manuel de Falla which Mme. Landowska set before us last night, assisted by Mr. Koussevitzky and five solo players of the admirable Boston band—a flute, an oboe, a clarinet, a violin and a 'cello. For this concerto is more obviously recognizable as a piece of chamber music. It is, so far as its apparatus is concerned, a sextet; and must be a singularly welcome addition to any orchestra's repertoire—for it permits the band as a whole to spend a sybaritic half hour in the smoking-room or at some nearby cinema.

It is in three short movements, an opening Allegro and a final Vivace separated by a "Lento giubiloso." Spanish folk-music is drawn upon, so say the analysts; and the mediæval church-modes color the music, especially in the slow movement. The work is concise, spare of musical flesh, tightly-woven, the product of a well-bred musical mind

* * *

But we suspect that Mme. Landowska (for whom this concerto was written, and to whom it is dedicated) has mistaken the quality of well-bred aloofness for the quality of what she so handsomely calls "aristocratic beauty." Aristocratic beauty is a phrase not lightly to be used. Few music-makers have deserved it—the greater of the Elizabethan composers, for instance; Bach; Wagner; Debussy; and some others. But hardly De Falla. We should call him genteel rather than aristocratic; and the fugitive charm and the tortured prettiness of this music is a long way from the passionate and sombre beauty, austere and deeply sprung, which Mme. Landowska's benignant praise had fixed in our anticipations.

* * *

This concerto is meagre and undernourished music, curiously futile—a short-winded and anemic little work, pale and costive and rather pitiful. There are some original color effects, and certain pages of the Finale are engaging. Also, it should be said for De Falla that he is less under the thumb of Debussy's influence than he was in his "Nights in the Gardens of Spain." But it is hard to realize that this music was written by the composer of that authentic masterpiece, El Retablo de Maese Pedro," in which pathos and fantasy and beauty are summoned with so delicate and sure a touch.

* * *

Mme. Landowska performed expertly of course, her part in the work—an ungrateful one, at best. She did not come into her own until she played the solo part in the next number on the program, the final Rondo from Mozart's clavier concerto in D major (No. 451 in Köchel's catalogue). Here she was her insurpassable, exquisite self, ravishing in the sweet limpidity and the riant loveliness of her playing—the incomparable mistress of her instrument.

* * *

Mr. Koussevitzky found a shrewdly contrasted close for his concert in that grizzled classic, Stravinsky's "Sacre du Printemps," which, for all its familiarity and its acquired respectability, still shakes us by its enormous intensity, its sombre and savage power, and its imaginative truth.

Wanda Landowska

Soloist at last night's Boston Symphony Concert in de Falla's new concerto for harpsichord

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.
JAN 8 1927

MUSIC OF THE DAY

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussevitsky conducting. Program: C. P. E. Bach, Concerto in D major (transcribed by Steinberg); Sibelius, Seventh Symphony (first time in New York); Wagner, Prelude to "Lohengrin," Funeral Music from "Goetterdaemmerung," Forest Murmurs from "Siegfried" and Overture to "Die Meistersinger." At the Academy of Music last evening.

* * *

FOLLOWING a nobly proportioned and beautifully played performance of the Bach-Steinberg Concerto in D major, Mr. Koussewitsky turned last evening to the Seventh Symphony of Sibelius. Completed and published in 1925 as its composer's Op. 105, this Symphony had its first hearing in Copenhagen. It was brought to America by Leopold Stokowski, who conducted it in Philadelphia last season. Mr. Koussewitsky and the Boston Symphony recently gave the work in Boston and under their auspices it was introduced to New York last evening.

* * *

THIS Symphony, which may be said to be, roughly, in the key of C major, is an extraordinary and fascinating work. Cast in one movement, it aims, apparently, to project a single mood with an ever-increasing and climacteric intensity. The form is that of a great crescendo toward a climax at once vehement and constrained. A peculiar and indefinable exaltation pervaded the entire score, to which no programmatic clue has been attached. It is absolute music and the nature of its mysteries out yet compelling beauty can only be revealed through study and familiarity with what is undoubtedly one of the strangest, most individual and perhaps one of the most important creative efforts of a genius. Perhaps the secret lies in its nobility, its restraint, in the profound and stirring passion that lies, not quite hidden, at its heart.

* * *

FOUR themes provide the greater part of the material from which the Symphony is built. The texture of the music is closely knit and sustained; the scoring is simple, characteristic of Sibelius in its originality and paucity of color. A single radiance steeps the entire movement; there is no effort to provide striking contrast of any sort, and yet the music carries no hint of monotony. It is wholly convincing. The performance under Mr. Koussewitsky was notable for clarity and coherence. There appears this season a marked improvement in the string tone of the Boston Orchestra; it has gained depth, richness and unanimity. This was shown not alone in the Symphony but in the Bach D major Concerto, with which the program began. After the intermission Mr. Koussewitsky devoted the evening to excerpts from the Wagnerian music dramas.

OTHER MUSIC.

OTTO KLEMPERER made his first appearance this season a guest conductor of the New York Symphony Orchestra in Carnegie Hall last evening. His program en-braced music by Strauss, Debussy, Ravel and Brahms. Further comment will be made following the repetition concert on Sunday afternoon.

At the Opera House "Aida" was given with Mmes. Rethberg and Bourskaya, and Messrs. Martino and Danise in the principal roles. Pullio Serafin conducted.

Boston Symphony Offers New Work By Jan Sibelius

N.Y. HERALD TRIBUNE

Seventh Symphony of Finnish Composer on Carnegie Hall Matinee Program; Koussevitsky Leads

JAN 9

The feature of yesterday's Boston Symphony matinee at Carnegie Hall was the first performance in New York of the Seventh Symphony of Jan Sibelius. This symphony, published in 1925, was introduced to America last spring by Mr. Stokowski, who played it in Philadelphia, but did not bring it with him on any of his visits to Carnegie Hall. Mr. Koussevitzky disclosed the symphony to Boston a month ago.

The work is in one movement; and like all the major symphonic writing of Sibelius, it is intricate in form and subtle in its handling of material. It is closely woven, as well as closely packed. Sibelius handles with uncommon mastery the system of thematic evolution which Beethoven set as the difficult model for all future symphonists; and his application of the principle is conspicuous in this new score. Thematic motives which seem bare and unpromising are made to yield an astonishing richness and variety of tonal speech—as the scale passages and the successions of major thirds which are so characteristic of his later works.

The symphony has no key signature, though its allegiance to C major and its relatives is obvious enough. The score has no title, no program, no literary or dramatic background, at least none that is avowed. But the music is concerned with the expression of spiritual history must be evident to any sympathetic hearer. It begins in twilight, sombrely, drastically, and passes through phases of conflict and crisis. There are variations of mood and pace; but the darkly passionate color of the music is never really lightened. Whether the chance for the solo trombone of which so much is made in the music is a song of faith or a defiance of destiny it would be rash to say. But there is the impression that this deeply felt music is the utterance of a noble dreamer, a heroic spirit unterrified by life.

Sibelius is often somber and tragical; but he is never lachrymose; not for him is the "cosmos draped in crepe," as for Tchaikovsky. The world of Sibelius is often gray with mist or swirling with wind and rain; but he faces it grimly with tight lips. He is a man of the North, and its harsh winds have steeled his spirit.

This symphony is less original in its musical substance than the Fifth. Sibelius has succumbed at times to the great enchanter of Bayreuth; he has even sent his soul to Paris and has yielded to the persuasive magic of Debussy. Yet this symphony in its finest moments is moving and impressive music—music that is not easy to forget. Mr. Koussevitzky and the Boston Orchestra played it superbly, with an eloquence which must have done full justice to the music.

The remainder of the program consisted of familiar items—the D major Concerto for orchestra of Emanuel Bach, which Mr. Koussevitzky introduced here two seasons ago; Stravinsky's "Firebird" Suite, and Ravel's "La Valse."

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MUSIC

By OLIN DOWNES.

Boston Symphony Orchestra.

The Seventh Symphony of Jean Sibelius was heard for the first time in New York at the concert given by the Boston Symphony Orchestra, Serge Koussevitsky, conductor, yesterday afternoon in Carnegie Hall. Like Sibelius's Sixth Symphony, which has not yet been heard here, the Seventh is in one movement. Like all of the Sibelius symphonies since the grim and fantastical Fourth, a comparatively small orchestra is used, and the instrumentation is very simple. In the late symphonies Libelius has become intensely personal. In the earlier ones he was in part a magnificent landscape painter. It was then as if the wild north, the stretches of forest and lake and plain, had induced the moods of a creative artist. In the late symphonies nature is seen through that artist's eyes, and her moods, for him, are a reflex of his inner being.

The Seventh Symphony is noble music. There are reminders of the Fourth and Fifth Symphonies, but the work heard yesterday seems more organic than the eirlier ones—partly owing to its single movement—more concentrated and of a greater majesty. The opening motive, in the form of an ascending scale, is not very promising, but it leads to great pages and other themes, such as the sustained singing theme of the violas and 'celli and the short but impressive phrase given the solo trombone provide sufficient contrast and physiognom.y

The Seventh Symphony is less fragmentary in mood, as well as material, than the Fifth, which Mr. Stokowsky has made familiar here. It is sombre, passionately introspective, but it is strong and contained. There is an inner process in the score akin to growth from the soil. The final majestic climax is not reached through nervous excitement or the effect of some hurrying rhythm. The end grows broader and not faster—an inevitable ripening, as it were, from deep, powerful roots. The harmony is simpler than in other of the more recent compositions of sim Sibleius, but it si not less impressive. The sustained pull of voice against voice, the power of chords at odds with each other, but moving firmly and certainly through a series of dissonance to their consummation, is superbly expressive and as sure, as unhurriedly in their simplicity, as the mountains and the sea.

Mr. Koussevitsky had prepared this performance with much care and insight into its music. The symphony made an excellent impression.

The remainder of the program consisted of Philip Emmanuel Bach's concerto for orchestra in D major, arranged by Maximilian Steinberg; the first of the two orchestral suites that Stravinsky arranged from his ballet, "The Bird of Fire," and Ravel's "choregraphic poem," "La Valse." The Bach concerto would of course have profited by performance by a smaller orchestra, as would most of the compositions of his day. The performance was in excellent rhythm and style. Not much more is required by the first and last movements. The second movement is another matter. It is one of the many beautiful slow movements that this Bach left behind him; it might be added, one of the beautiful slow movements which appeared in considerable profusion in his period. In these movements the composers do not seem to have labored at their task. They seem to have welcomed the slow tempo which is terror and often failure to the nervous modern, and to have found in such quiet tempos opportunity for the expression of their dreams. Bach comes back to earth in his cheerful but rather ordinary finale, but in his slow movement which was played very beautifully by the orchestra, he soars high and far.

Why Mr. Koussevitsky chose to omit the Berceuse eand Finale from the "Oiseu de Feu" suite is known to him. It would not have greatly extended the program, and for many these pages number among the most beautiful and poetic of the score. We can still see the glamourous spectacle presented by the Diaghileff ballet, as, at the end of the action, as the solo horn intones softly a Russian folk theme, a nd that melody swells and unfolds in a manner utterly Slavic, while, to harmonies which are as the joyous ringing of bells, the Prince and his fairy Princess come into their own. A pity to go without this music yesterday. The performance ended with the air-dance of the magician Kotschei and his train. The performance of the opening pages of the suite was the most imaginative we had heard. The music was heavy with enchantment. Strange and exquisite sounds emanated from the gardens of the sorcerer—sounds so beautiful and so evocative that they suggested a momentous silence! In the "Dance of the Princesses" there was the moment of finicking and whittling at trifles which was the one and momentary defect of the "Sacre du printemps" performance two evenings previous. In this way Mr. Koussevitsky, who sometimes seems to distrust his own temperament, may lose the current of an interpretation. Thus the effect of the suite was a little incomplete. But what beautiful music! This may be early Stravinsky, it may be in part derived from other composers, but he has yet to write with as much heart, with as warm and glowing fancy, as in this evocation of a fairy tale. There is one parallel in Russian art for this music: the poetry of Pushkin.

Firebird" admirably. But it seemed to me he missed something of the tragic quality in Ravel's "La Valse." This extraordinary piece is no fantasy on the old-fashioned Viennese waltz. It is a danse macabre, a waltz danced over a smouldering crater, and the Boston conductor to my mind did not altogether evoke the terror that underlies the lilting measures.

THIS CLIPPING FROM
NEW YORK WORLD
JAN 9 1927

MUSIC

By Samuel Chotzinoff

AT CARNEGIE HALL
BOSTON SYMPHONY

Concerto in D.....C. P. E. Bach-Steinb
"Fire Bird" suite.....Stravin
Symphony No. 7.....Sibe
"La Valse".....R

Sibelius

The feature of the Boston Symphony's matinee at Carnegie Hall yesterday was the first New York performance of Sibelius's Seventh Symphony. The work was published in 1925 and received its American premiere last April in Philadelphia under Stokowski.

If there ever was a musician whose creative energies were moulded entirely by his immediate environment it is Sibelius. Born in Finland, he is the child of his native land in the completest sense. If his gaze ever wanders it is toward farther north. He is enthralled by the bleakness of his heritage and cannot admit to himself the existence of softer regions where the sun is more solicitous for the warmth of the trees and fields and people. He looks down upon. Life for him is a reflection of the physical austerity of the land of his nativity and he embraces with a noble ardor its sunless brilliance and unavailing grandeur.

There is in his music the feeling of patrician aloofness, an implied sense of superiority in his isolation, of one who regards the optimism and sensuousness of lands farther south only as an illusion, bearing little relation to reality.

In his latest symphony, written in one movement, the noted composer is more passionately sombre than ever before. No ray of joy seems to break through the bleak light that permeates his scene, an illumination as hopeless as the lighting in El Greco's "Crucifixion." A solo trombone enunciates a theme as forbidding and impersonal as a foghorn through an impenetrable sea. The orchestra plays stern progressions, a simple, unemotional folk tune is heard unexplained, pauses occur and the thing ends up quite suddenly on a C major chord with the effect of an unanswered question.

The plausible conjecture is that Sibelius has followed the course of some secret mood, leaving the listener to understand as best he might. The only things this listener could grasp were the strength and twilight passion of the strange music.

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NEW YORK HERALD-TRIBUNE
JAN 9 1927

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Seventh Symphony of Finnish Composer on Carnegie Hall Matinee Program; Koussevitsky Lead

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The work is in one movement; and like all the major symphonic writing of Sibelius, it is intricate in form and subtle in its handling of material. It is closely woven, as well as closely packed. Sibelius handles with uncommon mastery the system of thematic evolution which Beethoven set as the difficult model for all future symphonists; and his application of the principle is conspicuous in this new score. Thematic motives which seem bare and unpromising are made to yield an astonishing richness and variety of tonal speech—as the scale passages and the successions of major thirds which are so characteristic of his later works.

The symphony has no key signature though its allegiance to C major and its relatives is obvious enough. The score has no title, no program, no literary or dramatic background, at least none that is avowed. But that the music is concerned with the expression of spiritual history must be evident to any sympathetic hearer. It begins in twilight, sombrely, drastically, and passes through phases of conflict and crisis. There are variations of mood and pace; but the darkly passionate color of the music is never really lightened. Whether the chant for the solo trombone of which so much is made in the music is a song of faith or a defiance of destiny it would be rash to say. But there is the impression that this deeply felt music is the utterance of a noble dreamer, a heroic spirit unterrified by life.

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This symphony is less original in its musical substance than the Fifth. Sibelius has succumbed at times to the great enchanter of Bayreuth; he has even sent his soul to Paris and has yielded to the persuasive magic of Debussy. Yet this symphony in its finest moments is moving and impressive music—music that is not easy to forget. Mr. Koussevitzky and the Boston Orchestra played it superbly, with an eloquence which must have done full justice to the music.

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THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS
JAN 9 1927

Boston Orchestra Will Honor Beethoven Today

Famous Fifth Symphony to Be Played at Annual Local Concert in Recognition of Centennial of Composer's Death—Modern Music Also

The Boston Symphony orchestra concert at the Auditorium this afternoon will be as usual, the highlight of the midwinter musical season. Again the music lovers of the city have the Young Men's Christian association to thank for its goodwill and community spirit in bringing this orchestra to the city in a program of the very best type, at little or no cost to those who attend.

Since the centennial of Beethoven's death will be celebrated on March 26 of this year, it is fitting that the orchestra should choose a Beethoven symphony for the principal number on its program. The celebrated Fifth Symphony in C minor, Op. 47 has been chosen, probably not only for its marvellously beautiful music, but because ith sa always been the most popular, and when an orchestra only appears in a city once in a whole season, it must, perforce, please most of its audience. For those who prefer modern music, the suite from Prokofieff's opera, "Love for Three Oranges" will provide at least a taste of that type of composition. The Berlioz overture, "La Carnaval Romaine" and the Wagner numbers, "Prelude" to "Lohengrin" and the "Forest Murmurs from "Siegfried," are always welcome on a symphony program. Conductor Serge Koussevitzky is sure to give these familiar pieces new meaning, and there will be undoubtedly new thrills in his management of the symphony itself.

Beethoven's Fifth Symphony has four movements, an allegro con brio, andante con mot. allegro-trio and allegro. He sketched motives of the allegro, andante and scherzo as early as 1799 and 1801. We know from sketches that while he was at work on "Fidelio" and the piano forte concerto in G major in 1804-1806 he fas also busied with this symphony which he put aside to compose the fourth symphony, that in B flat. The fifth symphony was finished in the neihgborhood of Heligenstadt in 1807 and dedicated to the Pripce von Lobkowitb and tht Count Rasmoffsky, it was published in April, 1809.

This symphony was first performed at the Theater am der Wien, Vienna on December 22, 1808. It was described on the program as "A symphony entitled 'Reflections of Life in the Country.'" The symphony is scored for the flutes, wo oboes, two clarinets, two bassaans, two horns, two trumpets, kettledrums, strings and in the last movement, piccolo, double bassoon and hree rmbnes are added..

Hector Berlioz wrote of thi symphony: "The syaphony in C minor, seems to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrovs, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his burst of enthusiasm—these furnish him the subject and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual—and now, as they are powerful and noble.

The first performance in this country of this symphony was in Boston, November 27, 1841.

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The last visit but one of the season, by the Boston Symphony Orchestra, will take place at the Albee Theatre on Tuesday evening, Jan. 18.

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REPUBLICAN
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The Boston Symphony orches... be with us for its single visit of the year today, and although slippery sidewalks and pavements will prevent music lovers from dancing in the streets to celebrate the red-letter musical event of the midwinter season, there is no doubt that there will be an enthusiastic throng within the Auditorium. Right here it may be well to state again that the concert is to begin at 3 sharp. Doors for season and patron ticket holders will open at 2, and at 2.45 all seats remaining may be had by those holding the little free slips issued for this concert alone. Mr Koussevitzky is to give us a program well worth hearing. The Beethoven "Fifth Symphony," while it is the most familiar to music students, is probably the finest symphonic work of the composer whose centennial we are celebrating this year. Recent years have not known a performance of this work in the city. The modernists will be delighted by the choice of Prokokieff's orchestral suite from his opera, "The Love for Three Oranges," and one ventures to say that this will prove a delight to the entire audience, as it is not too dissonant and intricate to be understood by the average auditor. The Wagner numbers on the program are always welcome, and the Berlioz overture, a large florid piece, will make an enlivening start for the program.

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Only in those passages that do the office of a scherzo can the firmness of the musical texture be said to relax. The popular note affirms itself in a section in triple time, where Sibelius becomes, as he has in other works, a type of Berserker Smetana. The close is reached intensely but without postures, without encompassed philosophies. It leaves things where it found them.

The performance of this brave, engaging work was to all appearances entirely admirable. The rest of the program was occupied by Philip Emmanuel Bach's D major concerto, Stravinsky's "Firebird" suite and Ravel's "La Valse."

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SERGE KOUSSEVITZKY

Famous Russian Conductor of Boston Symphony Orchestra, Which Will Be Heard This Afternoon at the Auditorium in Y. M. C. A. Series. Likeness Shown Was Caught Recently on Deck of Ship Bringing Director Back for the Season.

Music Notes and Comment

76

THIS CLIPPING FROM
NEW YORK TIMES
JAN 9 1927

MUSIC

By OLIN DOWNES.

Boston Symphony Orchestra.

The Seventh Symphony of Jean Sibelius was heard for the first time in New York at the concert given by the Boston Symphony Orchestra, Serge Koussevitsky, conductor, yesterday afternoon in Carnegie Hall. Like Sibelius's Sixth Symphony, which has not yet been heard here, the Seventh is in one movement. Like all of the Sibelius symphonies since the grim and fantastical Fourth, a comparatively small orchestra is used, and the instrumentation is very simple. In the late symphonies Libelius has become intensely personal. In the earlier ones he was in part a magnificent landscape painter. It was then as if the wild north, the stretches of forest and lake and plain, had induced the moods of a creative artist. In the late symphonies nature is seen through that artist's eyes, and her moods, for him, are a reflex of his inner being.

The Seventh Symphony is noble music. There are reminders of the Fourth and Fifth Symphonies, but the work heard yesterday seems more organic than the eirlier ones—partly owing to its single movement—more concentrated and of a greater majesty. The opening motive, in the form of an ascending scale, is not very promising, but it leads to great pages and other themes, such as the sustained singing theme of the violas and 'celli and the short but impressive phrase given the solo trombone provide sufficient contrast and physiognom.y

The Seventh Symphony is less fragmentary in mood, as well as material, than the Fifth, which Mr. Stokowsky has made familiar here. It is sombre, passionately introspective, but it is strong and contained. There is an inner process in the score akin to growth from the soil. The final majestic climax is not reached through nervous excitement or the effect of some hurrying rhythm. The end grows broader and not faster—an inevitable ripening, as it were, from deep, powerful roots. The harmony is simpler than in other of the more recent compositions of sim Sibleius, but it si not less impressive. The sustained pull of voice against voice, the power of chords at odds with each other, but moving firmly and certainly through a series of dissonance to their consummation, is superbly expressive and as sure, as unhurriedly in their simplicity, as the mountains and the sea.

Mr. Koussevitsky had prepared this performance with much care and insight into its music. The symphony made an excellent impression.

The remainder of the program consisted of Philip Emmanuel Bach's concerto for orchestra in D major, arranged by Maximilian Steinberg; the first of the two orchestral suites that Stravinsky arranged from his ballet, "The Bird of Fire," and Ravel's "choregraphic poem," "La Valse." The Bach concerto would of course have profited by performance by a smaller orchestra, as would most of the compositions of his day. The performance was in excellent rhythm and style. Not much more is required by the first and last movements. The second movement is another matter. It is one of the many beautiful slow movements that this Bach left behind him; it might be added, one of the beautiful slow movements which appeared in considerable profusion in his period. In these movements the composers do not seem to have labored at their task. They seem to have welcomed the slow tempo which is terror and often failure to the nervous modern, and to have found in such quiet tempos opportunity for the expression of their dreams. Bach comes back to earth in his cheerful but rather ordinary finale, but in his slow movement which was played very beautifully by the orchestra, he soars high and far.

Why Mr. Koussevitsky chose to omit the Berceuse eand Finale from the "Oiseu de Feu" suite is known to him. It would not have greatly extended the program, and for many these pages number among the most beautiful and poetic of the score. We can still see the glamourous spectacle presented by the Diaghileff ballet, as, at the end of the action, as the solo horn intones softly a Russian folk theme, a nd that melody swells and unfolds in a manner utterly Slavic, while, to harmonies which are as the joyous ringing of bells, the Prince and his fairy Princess come into their own. A pity to go without this music yesterday. The performance ended with the air-dance of the magician Kotschei and his train. The performance of the opening pages of the suite was the most imaginative we had heard. The music was heavy with enchantment. Strange and exquisite sounds emanated from the gardens of the sorcerer—sounds so beautiful and so evocative that they suggested a momentous silence! In the "Dance of the Princesses" there was the moment of finicking and whittling at trifles which was the one and momentary defect of the "Sacre du printemps" performance two evenings previous. In this way Mr. Koussevitsky, who sometimes seems to distrust his own temperament, may lose the current of an interpretation. Thus the effect of the suite was a little incomplete. But what beautiful music! This may be early Stravinsky, it may be in part derived from other composers, but he has yet to write with as much heart, with as warm and glowing fancy, as in this evocation of a fairy tale. There is one parallel in Russian art for this music: the poetry of Pushkin.

Firebird" admirably. But it seemed o me he missed something of the ragic quality in Ravel's "La Valse." This extraordinary piece is no fantasy on the old-fashioned Viennese waltz. It is a danse macabre, a waltz danced over a smouldering crater, and the Boston conductor to my mind did not altogether evoke the terror that underlies the lilting measures.

THIS CLIPPING FROM
NEW YORK WORLD
JAN 9 1927

MUSIC

By Samuel Chotzinoff

AT CARNEGIE HALL
BOSTON SYMPHONY

Concerto in D.....C. P. E. Bach-Steinb
"Fire Bird" suite.....Stravin
Symphony No. 7.....Sibe
"La Valse".....R

Sibelius

The feature of the Boston Symphony's matinee at Carnegie Hall yesterday, was the first New York performance of Sibelius's Seventh Symphony. The work was published in 1925 and received its American premiere last April in Philadelphia under Stokowski.

If there ever was a musician whose creative energies were moulded entirely by his immediate environment it is Sibelius. Born in Finland, he is the child of his native land in the completest sense. If his gaze ever wanders, it is toward farther north. He is enthralled by the bleakness of his heritage and cannot admit to himself the existence of softer regions where the sun is more solicitous for the warmth of the trees and fields and people it looks down upon. Life for him is a reflection of the physical austerity of the land of his nativity and he embraces with a noble ardor its sunless brilliance and unavailing grandeur.

There is in his music the feeling patrician aloofness, an implied sense superiority in his isolation, of one wh regards the optimism and sensuousnes of lands farther south only as an illu sion, bearing little relation to reality.

In his latest symphony, written one movement, the noted composer more passionately sombre than eve before. No ray of joy seems to brea through the bleak light that permeat his scene, an illumination as hopeles as the lighting in El Greco's "Crucifi ion." A solo trombone enunciates theme as forbidding and impersonal a foghorn through an impenetrab sea. The orchestra plays stern progre sions, a simple, unemotional folk tun is heard unexplained, pauses occu and the thing ends up quite sudden on a C major chord with the effe of an unanswered question.

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The work is in one movement; and, like all the major symphonic writing of Sibelius, it is intricate in form and subtle in its handling of material. It is closely woven, as well as closely packed. Sibelius handles with uncommon mastery the system of thematic evolution which Beethoven set as the difficult model for all future symphonists; and his application of the principle is conspicuous in this new score. Thematic motives which seem bare and unpromising are made to yield an astonishing richness and variety of tonal speech—as the scale passages and the successions of major thirds, which are so characteristic of his later works.

The symphony has no key signature though its allegiance to C major and its relatives is obvious enough. The score has no title, no program, no literary or dramatic background, at least none that is avowed. But that the music is concerned with the expression of spiritual history must be evident to any sympathetic hearer. It begins in twilight, sombrely, drastically, and passes through phases of conflict and crisis. There are variations of mood and pace; but the darkly passionate color of the music is never really lightened. Whether the chant for the solo trombone of which so much is made in the music is a song of faith or a defiance of destiny it would be rash to say. But there is the impression that this deeply felt music is the utterance of a noble dreamer, an heroic spirit unterrified by life.

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EVENING POST
NEW YORK CITY, N. Y.
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Music :

By Olga Samaroff

Sibelius, Casals and Gabrilowitsch—Henderson Asks Question

THE Boston Symphony programs seldom lack some item of especial interest. On Saturday Mr. Koussewitzky presented for the first time in New York (although it was already performed last April by the enterprising Philadelphia Orchestra in Philadelphia) the Seventh Symphony, in one movement, of Sibelius. It would be interesting if new works could occasionally be performed without title, name of composer or analytical notes. Not that I underestimate the value of the latter. Quite the contrary. But the suggested experiment would prove how much we are influenced by preconceived ideas. I believe that if I had heard Sibelius's Seventh Symphony without knowing what it was, I should have received the impression that it was the work of a composer with an individual gift but not one of the first magnitude.

Olga Samaroff

I should have believed him to show in a measure the influence of Wagner—perhaps coming by way of Bruckner. A certain romantic spirituality of mood in this particular symphony brought Bruckner to my mind, as well as the chorale-like melodic lines allotted to the brasses, including a short but effective trombone solo and certain features of harmonic texture. I do not think I would have found anything Nordic in the symphony, although I have found (or thought I did) such an atmosphere in earlier works of Sibelius. But it seems to me this newest symphony can scarcely be called racial music in any sense. It gives rather an impression of eclecticism without approaching plagiarism. I enjoyed listening to it without being in any way profoundly stirred.

GOOD music, well played, it was, in my opinion, and for such we must be thankful. It was preceded on the program by an interesting if not very important three-movement Concerto for Orchestra in D major by Carl Philip Emanuel Bach and the Suite (somewhat curtailed) from Starvinsky's "L'oiseau de Feu." It was followed by Ravel's charming "Waltz," which I did not hear, as I could not resign myself to miss Casals's entire recital. Having successfully overcome all obstacles between Fifty-sixth street and Town Hall, I arrived breathless but in time to enjoy the great cellist's supremely beautiful playing of the A major Sonata of Beethoven.

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After likening the musical composer, the musician interpreter and the public to the farmer, the middleman and the consumer, Mr. Henderson asks "Why should the middleman get all the profit?" The purely material reward of the artistic "middleman" may well seem disproportionate, but it cannot be forgotten that while the commercial middleman is a convenience the musical interpreter is a necessity. The public, if it wished to take the time and trouble to go forth into the land and buy its own eggs, grain and vegetables, could do so.

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TIMES
HARTFORD, CONN.
JAN 10 1927

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By FRANCIS REGAL

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These qualities, so admirable in themselves and often yielding admirable results, led almost to artistic disaster in Beethoven's C minor symphony, which closed the program. This majestic work, most sublime of all symphonies, no conductor can spoil so long as he refrains from doing too much; Mr Koussevitzky was constantly in danger of doing too much. For the Boston veterans it is almost enough to mark the time; their collective musical sense would create a strong and moving interpretation. This symphony does not need to be "fussed up"; it is too massive and too profound for artistic trimmings. There were times when the conductor interposed himself needlessly between composer and audience; times when he himself seemed ill at ease as though he had failed to shift quickly enough from the facile posturings of Prokofieff to the four-square dignity of Beethoven.

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And thus the magicians of the orchestral wand come and go. Each has his bag of tricks, each his astonishing feat. The world stops, looks, listens and wonders. And the more it wonders the larger the salaries. It is a grand show.

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LOWELL MASS.
COURIER-CITIZEN
JAN 12 1927

The annual concert of the Boston Symphony orchestra in Springfield Mass., has been sponsored for several seasons by the Y. M. C. A. Moreover, it appears to be the established custom to open it with prayer. Incidentally it is noticed that in

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
JAN 12 1927

New Achron Violin Concerto

Joseph Achron, Russian compos living in New York, has written a co certo built on old Hebrew music m tives, and its first hearing has bee arranged by Mr. Koussevitzky of th Boston Symphony, who has invited Mr Achron to play his composition with the orchestra in Boston on January 24. Mr. Achron's concerto is in two parts, the first half being built on old Hebrew chants and the second part using as thematic material two Palestinian tunes. Mr. Achron will make his debut as a concert artist in this country when he appears with the Boston Symphony, and the occasion recalls that he was an Auer pupil simultaneously with Elman and Zimbalist. "Salome Dance," Mr. Achron's experiment in composing for vocal orchestra with percussion, presented at the Metropolitan with the Stony Point Ensemble, and danced by Maud Allen, is his previous work given in this country. The concerto is to bear the simple identification, Opus 60.

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To the Boston Symphony concerts this week Friday and Saturday will come as guest conductor the distinguished Italian musician, Mr. Casella. There will also be as assisting artist, Mr. Gieseking, pianist, who will play in Mr. Casella's Partita for Piano and Orchestra, patterned after the ancient style, and also in Mozart's Concerto in C major. The program will include the Concerto Grosso in A minor, for strings, by Vivaldi; and a Suite from Mr. Casella's ballet, "The Jar."

The management of the orchestra announces that the visit of Mr. Respighi as guest-conductor has now been set for Feb. 18 and 19.

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TIMES
HARTFORD, CONN.
JAN 12 1927

BOSTON SYMPHONY

The New York Herald Tribune of last unday comments on the new work of an Sibelius offered by the Boston ymphony: "The feature of yesterday's Boston Symphony matinee at Carnegie all was the first performance in New ork of the Seventh Symphony of Jan Sibelius. This symphony published in 1925 was introduced to America last spring by Mr. Stokowski, who played it in Philadelphia, but did not bring it with him on any of his visits to Carnegie hall. Mr. Koussevitzky disclosed the symphony to Boston a month ago.

"This symphony in its finest movements is moving and impressive music—music that is not easily forgotten. Mr. Koussevitzky and the Boston Symphony orchestra played it superbly, with an eloquence which must have done full justice to the music."

The work of Jan Sibelius will be represented by Finlandia Symphonic Poem, Op. 26, No. 7, in the concert of the Boston Symphony orchestra at the Capitol theater, February 6. Tickets may be secured by calling Frank Sedgwick at McCoy's 2-2251.

In the same city there is a movement to have the meetings of the City Council prefaced by a similar prelude, which leads one of the newspapers to suggest that it might be well to follow the Scriptural injunction and have the prayer offered in executive session.

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NEW YORK CITY, N. Y.

JAN 1 0 1927

Music :

By Olga Samaroff

Sibelius, Casals and Gabrilowitsch—Henderson Asks Question

THE Boston Symphony programs seldom lack some item of especial interest. On Saturday Mr. Koussewitzky presented for the first time in New York (although it was already performed last April by the enterprising Philadelphia Orchestra in Philadelphia) the Seventh Symphony, in one movement, of Sibelius. It would be interesting if new works could occasionally be performed without title, name of composer or analytical notes. Not that I underestimate the value of the latter. Quite the contrary. But the suggested experiment would prove how much we are influenced by preconceived ideas. I believe that if I had heard Sibelius's Seventh Symphony without knowing what it was, I should have received the impression that it was the work of a composer with an individual gift but not one of the first magnitude.

Olga Samaroff

I should have believed him to show in a measure the influence of Wagner—perhaps coming by way of Bruckner. A certain romantic spirituality of mood in this particular symphony brought Bruckner to my mind, as well as the chorale-like melodic lines allotted to the brasses, including a short but effective trombone solo and certain features of harmonic texture. I do not think I would have found anything Nordic in the symphony, although I have found (or thought I did) such an atmosphere in earlier works of Sibelius. But it seems to me this newest symphony can scarcely be called racial music in any sense. It gives rather an impression of eclecticism without approaching plagiarism. I enjoyed listening to it without being in any way profoundly stirred.

GOOD music, well played, it was, in my opinion, and for such we must be thankful. It was preceded on the program by an interesting if not very important three-movement Concerto for Orchestra in D major by Carl Philip Emanuel Bach and the Suite (somewhat curtailed) from Starvinsky's "L'oiseau de Feu." It was followed by Ravel's charming "Waltz," which I did not hear, as I could not resign myself to miss Casals's entire recital. Having successfully overcome all obstacles between Fifty-sixth street and Town Hall, I arrived breathless but in time to enjoy the great cellist's supremely beautiful playing of the A major Sonata of Beethoven.

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COURIER-CITIZEN

JAN 12 1927

The annual concert of the Boston Symphony orchestra in Springfield Mass., has been sponsored for several seasons by the Y. M. C. A. Moreover, it appears to be the established custom to open it with prayer. Incidentally it is noticed that in [illegible]

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.

JAN 1 2 1927

New Achron Violin Concerto

Joseph Achron, Russian compos living in New York, has written a co certo built on old Hebrew music m tives, and its first hearing has bee arranged by Mr. Koussevitzky of th Boston Symphony, who has invited Mr Achron to play his composition with the orchestra in Boston on January 24. Mr. Achron's concerto is in two parts, the first half being built on old Hebrew chants and the second part using as thematic material two Palestinian tunes. Mr. Achron will make his debut as a concert artist in this country when he appears with the Boston Symphony, and the occasion recalls that he was an Auer pupil simultaneously with Elman and Zimbalist. "Salome Dance," Mr. Achron's experiment in composing for vocal orchestra with percussion, presented at the Metropolitan with the Stony Point Ensemble, and danced by Maud Allen, is his previous work given in this country. The concerto is to bear the simple identification, Opus 60.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

JAN 12 1927

To the Boston Symphony concerts this week Friday and Saturday will come as guest conductor the distinguished Italian musician, Mr. Casella. There will also be as assisting artist, Mr. Giesecking, pianist, who will play in Mr. Casella's Partita for Piano and Orchestra, patterned after the ancient style, and also in Mozart's Concerto in C major. The program will include the Concerto Grosso in A minor, for strings, by Vivaldi; and a Suite from Mr. Casella's ballet, "The Jar."

The management of the orchestra announces that the visit of Mr Respighi as guest-conductor has now been set for Feb. 18 and 19.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

JAN 12 1927

BOSTON SYMPHONY

The New York Herald Tribune of last unday comments on the new work of an Sibelius offered by the Boston ymphony: "The feature of yesterday's Boston Symphony matinee at Carnegie all was the first performance in New ork of the Seventh Symphony of Jan Sibelius. This symphony published in 1925 was introduced to America last spring by Mr. Stokowski, who played it in Philadelphia, but did not bring it with him on any of his visits to Carnegie hall. Mr. Koussevitzky disclosed the symphony to Boston a month ago.

"This symphony in its finest movements is moving and impressive music—music that is not easily forgotten. Mr. Koussevitzky and the Boston Symphony orchestra played it superbly, with an eloquence which must have done full justice to the music."

The work of Jan Sibelius will be represented by Finlandia Symphonic Poem, Op. 26, No. 7, in the concert of the Boston Symphony orchestra at the Capitol theater, February 6. Tickets may be secured by calling Frank Sedgwick at McCoy's 2-2251.

the same city there is a [illegible] to have the meetings of the City Council prefaced by a similar prelude, which leads one of the newspapers to suggest that it might be well to follow the Scriptural injunction and have the prayer offered in executive session.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
JAN 12 1927

SYMPHONY TO GIVE FOURTH CONCERT HERE ON TUESDAY

Schumann, Stravinsky and Bach Included in Programme at Albee Theatre.—"Concerto for Orchestra in D Major" Opening Number.

Schumann, Stravinsky and the "Berlin" Bach are on the programme for the fourth concert of the Boston Symphony Orchestra series at the E. F. Albee Theatre in this city Tuesday night at 8:15 o'clock.

The opening number will be Bach's "Concerto for Orchestra in D. Major." Carl Philipp Emanuel Bach, son of the mighty Johann, lived from 1714 to 1788. "In my opinion," he once said, "the grand object of music is to touch the heart; and this end can never be obtained by mere noise, drumming and arpeggios—at all events not by me." His personality and technique had much influence on the musicians of his day; even Haydn acknowledged a great debt to this younger Bach.

Stravinsky follows with his Suite from "L'Oiseau de Feu" ("The Fire-Bird"). One of the most interesting of modern composers, Stravinsky with his dramatic, lively ballet music will add a modern touch to the programme in strong contrast with the concerto.

The programme fittingly closes with Schumann's Symphony in B-flat major, No. 1, Op. 38. His contribution represents, chronologically, a third distinct period in the selections offered by the orchestra, falling as it does in the 19th century midway between Bach and Stravinsky. Schumann was born in 1810 and took up music as a career in opposition to the wishes of his parents, who wanted him to study law. He is one of the few composers who first won recognition in the musical world as a critic. His reviews were important factors in bringing the work of Schubert, Mendelssohn and Gade to the attention of the musical world, and he is said to have practically introduced Berlioz.

The programme follows:

Bach, C. P. E. Concerto for Orchestra in D major.
(Arranged by Mixmillian Steinberg)
I. Allegro moderato
II. Andante lento molto
III. Allegro
Stravinsky, Suite from "L'Oiseau de Feu" ("The Fire-Bird") A Danced Legend
a. Introduction; Katschei's Enchanted Garden and Dance of the Fire-Bird
b. Supplication of the Fire-Bird
c. The Princesses Play with the Golden Apples
e. Infernal Dance of all the Subjects of Katschei
Schumann, Symphony in B-flat major, No. 1, Op. 38
I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo; Molto vivace. Trio I; Molto piu vivace; Trio II.
IV. Allegro animato e grazioso
Mason and Hamlin Pianoforte

There will be an intermission of ten minutes before the symphony.

THIS CLIPPING FROM
MAIL
TORONTO, CAN.
JAN 12 1927

MUSIC IN N

TWO NEW COMPOSITIONS.

Special to The Mail and Empire.

New York, Jan. 11.—If last week New York had no visiting orchestras, this week there were concerts by our most distinguished visitors, the Boston Symphony and the Philadelphia orchestra. There were also concerts by our local symphonic bodies.

Mr. Koussevitzky, at his Thursday concert, presented a program of extraordinary interest, the contrast being very marked. Fancy commencing an evening with Mozart's charming, lacey "Kleine Nachtmusisk" and ending it with Stravinsky's appalling "Sacre du Printempts"! In between these two were works old and new which necessitated the harpischord, De Falla's Concerto for harpischord, flute, oboe, clarinet and violin, and Mozart's lightning-like Rondo for harpischord and orchestra.

New Spanish Number.

Incidents and Prospects
TRANS JAN 13

Dividing his Mondays, this season, between the current week, spent in New York, and a week to come in February, Mr. Koussevitzky will conduct at the Symphony Concerts of Friday and Saturday, Jan. 21 and 22. At them he will produce for the first time anywhere a Suite for Orchestra written by Monsieur Roussel, the singular and sometimes perplexing Parisian composer. He undertook the piece at Mr. Koussevitzky's suggestion, for performance in Boston this winter and in Paris next spring. Handel's Concerto Grosso for Strings, in B minor, will begin the concerts; Skriabin's "Poem of Ecstasy," memorably played at the conductor's début in Boston, will end them. Evidently with Skriabin in the nineteen-twenties, Mr. Koussevitzky is like Carl Bergmann, sometime conductor of the New York Philharmonic Society, with Wagner in the nineteen-seventies. Not a few of his hearers had a fear for the great Richard and protested "I'll play him till you like him," they hoped out the old man with an oath.

Mr. Monteux, conducting in Amsterdam for the absent Mengelberg, remains as faithful to Arthur Bliss as he was when he made known to Boston the Englishman's "Color Symphony." Lately he played to the Hollanders Mr. Bliss's new "Hymn to Apollo." Soon he will carry it to London where he is to be guest conductor at a Philharmonic Concert.

Mme. Povla Frijsh's concert at Jordan Hall, originally announced for Wednesday evening, Jan. 26, is deferred to Thursday evening, Feb. 17, to suit the convenience of an accompanist whom the singer finds indispensable.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 13 1927

BOSTON SYMPHONY

Sergei Koussevitzky, the conductor of the Boston Symphony orchestra has the sole distinction of having been a virtuoso of the double bass. Circumstances of his early choice are these. When as a boy of fourteen he entered the Moscow conservatory, he was required by the rules of the institution to study, for orchestral class, either a bass instrument or the doublebass. Koussevitzky chose the latter and later became a pupil of the celebrated Rambaussec.

SERGEI KOUSSEVITZKY.

Secure reservations for the concert on February 6 at the Capitol theater by calling Frank Sedgwick at McCoy's 2-2251.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 14 1927

BOSTON SYMPHONY

The characteristics of Sergei Koussevitzky, the conductor of the Boston Symphony orchestra, are interestingly revealed in the reminiscences of his friend and fellow pupil in Russia in the days when he was first prominent as a doublebass virtuoso. The following excerpt of the description was contributed to the New York Times by Vladimir Dubinsky, previous to Koussevitzky's New York debut:

"The engagement of Koussevitzky as conductor of the Boston Symphony orchestra brings to me many memories of the days of our youth. They are concerned mostly with Koussevitzky as the wonderful bass player I knew him to be, for it was long before anyone, even Koussevitzky himself conceived the idea of taking up the baton. Of Koussevitzky as the conductor and orchestra organizer, I learned while I was already in this country. I am conversant with the fact that the press has acclaimed him wherever he appeared at the head of an orchestra. I can say only this much; that if he directs the orchestra the way he played the bass violin when I knew him, he must be a remarkable orchestra leader."

Hartford music lovers who desire an opportunity to attend the Boston Symphony orchestra, February 6, may obtain reservations by calling Frank Sedgwick at McCoy's Music store, 2-2251.

BULLETIN
PROVIDENCE, R. I.
JAN 13 1927

FLOOD OF LETTERS FOR BROADCASTING CONCERTS URGED

Mrs. Misch Wants to Have Symphony Programmes Put on Air by Providence Station. Hopes to Show There is Real Demand for Them.

Persons in this city and surrounding districts who are desirous of enjoying the Boston Symphony concerts over the radio are letting the opportunity glide through their fingers by neglecting to make their wishes known, Mrs. Caesar Misch, President of the Rhode Island Federation of Music Clubs, declared last night.

Mrs. Misch said that W. S. Quinby, sponsor of the symphony, had shown interest in her complaint that Providence radio users were unable to get the concerts plainly from Station WBZA, Boston. He assured her that if she could give concrete proof that people were appreciative of the symphony, he would make every effort to have the concerts brought to Providence over the air, although it is a difficult problem.

Present arrangements of Mr. Quinby call for broadcasting of the symphony through the Boston station, which is connected with Symphony Hall by telegraph wires. When Mrs. Misch approached the Shepard Stores about having the concerts relayed from their station in Boston to WEAN, Providence, it was learned that the connections between the two stations were by phone wire. The telephone company, she was informed, would have nothing to do with a system using telegraph connections. Directors of the Shepard stations stated that, although they would like to broadcast the concerts, it would be too expensive to lay telegraph lines between the two cities for that purpose.

Two weeks time was given Mrs. Misch to secure letters from radio fans wanting the concerts. She began solicitations last Sunday, but to date has received only 50 letters and about the same number of telephone calls.

"A regular avalanche of letters will be necessary in order to convince Mr. Quinby that there is a genuine demand for the symphony music," Mrs. Misch said. "All persons writing have uniformly agreed that they were unable to get the concerts from station WBZA, even with a six-tube set, without the music fading away, and they were most anxious about having a local broadcasting station.

"The big difficulty is lack of numbers," Mrs. Misch said, "for my plea will carry little weight unless I can say that requests have come in by the hundreds. I am confident that people here are interested in the concerts only they are not aware of the need of saying so."

Jean Bedetti
Cellist of the Boston Symphony Orchestra, Who Will be Soloist at the University Glee Club Concert Friday Night at Memorial Hall

TRANS JAN 14

CASELLA CONDUCTOR: MOZART FULL-SCALED, STRAVINSKY CLOWNING

HIS OWN "GIARA" CARRIES ALL BEFORE IT

A Discovering Audience at Cambridge—The Returning Figure — Tame Vivaldi and a New-Old Way with the Symphony in G Minor—"Pulcinella" and a Ballet-Suite Sounding Like a Stage-Show

DISTINCTLY, last evening, the elect of the university and its city discovered Alfredo Casella. After his habit, he slipped upon the stage of Sanders Theater so unobtrusively that for the moment the audience was uncertain whether it looked upon one more player in the Symphony Orchestra, or upon the guest-conductor and composer. Consequently, the merest ripple of applause. An hour and three-quarters later, when the wooden walls of Sanders had rung to the slithering, pounding rhythms of "The Jar," the exuberant clatter, the unloosed jollities, all and sundry, well-nigh matched them with clapping. Time and again they called back the composer-conductor to make his rigid and impassive bow from the waist; then, with brightening face and expanding gesture, to turn to the orchestra as though the plaudits were his, to it.

The evening through, the concert had gone in crescendo. Vivaldi's Concerto, in A minor, for Strings, is hardly an eighteenth-century masterpiece, and was temperately received. Mr. Casella's version of Mozart's Symphony in G minor, was understanding and adept, graphic and sympathetic; but it more interested than ravished listening ears and clapping hands. With the two Ballet-Suites—one from Stravinsky's "Pulcinella," the other from Mr. Cassella's own "Giara"—pleasure waxed. True, a distinguished listener, unable to endure more, withdrew conspicuously, when Stravinsky's double-basses, bassoons and trombones fell to baiting each other; but for the majority the comic zest, the lusty vigors, the darting unexpectedness of the music was altogether amusing. Mr. Casella, moreover, was conducting as musician, comedian and master of the ballet—all in one. Then ensued "La Giara," and, as one audience discovered in Boston this afternoon and another will learn on Saturday, "La Giara" is irresistible.

For the few to whom Mr. Casella had a past as well as a present, it was a pleasure to salute again this manifold musician, now upon Europe, again upon America, bestowing these days of prime. Mr. Casella is a composer of parts, a pianist of distinction, a conductor of merit, a scholarly, keen-witted, persuasive writer about music, an editor both studious and alert, an organizer of good causes, counsellor and friend to proved and aspiring talents. From the work-table he passes to the concert-hall and is abundant and at ease; to the theater he goes, where directors, singers, dancers, heed his sense of the lyric or the choreographic stage. He is cosmopolite by choice, cultivated man of the world by breeding, inclination and habit—the Admirable Crichton of music in this second decade of the twentieth century. No genius, be it agreed, since such come seldom; no "master," and therefore never a bore; but a figure in high relief upon his musical time and no small influence within it.

His three-and-forty years have dealt kindly with Mr. Casella—the programbook had no need to assure us that he was "now living"; but his face is beginning to wear the antique Roman cast into which occasional Italians mature. His manner in the concert-room remains reticence itself. Conducting, he is no less sparing. A clear, firm, economical beat with the right arm; an occasional play of the left as though to lift from the orchestra the tone he would gain; a finger occasionally at lips for moderation, and the deed is done. No picture-writing upon the air, no nervous harrying of the players, neither exaction nor relaxation—only mutual understanding, confidence and regard. True, Mr. Casella's body often swayed to the rhythms of "La Giara," as though he would have the orchestra outfling them yet more vigorously. Under such impetus, the rest of us, had we not been cribbed in pews, might have been in like case. Austere dowagers were plainly observable—with uneasy hands.

Being a good modernist, as we all should be if we live in the world around us, Mr. Casella shaped his program accordingly—for first part, the eighteenth century of Vivaldi and Mozart; for second the twentieth of Stravinsky and himself. Upon a single hearing, Vivaldi's Concerto seemed no remarkable specimen of the kind. The slow movement, for example, courts no ascendant curve; less deepens than extends the melody. The linear development, the interplay of parts, the sober harmonies please—within a narrow scope; but the sentiment—not least of Vivaldi's tools of trade—runs constricted and dry. The enfolding Allegros are lustrous. Sharpened rhythm, quick givings and takings, meetings and partings, contrasting voices, solo-instruments for the moment upspringing—all animate it. Clearly, Mr. Casella, good modernist again, prefers his strings incisive. As plainly, rhythm is his conductor's virtue.

With the Symphony in G minor, the conductor was all for an ample Mozart, keeping the orchestra full-bodied and the tone robust, preferring propulsive motion to lingering refinement. At the outset and in the finale, his pace was relatively quick; while vigor of accent, creadth of phrase, firm but not rigid progress gave the music unusual dignity. For once, as it seemed, Mozart was writing in the grand manner, abounding in musical fertility, touched by musical emotion. Stirring to hear were the whipping strings of the first movement, giving way that the wind choir might sing its contrasts. To the Andante Mr. Casella gave a rhythmic motion that throughout charactered it, as of Mozart grave, intent, soliloquizing as he walked, but resolutely unsentimental. The Minuet went free-traced and firm-footed. The quick mind of the conductor did not overlook the upspringing of the Finale from the Trio; swept it forward large-voiced and striding—the antithesis of the light and racing Mozartean rondos. In his days, at Munich, of miscellaneous conducting Strauss used to contend that this Symphony in G minor must be played amply, darkly, even "grandly." Out of deepened mood and means enlarged, Mozart was evoking and sustaining music. For once the classic hand obeyed the romantic heart. Not even the Jupiter Symphony of these final years was designed more largely or more amply freighted. Seemingly, Mr. Casella is like-minded with Strauss.

With Part Second and the First Suite from "Pulcinella," the evening's sport began. "Pulcinella," needless to recall, is a ballet of Neapolitan folk-humors, frank, abrupt, rowdy, "a gallimaufry of gambols." Stravinsky set it to music—both dance and song—more or less of the eighteenth-century Pergolesi, quite as much of his twentieth-century self; scored it, finally, for small orchestra, winds in pairs, diminished strings, trumpet and trombone, but neither kettle-drum nor any instrument of percussion. Diaghilev and Massine staged it; London and Paris took pleasure in it; while not far behind last evening lagged Harvard Square. For Mr. Casella has the rarest of conductor's powers with ballet-music shifted to the concert-hall. He transfuses it with sense of the theater; he sets in play upon it hearty Italian humors. Answering to a stage, not merely sounding from a concert-platform, went this Pulcinella. His black mask and long nose capered across the scene; cronies attended him; there were also "skirts." Not polite was the fun-making.

At first Stravinsky is dutiful to a fault, merely re-pointing Pergolesi's measures with sharper-edged harmonies, keener or warmer instrumental voices. The old Adam—or rather, the new Igor—soon wills out. The orchestra, small though it be, twitches and snaps, slithers and whirls with changeful rhythms. Instruments join or oppose voices in obviously comic conjunction. Bassoons bray in their throats; oboes shrill in their noses; the double-basses will not be comforted and make tonal faces at the trombones. A short toccata tries to be stately; a brief gavotte somehow generates variations—but before the one or the other has drawn a long breath grotesquerie chokes them. Only a tarantella gets a "fair show."

These fooleries are as hearty as they are adept. Here at last is music forgetting to be stately, pompous, sentimental, cerebral, pure, good and uplifting, what not, after nineteenth-century shibboleths and formulas. It is out for a good time with its pockets well lined; it has it—and the audience joins in. It is in order that this Suite from "Pulcinella" pass into the repertory of Symphony Hall. Between "Le Sacre" for power and "The "Fire-Bird" for beauty we have nearly forgotten Stravinsky clowning it, lustily, abundantly, with finger to nose and quite as roughly as need be—in Naples, a city unlike dear Cambridge. . . . As for "La Giara" at least one more audience must hear it before it is meet to sing Mr. Casella's praises. Not Prokofiev himself has better "gone and done it." Imagine Sanders Theater become playhouse of Sicilian peasants, as drunk as they make 'em.

H. T. P.

THIS CLIPPING FROM
TIMES
PAWTUCKET, R. I.
JAN 15 1927

Guest Conductor Will Lead Boston Symphony Orchestra From WBZ

The 12th Saturday evening concert of the Boston Symphony orchestra, scheduled for 8:10 o'clock this evening, is unique in that the orchestra will play under direction of a great conductor, Alfredo Casella, and will be assisted by two renowned soloists, Walter Gieseking, pianist, and Rulon Y. Robison, tenor. After an absence from the air of two weeks, during which the orchestra was on tour, listeners-in will find an exceptionally interesting programme prepared for the broadcast from Station WBZ.

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.
JAN 14 1927

CASELLA GUEST CONDUCTOR BOSTON SYMPHONY SATURDAY

Broadcast of 12th Concert of Series Will Present German Pianist of Note and Tenor Soloist of Merit

The 12th Saturday evening concert of the Boston Symphony orchestra, scheduled for 8.10 tomorrow evening, is unique in that the orchestra will play under direction of a guest conductor, Alfredo Casella, and will be assisted by two renowned soloists, Walter Gieseking, pianist, and Rulon Y. Robison, tenor. After an absence from the air of two weeks, during which the orchestra was on tour, listeners-in will find an exceptionally interesting program prepared for the broadcast from Station WBZ.

Mr Casella will conduct two of his own compositions, in the first of which, Partita for pianoforte and orchestra, the solo portions will be played by Walter Gieseking. Mr Gieseking, who has been in this country for only a year, has already won a high place.

The final number of the program, another of the works of Mr Casella, will introduce to the symphony audience, Rulon Y. Robison, a lyric tenor of exceptional merit. The work is an orchestral suite from the ballet "La Giara" and Mr Robison will be heard in the opening selection of the suite. He has been the leading soloist of the English Opera company for two seasons, and has made successful appearances in Messiah performances with the Handel and Haydn society of Boston and with the Portland Memorial choir in Portland, Me.

During the intermission in the concert of tonight and just prior to each program number, Prof John Patten Marshall, head of the music departments of the Boston university and Holy Cross college, will be heard in illustrative talks concerning the numbers. In these remarks he will have the assistance of Miss Marjorie Pesselt, violinist, and Miss Margaret Starr McLain, pianist.

Just before the concert Prof Marshall will describe the Vivaldi Concerto, which is to be played for the first time by the Boston Symphony orchestra, also the piano Concerto of Mozart, in which Mr Gieseking is to appear as soloist. During the intermission Prof Marshall will tell the listening audience some interesting information regarding Alfredo Masella's works obtained from the composer himself, and will also relate some interesting incidents in the life of the composer, who appears as the guest conductor. The complete program follows:—

Concerto in A minor for string orchestra, Vivaldi (arranged by Sam Francko)
Allegro maestoso
Largo
Allegro
Concerto in C major, for pianoforte and orchestra (Koechel No 467).....Mozart
Allegro
Andante
Allegro vivace assai
Partita for pianoforte and orchestra, Casella
Sinfonia
Passacaglia
Burlesca
Orchestra suite from the ballet, "La Giara" (after Pirandello) .....Casella
Prelude, Sicilian dance; tenor solo by Rulon Y. Robison
Nocturne; dance of Nela; entrance of the peasants; brindisi; general dance; finale
Soloist, Walter Gieseking

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 14 1927

Boston Symphony

The characteristics of Sergei Koussevitzky, the conductor of the Boston Symphony Orchestra, are interestingly revealed in the reminiscences of his friend and fellow pupil in Russia in the days when he was first prominent as a double bass virtuoso. The following description was contributed to the "New York Times" by Vladimir Dubinsky, previous to Koussevitzky's New York debut:

"In my opinion, no matter what instrument he had studied he would have attained the same great results he reached on the bass viol. There were no limitations for him. Listening to Koussevitzky one would forget that he was playing a bass; it wasn't a bass at all, it was some instrument between a 'cello and a bass of unusual beauty. He possessed everything that makes a great artist—tone, technical equipment, temperament, repose, a keen sense of rhythm and fine conception."

Hartford music lovers who desire an opportunity to attend the Boston Symphony Concert on February sixth may obtain reservations by calling Mr. Frank Sedgwick at McCoy's Music Store, 2-2251.

THIS CLIPPING FROM
TIMES
PAWTUCKET, R. I.
JAN 15 1927

Schumann Symphony at Albee on Tuesday

The last visit but one of the season by the Boston Symphony orchestra and Serge Koussekitzky will take place next Tuesday, Jan. 18, at a concert in the Albee Theatre, at 8:15. The Russian conductor will then present a concerto by Philip Emanuel Bach, the illustrious son of Johann Sebastian Bach, which has been rescored by Maximilian Steinberg for string orchestra with a small wind choir.

A modern score of high repute, which is then to have its first performance in Providence, is the suite from Stravinsky's ballet, "The Fire-Bird." The music describes a fairy tale of the Russian folk. Composed in 1909, the music is replete with charm and melody. Resplendent with masterful use of orchestral color, it has some of the daring but not all of the harshness of the later Stravinsky.

The symphony of the evening will be the first of Schumann in B flat [illegible]. This, known as the "Spring

MONDAY SYMPHONY

At the Monday Symphony concert on January 24 Joseph Achron, noted violinist and composer, will appear with the orchestra and play his own violin concerto. The program will also include Schumann's "Spring Symphony," and two works of living English composers, the "Portsmouth Point" overture by Walton, and "First Norfolk Rhapsody by Vaughan Williams.

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 15 1927

MUCH INTEREST SHOWN IN SYMPHONY CONCERT

Music lovers will enjoy a rare treat on January 31 when they will have an opportunity to hear the Boston Symphony Orchestra. It will appear on that date at the Shubert Playhouse under the auspices of the Delaware Musical Association. Mrs. William N. Bannard is now taking orders for seats and will continue to do so until the tickets are placed on sale at the box office a few days before the concert.

The superlative performance of the Boston Symphony are indeed a thing to wonder at. But just how and why this organization has come to be one of the very greatest in the world leaves little room for speculation or debate.

In 1881, the late Major Harry L. Higginsan realized the first dream and aspiration of his life by founding in Boston a full-sized symphony orchestra—a rare phenomenon in those days. This noted musician-soldier, financier and public spirited citizen believed that there was a musical public for such an undertaking. Sparing no expense he engaged the finest musicians then available in Europe to fill up its ranks and brought to this country one after another of the world's greatest conductors to lend their genius to the cumulative improvement of the orchestra, which in its original form had only 60 players.

The present conductor, Serge Koussevitzky, first crossed the Atlantic to assume that position in 1924, preceded by many reports of his remarkable qualities as a leader and an artist.

Expectations have been more than fulfilled and with such a combination of great artists and a great leader, it is not surprising that a Boston Symphony concert is regarded as one of the finest achievements in the musical performance of our day. There are waiting lists for every subscription series and seats are usually at a premium. Wilmington is awaiting the orchestra's first appearance here with interest.

CASELLA CONDUCTS SYMPHON

Offers Old and O Music and Delight Audience

POST JAN 15

BY WARREN STOREY SMITH

Alfredo Casella, outstanding figure among what still passes for the younger generation of Italian composers, already known to Boston both as pianist and as conductor of his own music, led the Boston Symphony Orchestra in Symphony Hall yesterday afternoon; Walter Gieseking, most distinguished of the newer pianists, was the soloist, and the concert, which offered music by Vivaldi, Mozart and Casella, was as full of good things as a Christmas pudding.

LIST CHOSEN WITH SKILL

To head the list that Mr. Casella had so judiciously prepared came a Concerto in A minor, for string orchestra, by Vivaldi, previously unheard here. For his contribution Mr. Gieseking played first a Mozart Concerto in C major and next a Partita of Mr. Casella's, for pianoforte and orchestra, the latter new to Boston, as was the concluding number, the Suite drawn from Mr. Casella's ballet "La Giara" (the Jar).

Gossip of the tuning room has it that the music of the Vivaldi Concerto arrived too late to permit of very thorough rehearsing. Technically the performance of this ancient work seemed unexceptionable, yet it was possible to feel that more might have been made of it on the interpretative side. The performance was, in short, a bit stilted and precise.

THIS CLIPPING FROM
BROOKLYN TIMES
JAN 15 1927

CASELLA GUEST CONDUCTOR

Renowned German Pianist and Tenor Soloist With Boston Symphony.

The twelfth Saturday evening concert of the Boston Symphony Orchestra, scheduled for 8:10 o'clock this evening, is unique in that the orchestra will play under direction of a guest conductor, Alfredo Casella, and will be assisted by two renowned soloists, Walter Gieseking, pianist, and Rulon Y. Robison, tenor.

Mr. Casella will conduct two of his own compositions, in the first of [illegible] and Mr. Robison will be heard in the opening selection of the suite. He has been the leading soloist of the English Opera Company for two seasons, and has made successful appearances in Messiah performances with the Handel and Haydn Society of Boston and with the Portland Memorial Choir in Portland, Maine.

But if Vivaldi's music did not quit come to full release, that of Mozar was treated by pianist, conductor an orchestra with such beguiling grac such bewitching delicacy, such limp clarity and, in the Andante, such sou ful tenderness, that the oldest concer goer must have been hard put to reca Mozart-playing that came closer to a solute perfection.

Not to stress a contrast but to di close an ancestry did Mr. Casella pr cede his own Partita by music of t 18th century. Like others of the mo progressive spirits among contemp rary composers, Mr. Casella has late perceived that the only way out of t harmonic chaos into which the ton world was fast drifting consists in t return to fixed tonality and structur solidity. The essence of this ne classicism was well exemplified by t piano concertos of Stravinsky and Prokofieff, recently heard here wit their respective composers as pianist And Mr. Casella's is, if anything, still more convincing proof that th old and the new ways of music may b reconciled.

Of Strength and Beauty

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CASELLA COMPOSER; GIESEKING PIANIST, MEMORABLE CONCERT

FRANS—JAN 15

HIGH TENSION FOR ORCHESTRA AND AUDIENCE

The Wise Policy of Guests—A "Partita" Alive with Interest—A Ballet-Suite Forthright and Irresistible—A New Art of Piano-Playing Laid upon Mozart to Miracle

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Habits grow by what they feed on, and there is now no doubt that these passing guests give pleasure and whet interest among the frequenters of Symphony Hall. They had heard much about the "new" English composers and conductors. When Mr. Goossens came, they looked upon one such with the eye of the body and heard him with both physical and mental ear. Less conspicuously, Mr. Casella was guest at a pair of concerts in Mr. Monteux's day; once upon a time was pianist by himself in Jordan Hall. Subsequently, one and another of his pieces pleased and passed. Now he traverses again the platform of Symphony Hall as ripened conductor and enlarged composer, with a Partita and a Suite of Ballet-Music in his wallet. Mr. Respighi—it is safe to predict—will come not less well-furnished. The audience hears the orchestra under a different hand; looks upon a visiting eminence; gossips about him; gains the fillip that a composer's presence—if not always his own conducting—lends to novel pieces: awaits refreshed the return of Mr. Koussevitzky and his routine—of the unexpected.

The band makes a new acquaintance; works under a new guidance; in the case of Mr. Casella, happens to enjoy the experience. (Behind and beside, as well as before him, crackled the applause of yesterday.) Two pairs of twenty-four coupled Symphony Concerts wear an unusual air; while some frequenting them discover that the world of music is a sizeable place, containing a number of interesting men and things, not always bound Bostonward. The Trustees have remarked some of these and directed their course hither. Not the least desirable of such new policies for a new generation is this annual summoning of guest-conductors Once more, the old order changes—for the better. If only that same public would go to hear visiting orchestras, it could snap its fingers at self-complacency.

As composer rather than conductor, Mr. Casella yesterday occupied his hearers. Those that had ventured on Thursday as far as Cambridge knew by this time his alert, sure-handed and sympathetic control of the orchestra, quick ear for clarity, balance, euphony and significant tone; his sense of animating rhythm and energizing progress; feeling for line, color and every musical attribute; his projecting and characterizing warmths. For further merit on Friday, there was only to observe the smoother and richer voice that he drew from the strings in the Concerto of Vivaldi and the finer skill with which he—and they—proportioned the piece. Besides, leading the orchestra through Mozart's Concerto in C major, he was at one with Mr. Gieseking, the pianist—ear and hand, mind and spirit. Flawlessly went meetings and partings, contrasts and blendings, the moments of the conductor, the virtuoso and of Mozart as well. From the pair the diminished band, jointly and severally, took cue. A rapt audience listened in rare delight. Here went music to crystal perfections.

At Cambridge but one piece of Mr. Casella stood on the program, the Suite from his ballet, "La Giara" or "The Jar," now in preparation at the Metropolitan Opera House for performance in March. To it was added in Boston, the Partita for Piano and Orchestra, which he counts, in composition, the flowering of his present years. Susceptible to his environment from "Italia" onward, he follows the trend of the hour. That is to say. he fills an ancient form with modern matter, treats both now anciently and again modernly; would restore to the music of our time molds and procedures that the ninetenth century left to books and pedagogues. Attempting and accomplishing these things, Mr. Casella does not follow a fashion and flounder along the way. Still less does he produce a half-baked cake of ancient flour and modern frosting, both adulterated and "quasi"—the faux bon, in the happy French phrase, of not a few in these days. Still less does he wizen—as his friend, Mr. Stravinsky, might profitably and quietly note—into a wiry composer by right of birth and blood. Mr. Casella neither chokes this melodic instinct, as does Malipiero, nor cries it across the market-place as did Puccini. He takes it for granted like the color of his hair or the shape of his hands. Yet with it, he prefers to be choice.

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The ballet-music from "La Giara" is a horse of another color, a shorter horse sooner curried critically. Once upon a time, Pirandello told in print a tale of Sicilian peasants, not without flavor of the Arabian Nights. (Saracens crossed Sicily, as sooner or later, in mediæval Europe, crossed nearly every one else.) Don Lollò, of whose morals and courses the less said the better, had a monumental and beautiful jar. Upon a day a clumsy clodhopper broke it. Old Uncle Dima undertook to mend it and climbed within. Having made the repairs, he stuck, since the hump on his bent shoulders barred the way. The peasantry seized the occasion for nocturnal merriment, with Nela, like unto Lollò her father, for leader. In time, the fun became so fast and furious that the jar rolled down the hill, smashed to bits against a tree, released Dima to the general rejoicing. Remember that Sicilian peasants do not come from "refined homes" but are prone to liquor, noise and jollity. "Rude and savage, orgiastic and brutal" are Mr. Casella's adjectives in the stage-directions. In "La Giara" and elsewhere, Pirandello has not drawn a pretty picture.

Remember also that Mr. Casella is writing a music for the twentieth-century theater where "treatment is everything"; that he accepts the ways of Stravinsky and even Prokofiev as the common stock of music in our time; that he finds Sicilian folk-tunes ready to his hand, and calling. Behind him is the ancient music that he knows through and through; while beside him is a serviceable package of twentieth-century polytonality. A prelude says "once upon a time" and seems to evoke the Sicilian scene limpid, pastoral, remote, occasionally turbulent. A Sicilian dance whirls in the dramatis personae. Old Dima sets to his task and is prisoned in the egregious jar. He smokes a pipe and dozes. The Sicilian night is lustrous velvet; it is time for Mr. Casella's "Nocturne" with a tenor-peasant singing in the distance, reedy, melodious, Italianate. Mr. Rulon Robison, back of the orchestra, caught the vein.

The daughter of Lollò will not have it so. She dances around the jar; stirs the peasants to wine, a drinking song, general and particular sound and fury. Out of an immense confusion bursts the end. "Treatment is everything"—and Mr. Casella spares not. Rhythms whip and hammer; instrumental figures circle, collide and shower like rockets; color flares; dissonances scream; the orchestra calls heaven and earth to witness in keys triply jangled. "Giocoso, virile, fortissimo," the brass blares out a drinking song, with the drums pouncing upon each period. By this time every listener would be up and doing—in the dance and with shouts. As it is, he may only clap wild hands for a breathless orchestra and Mr. Casella trying to act as though nothing mattered. None the less, "giocoso, virile, fortissimo," rhythmically, polytonally and with a sure sense of the dancing theater, he has done a good job. Many-sidedness is the wonder of him.

Yet for not a few the memory that will linger longest out of a manifold and engrossing concert is that of Mozart's Concerto in C major from pianist, lessened orchestra and conductor. Ah yes! these concertos that Mozart "turned off" as a journalist does his stint seem such simple things—measures of development and figuration; further onward measures of pure instrumental melody; virtuoso-passages, as virtuosity went in the seventeen-eighties; orchestral euphonies and chiming tutti; the first Allegro well worked; the middle movement pensive and songful; the fleet and fanciful Finale; always the graceful pattern, be it as delicate as lace-work, or both sinewy and plastic. Within this envelope lurks a beauty that once in years of listening, a pianist and a conductor may draw forth and as a magic from the air, rather than from mortal men and material instruments, lay in spell upon every ear.

The fineness of Mr. Gieseking's technical skill begins where that of the elder generation of pianists ended. The limpid loveliness of his tone, its grace of motion, its soft luminosity, its crystalline tints and half-tints, continue where they cannot follow. At his touch upsprings in quintessence the rarefied beauty of musical sound from the piano proceeding. The longest recollection may not recall its fellow. To guide and control it, the surest and subtlest of musical divination, the quickest of musical sensibility, go interlocked. Line, color, pace, rhythm, modulation, formal sense, stylistic sense, each to perfection come at their call. As it seemed yesterday, Mr. Gieseking has created a new art of piano-playing in a new voice for instrument and music. It illuminates composers; it transfigures sound; upon listeners it falls like an illusion that a single stir would break. With this touch and to this sonority, Mr. Gieseking played Mozart's Concerto; for the while, by a singular transfusion of intent and understanding, ways and means, conductor and orchestra were as so many Gieserkings, Mozart similarly upon their finger-tips and lips. For once the sentence shall be written in faith and favor: a genius of the piano comes again.

H. T. P.

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.
JAN 14 1927

CASELLA GUEST CONDUCTOR BOSTON SYMPHONY SATURDAY

Broadcast of 12th Concert of Series Will Present German Pianist of Note and Tenor Soloist of Merit

The 12th Saturday evening concert of the Boston Symphony orchestra, scheduled for 8.10 tomorrow evening, is unique in that the orchestra will play under direction of a guest conductor, Alfredo Casella, and will be assisted by two renowned soloists, Walter Gieseking, pianist, and Rulon Y. Robison, tenor. After an absence from the air of two weeks, during which the orchestra was on tour, listeners-in will find an exceptionally interesting program prepared for the broadcast from Station WBZ.

Mr Casella will conduct two of his own compositions, in the first of which, Partita for pianoforte and orchestra, the solo portions will be played by Walter Gieseking. Mr Gieseking, who has been in this country for only a year, has already won a high place.

The final number of the program, another of the works of Mr Casella, will introduce to the symphony audience, Rulon Y. Robison, a lyric tenor of exceptional merit. The work is an orchestral suite from the ballet "La Giara" and Mr Robison will be heard in the opening selection of the suite. He has been the leading soloist of the English Opera company for two seasons, and has made successful appearances in Messiah performances with the Handel and Haydn society of Boston and with the Portland Memorial choir in Portland, Me.

During the intermission in the concert of tonight and just prior to each program number, Prof John Patten Marshall, head of the music departments of the Boston university and Holy Cross college, will be heard in illustrative talks concerning the numbers. In these remarks he will have the assistance of Miss Marjorie Pesselt, violinist, and Miss Margaret Starr McLain, pianist.

Just before the concert Prof Marshall will describe the Vivaldi Concerto, which is to be played for the first time by the Boston Symphony orchestra, also the piano Concerto of Mozart, in which Mr Gieseking is to appear as soloist. During the intermission Prof Marshall will tell the listening audience some interesting information regarding Alfredo Maselia's works obtained from the composer himself, and will also relate some interesting incidents in the life of the composer, who appears as the guest conductor. The complete program follows:—

Concerto in A minor for string orchestra, Vivaldi (arranged by Sam Francko)
Allegro maestoso
Largo
Allegro
Concerto in C major, for pianoforte and orchestra (Koechel No 467).....Mozart
Allegro
Andante
Allegro vivace assai
Partita for pianoforte and orchestra, Casella
Sinfonia
Passacaglia
Burlesca
Orchestra suite from the ballet, "La Giara" (after Pirandello) .....Casella
Prelude, Sicilian dance; tenor solo by Rulon Y. Robison
Nocturne; dance of Nela; entrance of the peasants; brindisi; general dance; finale
Soloist, Walter Gieseking

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 14 1927

Boston Symphony

The characteristics of Sergei Koussevitzky, the conductor of the Boston Symphony Orchestra, are interestingly revealed in the reminiscences of his friend and fellow pupil in Russia in the days when he was first prominent as a double bass virtuoso. The following description was contributed to the "New York Times" by Vladimir Dubinsky, previous to Koussevitzky's New York debut:

"In my opinion, no matter what instrument he had studied he would have attained the same great results he reached on the bass viol. There were no limitations for him. Listening to Koussevitzky one would forget that he was playing a bass; it wasn't a bass at all, it was some instrument between a 'cello and a bass of unusual beauty. He possessed everything that makes a great artist—tone, technical equipment, temperament, repose, a keen sense of rhythm and fine conception."

Hartford music lovers who desire an opportunity to attend the Boston Symphony Concert on February sixth may obtain reservations by calling Mr. Frank Sedgwick at McCoy's Music Store, 2-2251.

THIS CLIPPING FROM
TIMES
PAWTUCKET, R. I.
JAN 15 1927

Schumann Symphony at Albee on Tuesday

The last visit but one of the season by the Boston Symphony orchestra and Serge Koussekitzky will take place next Tuesday, Jan. 18, at a concert in the Albee Theatre, at 8:15. The Russian conductor will then present a concerto by Philip Emanuel Bach, the illustrious son of Johann Sebastian Bach, which has been rescored by Maximilian Steinberg for string orchestra with a small wind choir.

A modern score of high repute, which is then to have its first performance in Providence, is the suite from Stravinsky's ballet, "The Fire-Bird." The music describes a fairy tale of the Russian folk. Composed in 1909, the music is replete with charm and melody. Resplendent with masterful use of orchestral color, it has some of the daring but not all of the harshness of the later Stravinsky.

The symphony of the evening will be the first of Schumann in B flat major. This, known as the "Spring

MONDAY SYMPHONY

At the Monday Symphony concert on January 24 Joseph Achron, noted violinist and composer, will appear with the orchestra and play his own violin concerto. The program will also include Schumann's "Spring Symphony," and two works of living English composers, the "Portsmouth Point" overture by Walton, and "First Norfolk Rhapsody by Vaughan Williams.

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 15 1927

MUCH INTEREST SHOWN IN SYMPHONY CONCERT

Music lovers will enjoy a rare treat on January 31 when they will have an opportunity to hear the Boston Symphony Orchestra. It will appear on that date at the Shubert Playhouse under the auspices of the Delaware Musical Association. Mrs. William N. Bannard is now taking orders for seats and will continue to do so until the tickets are placed on sale at the box office a few days before the concert.

The superlative performance of the Boston Symphony are indeed a thing to wonder at. But just how and why this organization has come to be one of the very greatest in the world leaves little room for speculation or debate.

In 1881, the late Major Harry L. Higginsen realized the first dream and aspiration of his life by founding in Boston a full-sized symphony orchestra—a rare phenomenon in those days. This noted musician-soldier, financier and public spirited citizen believed that there was a musical public for such an undertaking. Sparing no expense he engaged the finest musicians then available in Europe to fill up its ranks and brought to this country one after another of the world's greatest conductors to lend their genius to the cumulative improvement of the orchestra, which in its original form had only 60 players.

The present conductor, Serge Koussevitzky, first crossed the Atlantic to assume that position in 1924, preceded by many reports of his remarkable qualities as a leader and an artist.

Expectations have been more than fulfilled and with such a combination of great artists and a great leader, it is not surprising that a Boston Symphony concert is regarded as one of the finest achievements in the musical performance of our day. There are waiting lists for every subscription series and seats are usually at a premium. Wilmington is awaiting the orchestra's first appearance here with interest.

CASELLA CONDUCTS SYMPHON

Offers Old and O Music and Delight Audience

POST JAN 15

BY WARREN STOREY SMITH

Alfredo Casella, outstanding figure among what still passes for the younger generation of Italian composers, already known to Boston both as pianist and as conductor of his own music, led the Boston Symphony Orchestra in Symphony Hall yesterday afternoon; Walter Gieseking, most distinguished of the newer pianists, was the soloist, and the concert, which offered music by Vivaldi, Mozart and Casella, was as full of good things as a Christmas pudding.

LIST CHOSEN WITH SKILL

To head the list that Mr. Casella had so judiciously prepared came a Concerto in A minor, for string orchestra, by Vivaldi, previously unheard here. For his contribution Mr. Gieseking played first a Mozart Concerto in C major and next a Partita of Mr. Casella's, for pianoforte and orchestra, the latter new to Boston, as was the concluding number, the Suite drawn from Mr. Casella's ballet "La Giara" (the Jar).

Gossip of the tuning room has it that the music of the Vivaldi Concerto arrived too late to permit of very thorough rehearsing. Technically the performance of this ancient work seemed unexceptionable, yet it was possible to feel that more might have been made of it on the interpretative side. The performance was, in short, a bit stilted and precise.

THIS CLIPPING FROM
BROOKLYN TIMES
JAN 15 1927

CASELLA GUEST CONDUCTOR

Renowned German Pianist and Tenor Soloist With Boston Symphony.

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But if Vivaldi's music did not quit come to full release, that of Mozart was treated by pianist, conductor an orchestra with such beguiling grac such bewitching delicacy, such limpi clarity and, in the Andante, such song ful tenderness, that the oldest concer goer must have been hard put to reca Mozart-playing that came closer to a solute perfection.

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The daughter of Lollò will not have it so. She dances around the jar; stirs the peasants to wine, a drinking song, general and particular sound and fury. Out of an immense confusion bursts the end. "Treatment is everything"—and Mr. Casella spares not. Rhythms whip and hammer; instrumental figures circle, collide and shower like rockets; color flares; dissonances scream; the orchestra calls heaven and earth to witness in keys triply jangled. "Giocoso, virile, fortissimo," the brass blares out a drinking song, with the drums pouncing upon each period. By this time every listener would be up and doing—in the dance and with shouts. As it is, he may only clap wild hands for a breathless orchestra and Mr. Casella trying to act as though nothing mattered. None the less, "giocoso, virile, fortissimo," rhythmically, polytonally and with a sure sense of the dancing theater, he has done a good job. Many-sidedness is the wonder of him.

Yet for not a few the memory that will linger longest out of a manifold and engrossing concert is that of Mozart's Concerto in C major from pianist, lessened orchestra and conductor. Ah yes! these concertos that Mozart "turned off" as a journalist does his stint seem such simple things—measures of development and figuration; further onward measures of pure instrumental melody; virtuoso-passages, as virtuosity went in the seventeen-eighties; orchestral euphonies and chiming tutti; the first Allegro well worked; the middle movement pensive and songful; the fleet and fanciful Finale; always the graceful pattern, be it as delicate as lace-work, or both sinewy and plastic. Within this envelope lurks a beauty that once in years of listening, a pianist and a conductor may draw forth and as a magic from the air, rather than from mortal men and material instruments, lay in spell upon every ear.

The fineness of Mr. Gieseking's technical skill begins where that of the elder generation of pianists ended. The limpid loveliness of his tone, its grace of motion, its soft luminosity, its crystalline tints and half-tints, continue where they cannot follow. At his touch upsprings in quintessence the rarefied beauty of musical sound from the piano proceeding. The longest recollection may not recall its fellow. To guide and control it, the surest and subtlest of musical divination, the quickest of musical sensibility, go interlocked. Line, color, pace, rhythm, modulation, formal sense, stylistic sense, each to perfection come at their call. As it seemed yesterday, Mr. Gieseking has created a new art of piano-playing in a new voice for instrument and music. It illuminates composers; it transfigures sound; upon listeners it falls like an illusion that a single stir would break. With this touch and to this sonority, Mr. Gieseking played Mozart's Concerto; for the while, by a singular transfusion of intent and understanding, ways and means, conductor and orchestra were as so many Giesekings, Mozart similarly upon their finger-tips and lips. For once the sentence shall be written in faith and fervor: a genius of the piano comes again.

H. T. P.

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.
JAN 14 1927

CASELLA GUEST CONDUCTOR BOSTON SYMPHONY SATURDAY

Broadcast of 12th Concert of Series Will Present German Pianist of Note and Tenor Soloist of Merit

The 12th Saturday evening concert of the Boston Symphony orchestra, scheduled for 8.10 tomorrow evening, is unique in that the orchestra will play under direction of a guest conductor, Alfredo Casella, and will be assisted by two renowned soloists, Walter Gieseking, pianist, and Rulon Y. Robison, tenor. After an absence from the air of two weeks, during which the orchestra was on tour, listeners-in will find an exceptionally interesting program prepared for the broadcast from Station WBZ.

Mr Casella will conduct two of his own compositions, in the first of which, Partita for pianoforte and orchestra, the solo portions will be played by Walter Gieseking. Mr Gieseking, who has been in this country for only a year, has already won a high place.

The final number of the program, another of the works of Mr Casella, will introduce to the symphony audience, Rulon Y. Robison, a lyric tenor of exceptional merit. The work is an orchestral suite from the ballet "La Giara" and Mr Robison will be heard in the opening selection of the suite. He has been the leading soloist of the English Opera company for two seasons, and has made successful appearances in Messiah performances with the Handel and Haydn society of Boston and with the Portland Memorial choir in Portland, Me.

During the intermission in the concert of tonight and just prior to each program number, Prof John Patten Marshall, head of the music departments of the Boston university and Holy Cross college, will be heard in illustrative talks concerning the numbers. In these remarks he will have the assistance of Miss Marjorie Pesselt, violinist, and Miss Margaret Starr McLain, pianist.

Just before the concert Prof Marshall will describe the Vivaldi Concerto, which is to be played for the first time by the Boston Symphony orchestra, also the piano Concerto of Mozart, in which Mr Gieseking is to appear as soloist. During the intermission Prof Marshall will tell the listening audience some interesting information regarding Alfredo Masella's works obtained from the composer himself, and will also relate some interesting incidents in the life of the composer, who appears as the guest conductor. The complete program follows:—

Concerto in A minor for string orchestra, Vivaldi (arranged by Sam Francko)
Allegro maestoso
Largo
Allegro
Concerto in C major, for pianoforte and orchestra (Koechel No 467).....Mozart
Allegro
Andante
Allegro vivace assai
Partita for pianoforte and orchestra, Casella
Sinfonia
Passacaglia
Burlesca
Orchestra suite from the ballet, "La Giara" (after Pirandello) .....Casella
Prelude, Sicilian dance; tenor solo by Rulon Y. Robison
Nocturne; dance of Nela; entrance of the peasants; brindisi; general dance; finale
Soloist, Walter Gieseking

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 14 1927

Boston Symphony

The characteristics of Sergei Koussevitzky, the conductor of the Boston Symphony Orchestra, are interestingly revealed in the reminiscences of his friend and fellow pupil in Russia in the days when he was first prominent as a double bass virtuoso. The following description was contributed to the "New York Times" by Vladimir Dubinsky, previous to Koussevitzky's New York debut:

"In my opinion, no matter what instrument he had studied he would have attained the same great results he reached on the bass viol. There were no limitations for him. Listening to Koussevitzky one would forget that he was playing a bass; it wasn't a bass at all, it was some instrument between a 'cello and a bass of unusual beauty. He possessed everything that makes a great artist—tone, technical equipment, temperament, repose, a keen sense of rhythm and fine conception."

Hartford music lovers who desire an opportunity to attend the Boston Symphony Concert on February sixth may obtain reservations by calling Mr. Frank Sedgwick at McCoy's Music Store, 2-2251.

THIS CLIPPING FROM
TIMES
PAWTUCKET, R. I.
JAN 15 1927

Schumann Symphony at Albee on Tuesday

The last visit but one of the season by the Boston Symphony orchestra and Serge Koussekitzky will take place next Tuesday, Jan. 18, at a concert in the Albee Theatre, at 8:15. The Russian conductor will then present a concerto by Philip Emanuel Bach, the illustrious son of Johann Sebastian Bach, which has been rescored by Maximilian Steinberg for string orchestra with a small wind choir.

A modern score of high repute, which is then to have its first performance in Providence, is the suite from Stravinsky's ballet, "The Fire-Bird." The music describes a fairy tale of the Russian folk. Composed in 1909, the music is replete with charm and melody. Resplendent with masterful use of orchestral color, it has some of the daring but not all of the harshness of the later Stravinsky.

The symphony of the evening will be the first of Schumann in B flat major. This, known as the "Spring

MONDAY SYMPHONY ADV.
tray, Oblong Extension
Cabinet, Host Chair and
$122. You may buy less

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 15 1927

MUCH INTEREST SHOWN IN SYMPHONY CONCERT

Music lovers will enjoy a rare treat on January 31 when they will have an opportunity to hear the Boston Symphony Orchestra. It will appear on that date at the Shubert Playhouse under the auspices of the Delaware Musical Association. Mrs. William N. Bannard is now taking orders for seats and will continue to do so until the tickets are placed on sale at the box office a few days before the concert.

The superlative performance of the Boston Symphony are indeed a thing to wonder at. But just how and why this organization has come to be one of the very greatest in the world leaves little room for speculation or debate.

In 1881, the late Major Harry L. Higginson realized the first dream and aspiration of his life by founding in Boston a full-sized symphony orchestra—a rare phenomenon in those days. This noted musician-soldier, financier and public spirited citizen believed that there was a musical public for such an undertaking. Sparing no expense he engaged the finest musicians then available in Europe to fill up its ranks and brought to this country one after another of the world's greatest conductors to lend their genius to the cumulative improvement of the orchestra, which in its original form had only 60 players.

The present conductor, Serge Koussevitzky, first crossed the Atlantic to assume that position in 1924, preceded by many reports of his remarkable qualities as a leader and an artist.

Expectations have been more than fulfilled and with such a combination of great artists and a great leader, it is not surprising that a Boston Symphony concert is regarded as one of the finest achievements in the musical performance of our day. There are waiting lists for every subscription series and seats are usually at a premium. Wilmington is awaiting the orchestra's first appearance here with interest.

CASELLA CONDUCTS SYMPHON

Offers Old and O Music and Delight Audience

POST JAN 15

BY WARREN STOREY SMITH

Alfredo Casella, outstanding figure among what still passes for the younger generation of Italian composers, already known to Boston both as pianist and as conductor of his own music, led the Boston Symphony Orchestra in Symphony Hall yesterday afternoon; Walter Gieseking, most distinguished of the newer pianists, was the soloist, and the concert, which offered music by Vivaldi, Mozart and Casella, was as full of good things as a Christmas pudding.

LIST CHOSEN WITH SKILL

To head the list that Mr. Casella had so judiciously prepared came a Concerto in A minor, for string orchestra, by Vivaldi, previously unheard here. For his contribution Mr. Gieseking played first a Mozart Concerto in C major and next a Partita of Mr. Casella's, for pianoforte and orchestra, the latter new to Boston, as was the concluding number, the Suite drawn from Mr. Casella's ballet "La Giara" (the Jar).

Gossip of the tuning room has it that the music of the Vivaldi Concerto arrived too late to permit of very thorough rehearsing. Technically the performance of this ancient work seemed unexceptionable, yet it was possible to feel that more might have been made of it on the interpretative side. The performance was, in short, a bit stilted and precise.

THIS CLIPPING FROM
BROOKLYN TIMES
JAN 15 1927

CASELLA GUEST CONDUCTOR

Renowned German Pianist and Tenor Soloist With Boston Symphony.

The twelfth Saturday evening concert of the Boston Symphony Orchestra, scheduled for 8:10 o'clock this evening, is unique in that the orchestra will play under direction of a guest conductor, Alfredo Casella, and will be assisted by two renowned soloists, Walter Gieseking, pianist, and Rulon Y. Robison, tenor.

Mr. Casella will conduct two of his own compositions, in the first of

Hiara and Mr. Robison will be heard in the opening selection of the suite. He has been the leading soloist of the English Opera Company for two seasons, and has made successful appearances in Messiah performances with the Handel and Haydn Society of Boston and with the Portland Memorial Choir in Portland, Maine.

But if Vivaldi's music did not quit come to full release, that of Mozar was treated by pianist, conductor an orchestra with such beguiling grac such bewitching delicacy, such limpi clarity and, in the Andante, such song ful tenderness, that the oldest concer goer must have been hard put to reca Mozart-playing that came closer to a solute perfection.

Not to stress a contrast but to di close an ancestry did Mr. Casella pr cede his own Partita by music of t 18th century. Like others of the mo progressive spirits among contemp rary composers, Mr. Casella has late perceived that the only way out of t harmonic chaos into which the ton world was fast drifting consists in t return to fixed tonality and structur solidity. The essence of this ne classicism was well exemplified by t piano concertos of Stravinsky and Prokofieff, recently heard here wit their respective composers as pianist And Mr. Casella's is, if anything, still more convincing proof that th old and the new ways of music may b reconciled.

Of Strength and Beauty

The "futurist" Casella of a few year ago might well have been accused o having forfeited his Italian birthrigh of melody and lucidity. The Casell of this Partita is the true heir of Vi valdi, Corelli and the younger Scar latti, while the Casella of "La Giara" stems from Rossini and the Verdi o "Falstaff," with an infusion of Nea politan folk-song.

The Partita is, in fact, music of un common strength and beauty, economi cally but most tellingly orchestrated and ornamentally rather than funda mentally dissonant. It received yes terday from all concerned a brillian and compelling performance. Frankel more obvious in character, the musi of the ballet proved a riot of color enough of modern harmony to spic and savor the whole. The incidenta tenor solo, the voice of a peasant sing ing a folk-song, falls in this week' performances to Rulon Robison, wh brought to it yesterday a luscious ton and becoming Italianate fervor Throughout the afternoon the audienc was uncommonly warm in its expres sions of approval.

which, Partita for pianoforte and orchestra, the solo portions will be played by Walter Gieseking.

The final number of the program, another of the works of Mr. Casella will introduce to the symphony audience, Rulon Y. Robison, a lyric tenor of exceptional merit. The work is an orchestral suite from the ballet "La

CASELLA COMPOSER; GIESEKING PIANIST, MEMORABLE CONCERT

FRANS—JAN 15

HIGH TENSION FOR ORCHESTRA AND AUDIENCE

The Wise Policy of Guests—A "Partita" Alive with Interest—A Ballet-Suite Forthright and Irresistible—A New Art of Piano-Playing Laid upon Mozart to Miracle

NOT ONLY does Mr. Koussevitzky earn a holiday; he also does good service to the public and the orchestra of the Symphony Concerts when he takes it. In his stead come guest-conductors, often composers as well. At first, they were too familiar, like Mr. Hadley, or too mediocre, like Mr. Press, to make much impression. Next, Mr. Goossens let in the light of ability and individuality, gathering interest and applause. This year, by grace of trustees growing wise in choice, the guests are Mr. Casella at the concerts of this week, Mr. Respighi at the concerts of Feb. 18 and 19—composers, conductors, pianists both, men of parts and personality. Italian twins, if the bystander likes that school-girls' whimsy, though one happens to be tall and spare, the other, short and full. Last winter Mr. Goossens was a "guest of honor," as the pretty verbiage of "society columns" has it. In Sanders Theater on Thursday, in Symphony Hall yesterday, Mr Casella was warmly received. The composer, first of The Fountains, then of The Pines, of Rome, will not lack welcome. Already gossip heralds Mr. Casals as conductor—not violoncellist—a year hence.

Habits grow by what they feed on, and there is now no doubt that these passing guests give pleasure and whet interest among the frequenters of Symphony Hall. They had heard much about the "new" English composers and conductors. When Mr. Goossens came, they looked upon one such with the eye of the body and heard him with both physical and mental ear. Less conspicuously, Mr. Casella was guest at a pair of concerts in Mr. Monteux's day; once upon a time was pianist by himself in Jordan Hall. Subsequently, one and another of his pieces pleased and passed. Now he traverses again the platform of Symphony Hall as ripened conductor and enlarged composer, with a Partita and a Suite of Ballet-Music in his wallet. Mr. Respighi—it is safe to predict—will come not less well-furnished. The audience hears the orchestra under a different hand; looks upon a visiting eminence; gossips about him; gains the fillip that a composer's presence—if not always his own conducting—lends to novel pieces; awaits refreshed the return of Mr. Koussevitzky and his routine—of the unexpected.

The band makes a new acquaintance; works under a new guidance; in the case of Mr. Casella, happens to enjoy the experience. (Behind and beside, as well as before him, crackled the applause of yesterday.) Two pairs of twenty-four coupled Symphony Concerts wear an unusual air; while some frequenting them discover that the world of music is a sizeable place, containing a number of interesting men and things, not always bound Bostonward. The Trustees have remarked some of these and directed their course hither. Not the least desirable of such new policies for a new generation is this annual summoning of guest-conductors Once more, the old order changes—for the better. If only that same public would go to hear visiting orchestras, it could snap its fingers at self-complacency.

As composer rather than conductor, Mr. Casella yesterday occupied his hearers. Those that had ventured on Thursday as far as Cambridge knew by this time his alert, sure-handed and sympathetic control of the orchestra, quick ear for clarity, balance, euphony and significant tone; his sense of animating rhythm and energizing progress; feeling for line, color and every musical attribute; his projecting and characterizing warmths. For further merit on Friday, there was only to observe the smoother and richer voice that he drew from the strings in the Concerto of Vivaldi and the finer skill with which he—and they—proportioned the piece. Besides, leading the orchestra through Mozart's Concerto in C major, he was at one with Mr. Gieseking, the pianist—ear and hand, mind and spirit. Flawlessly went meetings and partings, contrasts and blendings, the moments of the conductor, the virtuoso and of Mozart as well. From the pair the diminished band, jointly and severally, took cue. A rapt audience listened in rare delight. Here went music to crystal perfections.

At Cambridge but one piece of Mr. Casella stood on the program, the Suite from his ballet, "La Giara" or "The Jar," now in preparation at the Metropolitan Opera House for performance in March. To it was added in Boston, the Partita for Piano and Orchestra, which he counts, in composition, the flowering of his present years. Susceptible to his environment from "Italia" onward, he follows the trend of the hour. That is to say. he fills an ancient form with modern matter, treats both now anciently and again modernly; would restore to the music of our time molds and procedures that the nineteenth century left to books and pedagogues. Attempting and accomplishing these things, Mr. Casella does not follow a fashion and flounder along the way. Still less does he produce a half-baked cake of ancient flour and modern frosting, both adulterated and "quasi"—the faux bon, in the happy French phrase, of not a few in these days. Still less does he wizen—as his friend, Mr. Stravinsky, might profitably and quietly note—into a wiry composer by right of birth and blood. Mr. Casella neither chokes this melodic instinct, as does Malipiero, nor cries it across the market-place as did Puccini. He takes it for granted like the color of his hair or the shape of his hands. Yet with it, he prefers to be choice.

There is also a Finale (Burlesca) rhythmically riotous, alive with gayety, prickling with humors, turning here, twisting there, as light as it is fleet—high spirits running a tireless race, not forgetting an occasional shout. Naturally ebullient, wholesomely wanton, goes this smiling, chattering music, in good modernist fashion. Mr. Casella also remembers—here, there and everywhere in the Partita—that a piano is an honest instrument of percussion with a timbre of its own, not a false-faced instrument masked into sustained song. Mr. Gieseking, playing the piano-part in ensemble or in single voice, understood entirely.

The ballet-music from "La Giara" is a horse of another color, a shorter horse sooner curried critically. Once upon a time, Pirandello told in print a tale of Sicilian peasants, not without flavor of the Arabian Nights. (Saracens crossed Sicily, as sooner or later, in mediæval Europo, crossed nearly every one else.) Don Lollò, of whose morals and courses the less said the better, had a monumental and beautiful jar. Upon a day a clumsy clodhopper broke it. Old Uncle Dima undertook to mend it and climbed within. Having made the repairs, he stuck, since the hump on his bent shoulders barred the way. The peasantry seized the occasion for nocturnal merriment, with Nela, like unto Lollò her father, for leader. In time, the fun became so fast and furious that the jar rolled down the hill, smashed to bits against a tree, released Dima to the general rejoicing. Remember that Sicilian peasants do not come from "refined homes" but are prone to liquor, noise and jollity. "Rude and savage, orgiastic and brutal" are Mr. Casella's adjectives in the stage-directions. In "La Giara" and elsewhere, Pirandello has not drawn a pretty picture.

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H. T. P.

and sterile eccentricity.

The Partita, especially in the P
caglia which is second movement,
marvel of scholarly background, ad
tion and invention. An intricate f
an exacting procedure, both easily
coming unfruitful, both taxing eve
Bach or a Brahms, follow new cou
gain fresh voice; are translated into
present stream of music. Here are st
ture, development, inversions, cross-
tions, "ostinati," technical feat upon
demic stroke, until pedants turn g
with envy and scholars blow hot with
miration. Yet for the lay hearer t
are rhythm to give the Passacaglia
color to enrich and diversify it; moo
work illusion upon the imagination.
beginning arrests the ear by min
vigor and fertility; few of the variat
merely tread tonal water or revolv
their own intricacy; most bear clear
instant suggestion; the end touche
somber beauty fructified.

There is a first movement (Sinfo
as well. Two themes—one much div
—give it birth. The instrumental vo
—strings, wood-winds less the shri
flutes, trumpets, tympani and piano—
treated once and again in seventee
and eighteenth-century fashion
solo-attributes. Mr. Casella return
old forms and ancient procedures;
tilizes them at will with an adept m
ernism. And lo! what lingers most
memory from this same Sinfonia? N
ing less than measures of frank
singing melody, brief, warm, unasha
So sang the ancients when their co
terpoint seems thickest, their fig
most stencilled. So also sang and
sing, world without end, every Ita

MONITOR SAN 15

Casella and Boston Symphony Orchestra

Alfredo Casella, as guest conductor, led the Boston Symphony Orchestra yesterday afternoon at Symphony Hall in the twelfth concert of the current Friday afternoon series. Walter Gieseking, pianist, and Rulon Robison, tenor, were the soloists, the latter singing the folk song which occurs in Casella's ballet suite. The program comprised Vivaldi's Concerto in A minor for String Orchestra (aranged by Sam Franko), Mozart's Concerto in C major for Pianoforte and Orchestra, Casella's Partita for Pianoforte and Orchestra, and Casella's Orchestral Suite from the ballet "La Giara." The Mozart alone had been heard in Boston on previous occasions; the others had their first performance here.

It is almost four years since Mr. Casella led the Boston Orchestra, so for many he was a newcomer. The audience received him in anticipatory mood, since guest conductors are rare with this orchestra. Appreciative applause followed the Vivaldi and the Mozart. But enthusiasm ran high only when Mr. Casella's own compositions were completed. For a striking difference of approach manifested itself in the conductor's methods with the eighteenth century works and with his own. In the Vivaldi he pursued a precise, exact course. It was almost as if he were making a mosaic of the music he traversed. Phrase by phrase it went, cleanly rhythmed, sharply approached. Patterns traced themselves deftly. Lines of melody crossed each other in carefully marshaled array. Dissonances were stressed according to the current fashion. But everything progressed as by plan. The listener might analyze and consider and assimilate.

The Mozartian music, again, plainly revealed Mr. Casella's guiding hand. Here was Mozart modernized, with brass sharp-edged and biting rather than played with the mellowness tradition ascribes to the "classical" manner. Rhythms were bouncing and jubilant rather than restrained and clarified. The melodies waxed full and expressive. Mozart rejuvenated and rediscovered, as well as modernized, was the final outcome of the conductor's manner. To the Mozart Mr. Gieseking, as the soloist, also brought his persuasive powers. The grace and finish and luster he revealed in Boston a year ago again were in evidence. Delicate runs and trills well deserving of the old-fashioned adjective "pearly" decorated the finely wrought music. Form and outline stood forth clearly. And since Mr. Gieseking is as much a modernist as is Mr. Casella, the cadenzas of the soloist betrayed flashing linear dissonances and snatches of brilliant coloring.

Eighteenth century music has doubtless inspired Mr. Casella as it has inspired many others, but he and his music bear every mark of present-day tendencies. One could no more mistake his compositions for those of another generation than one could ascribe the radio to the nineties. It is brilliant, commanding, swift-moving, vigorous and always interesting. Like it or not, one must listen as the Casellan music flashes by. And again, there is more influence of recent composers than there is of anything two centuries removed. No musician worthy of consideration could escape the influence of Debussy and Strauss and Stravinsky. Mr. Casella has not been beyond their scope. Yet his Partita is completely his own. The impact and urge of the first movement, the dreamy spaces of the second, and the boisterous freedoms and humors of the third, these are evidence of purposeful and coherent writing.

A more evident originality manifests itself in the suite Mr. Casella has drawn from his Sicilian ballet "La Giara." It teems with rhythmic vitality and surging melodic under-

CASELLA CONDUCTS SYMPHONY CONCERT

Walter Gieseking Heard as Soloist

Globe Jan 15

Alfredo Casella, noted Italian composer-pianist, conducted yesterday's Boston Symphony concert, allowing Mr Koussevitzky a mid-season rest. The soloist was Walter Gieseking, noted German pianist, whose first recital here last season showed him to be an artist of the highest rank. Mr Gieseking chose a Mozart concerto, in C major, in place of the Liszt originally announced. This substitution, otherwise a fortunate one, was to be regretted since it deprived the audience of Mozart's G-minor Symphony.

The program as played yesterday and to be played tonight runs as follows: Concerto in A minor for string orchestra, Vivaldi; Concerto in C major for pianoforte (K 467), Mozart; Partina for pianoforte and orchestra, and suite from the ballet "La Giara," Casella.

Mr Gieseking again showed himself a remarkably fine pianist and an admirable musician. The audience applauded him with an extraordinary cordiality too seldom extended at these concerts to newcomers. His phenomenal technique made it possible for him to play Mozart's music with the utmost finesse, with the most exquisite nuances. Both he and Mr Casella have, however, too much musical intelligence to fall into the common error of assuming that Mozart wrote without vitality and intensity of feeling. The first allegro of the concerto played yesterday is designated "maestoso," and has in fact something of the majesty of many Beethoven first movements. Mr Gieseking here achieved the difficult feat of playing "maestoso" without coarseness of tone or of style.

Demands Great Skill

Mr Casella's Partita is a little suite composed of a sinfonia, a passacaglia and a burlesca. The term "partita" has been seldom used since Bach. In his music it signifies either a suite of dances or a set of variations. The pianoforte part, which demands great skill of the player, is not written for display, but as though the instrument were a leading member of the orchestra granted an occasional solo passage. There is much ingenious treatment in modern guise of the forms of early 18th century music in the first two movements. The final "burlesca" is a lively and frankly tuneful piece influenced by the Italian masters of comedy music, such as Rossini, for whose work Casella professes great admiration.

The suite from the ballet "The Jar," based on a story by Pirandello, illustrates, like the Partita, many of the current fashions among the musical intelligentsia. Italian folk tunes are treated in it much as Stravinsky has frequently treated Russian folk tunes. But the two pieces are not mere cerebral music, but lively and agreeable, though without marked originality.

Casella has fine taste, considerable erudition and not a little facility as a composer. He is quick to adapt to his own imaginative purposes the procedures of other and, one feels, far greater contemporary composers, like Stravinsky. Casella is at his best when as, in his early rhapsody, "Italia," and in much of "La Giara," his melodic inspiration is drawn from Italian popular music.

Fine Musicianship

As a conductor Mr Casella's fine musicianship is somewhat hampered by what seemed yesterday imperfect technical equipment. He did not always convey to the orchestra authoritatively and promptly his musical wishes. There were, therefore, occasional bungled attacks, and other failures to secure precision of ensemble. Yet at times the orchestra played with zest and skill.

The Vivaldi concerto, arranged by Sam Franko, did not sound especially noteworthy. There were too many strings to permit the main body of players to equal the fineness of playing of the grouped soloists in the so-called concertino.

Next week Mr Koussevitzky will conduct, according to present plans, a program including Handel's B Minor Concerto Grosso, No. 12; a new suite by Roussel, and Skriabin's "Poem of Ecstacy."

P. R.

THIS CLIPPING FROM
CHRONICLE
SAN FRANCISCO, CAL.
JAN 16 1927

During the two weeks' winter vacation of Serge Koussevitzky, the Boston Symphony Orchestra is being led by two guests, Alfredo Casella and Ottorino Respighi, both of them Italian composers and directors.

SUN
BALTIMORE, MD.
JAN 16 1927

BOSTON SYMPHONY CONCERT.

The concert of the Boston Symphony Orchestra under the direction of Serge Koussevitsky will be broadcast by WJZ and WBZ at 8.30 o'clock Saturday night. This concert will be given in Symphony Hall, Boston, and the pick-up made by the engineering staff of

THIS CLIPPING FROM
WILMINGTON, DEL.
STAR

JAN 16 1927

BOSTON SYMPHONY LEADER STARTED AT 1

While interest is keen in the first
cal appearance of the Boston Sympho
Orchestra, which will be at the Shub
Playhouse on January 31, under
auspices of the Delaware Musical
sociation, the celebrated leader, Se
Koussevitsky, comes in for a goo
share of that interest.

Mr. Koussevitsky first conducted as
a boy of twelve when he led the local
theatre orchestra at his birthplace in
the province of Tver in northern Rus-
sia. Attending the conservatory at Mos-
cow, he was required to study an in-
strument. He chose the doublebars, and
the noted master, Ramboussac, was his
teacher. His proficiency upon this un-
usual instrument became so extraor-
dinary that he toured al' of Europe
and became famous before . e was even
known as a conductor.

Koussevitzky's abilities, indeed were
not of the sort to be so confined to a
limited field and from 1909 he devoted
all his energies to conducting. He or
ganized his own symphony orchestra i
Moscow, which soon came to be consid
ered the finest in Russia. In Moscow
and Petrograd he conducted the classic
gave Beethoven, Bach Tchaikovsky
Rimsky-Korsakov and other festival
each season, and championed works b
young composers then unknown bu
since accepted.

Each spring since Koussevitzky be
came the conductor of the Boston Sym
phony Orchestra in 1924, he has returne
at the conclusion of his American sea
son to conduct in Paris and Londo
America's admiration for him nee
scarcely be pointed out. The Bosto
Symphony's sensitive response as on
man to his least gesture bespeaks th
leader of command and authority. Th
fine clarity with which he presents th
music of the older masters, his inspire
eloquence with the "romantics", his di
cernment in choosing and his brilliand
in performing the significant music
our own day; these things reveal a
extraordinary range of artistic syn
pathy. And, not least, there are qua
ities of illuming imagination in his pe
formance which are said to be qui
without equal.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.

JAN 16 1927

Boston Symphony To Be Heard Saturday

The concert of the Boston Symphony orchestra under the direction of Serge Koussevitsky, will be broadcast by WJZ and WBZ at 8:30 o'clock, Saturday. This concert will be given in Symphony Hall, Boston, and the pick-up made by the engineering staff of WBZ and relayed to WJZ by wire line.

Professor John P. Marshall, the head of the department of music at Boston University and Holy Cross College, will interpret the symphony program for the benefit of the radio audience. Profesor Marshall's experience along musical lines renders him particularly fitted for this important work. He was organist with the Boston Symphony orchestra from 1909 to 1918 and during the World War he served as musical aide to the commanding general of the northeastern and western departments of the United States Army, and was later appointed assistant director of camp music of the entire army. With such an excellent musical background, Professor Marshall is well qualified for the task of interpreting the symphony programs to radio listeners, and his broadcasts are certain to make the symphony program more valuable and appreciated by the listeners.

SYMPHONY TO PLAY NEW ROUSSEL WORK

ADV JAN 16

Scriabin's "Poem of Ecstasy" will be played at the Symphony concerts next Friday afternoon and Saturday evening. Serge Koussevitzky will then also give the first performance of a new suite by Albert Roussel, which the French composer especially wrote for this conductor and orchestra. The opening number will be Handel's B minor "Concerto Grosso," for string orchestra.

THIS CLIPPING FROM
TIMES
ZANESVILLE, OHIO

JAN 15 1927

BOSTON SYMPHONY FOR SATURDAY NIGHT

The concert of the Boston Symphony orchestra under the direction of Serge Koussevitsky, will be broadcast by WJZ and WBZ at 8.30 o'clock, Saturday night. This concert will be given in Symphony Hall, Boston, and the pick-up made by the Engineering staff of WBZ and relayed to WJZ by wire line.

Professor John P. Marshall, the head of the Department of Music at college, will interpret the symphony program for the benefit of the radio audience. Professor Marshall was organist with the Boston Symphony orchestra from 1909 to 1918 and during the World War he served as musical aide to the commanding general of the Northeastern and Western Departments of the United States Army, and was later appointed assistant director of camp music of the entire army. With such an excellent musical background, Professor Marshall is well qualified for the task of interpreting the symphony programs.

THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.
JAN 16 1927

BOSTON SYMPHONY ORCHESTRA

Next Tuesday evening, Jan. 18, in the Albee Theatre at 8:15, Serge Koussevitsky and the Boston Symphony Orchestra will make their last appearance but one of the present season in Providence. For this occsion the Russian conductor announces Schumann's First Symphony in B-flat major. Stravinsky's Suite from "The Fire-Bird" which is to have its first performance in Providence, and Concerto by Philip Emanuel Bach.

This Concerto by the most talented s of Johann Sebastian Bach has been pecially arranged for Mr. Koussevits by Maxmilian Steinberg, the talent nephew of Rimsky-Korsakov. Steinb has used a string orchestra with a sm choir of wind instruments. His scor is not in strict accordance with the riod, since he gives much of the melo of the slow movement to the Engl horn, an instrument of modern usa In spirit, however Steinberg's treatm is considered by no means irrever or anachronistic.

Schumann wrote his "Spring S phony" in his 31st year, in the ter ardor of his then recent marriage v his beloved Clara (which proved one the most ideal conjugal unions in annals of music). The feeling of sp also possessed him as he worked u this, his first large orchestral score, fresh vernal impulse is felt in the s ful themes. Schumann thus wrote Wilhelm Taubert, who was to con the first performance: "Could you in into your orchestra in the perform a sort of longing for the spring, whi had chiefly in mind when I wrot February, 1841? The first entrance trumpets, this I should like to sounded as though it were from above, like onto a call to awaken and then I should like reading bet the lines, in the rest of the introduc how everywhere it begins to grow gr how a butterfly takes wing; and, in Allegro, how little by little all th come that in any way belong to spi True, these are fantastic thoug which came to me after my work finished; only, I tell you this about finale, that I thought it as the good of spring."

Although Stravinsky's Ballet, Fire-Bird" numbers among his ea works, having been composed in 1909 10, many consider it as likely to su the Russian composer's later and daring music. Stravinsky choose Russian legend of Katschei, the mortal fiend of fairy folk-lore, turned heroes into stone. The Ivan seeks to defeat Katschei and disenchant the victims. He catches spares the life of a beautiful bird flaming golden plumage, and in gra the bird gives hime one of her fea which protects him from the mag Katschei. Thus armed, he destroys schei and his legions. The Ench Garden, Dance of the Fire Bird, Princesses who play with golden a and the Infernal Dance of Katsche his subjects, constitute this orch suite. The music is replete with c and melody, resplendent with mast use of orchestra color. It has so the daring but little of the hars of the later Stravinsky.

NOTED TENOR TO ...

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.

JAN 16 1927

Boston Symphony Comes Here Feb. 6 With Koussevitzky

Liberal Concert Program to Be Headed by Beethoven's 'Eroica'

which represents the foremost achievements of symphonic music, has been made by Serge Koussevitzky for the coming visit of the Boston Symphony Orchestra of 108 musicians, to Hartford, in the Capitol Theater, Sunday afternoon, February 6, at 3 o'clock.

The principal number on the program will be Beethoven's third symphony, "Eroica." Serge Koussevitzky and his orchestra plan to observe the centennial anniversary of the master's death next spring with a series of performances of his principal works. Prominent in this festival will be the mighty Eroica symphony, and its performance in Hartford will also be in the nature of a tribute to Beethoven. A notable novelty on this program will be a suite from Prokofieff's opera, "The Love for Three Oranges." This talented young Russian composer is perhaps best known by the opera which was produced by the Chicago Opera Company several seasons ago, and this season in Germany, with conspicuous success. The remaining numbers will be Debussy's Nocturne, "Fetes" ("Festivals"), the prelude to Wagner's "Lohengrin," and to close, the symphonic poem, "Finlandia," by Sibelius.

The Boston Symphony Orchestra will come here under the management of Frank A. Sedgwick. Tickets are now on sale at McCoy's Music Store, No. 89 Asylum street. For reservations phone 2-2251.

80

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
FEB 16 1927

$6000 IN PLEDGES NEEDED TO ASSURE CONCERTS IN 1928

One Thousand Dollars Already Promised Toward Fund for Appearance of Boston Symphony Orchestra at Albee Again Next Year.

At the final symphony concert of the season last night, it was announced that Providence can enjoy the Boston Symphony Orchestra concerts in the Albee Theatre again next year, provided $6000 is pledged as a guarantee fund to cover possible financial loss, as was done this year.

The voluntary symphony concert committee gave out this information at the concert last night on printed slips inserted in the programs. Along with the slips were pledge cards, to be filled out and sent to the Treasurer of the Providence Journal, who, at the request of the committee, has consented to act as recipient. No cash or checks should be sent as yet, as the pledges are not payable until Sept. 15.

The committee further announced that a pledge of $1000 had already been received from Mrs. George St. J. Sheffield.

Former plans to hold the concerts in the auditorium of the new Masonic Temple were cancelled when it was learned that the new hall will not be ready until 1928. From the season of 1928-1929 on it is expected that the concerts will be given there.

Incorporated in last night's program was a message of thanks from the orchestra trustees to E. F. Albee for the use of his theatre; to the voluntary committee comprising Dr. W. H. P. Faunce, honorary chairman, Mme. Avis Bliven Charbonnel, Albert Fenner, Mrs. William Gammel, Jr., Mrs. Henry D. Sharpe, Mrs. George St. J. Sheffield and William L. Sweet "who raised a fund to 'buy out' five performances at this theatre," and to the Providence citizens "who generously responded to their appeal."

"The unprecedented interest in the concerts of the season now closing has amply justified their efforts," the message states.

"Mr. Albee has again offered his theatre, and the same committee is endeavoring to secure the necessary guarantee fund. If the five Tuesday evenings for next season are thus arranged, detailed announcements with an invitation for renewal will be mailed immediately to each subscriber."

Expressing pleasure at the success of the concerts this year and the developing musical taste and appreciation of Providence, Dr. Faunce pointed out, in a statement yesterday that "it is clear that concerts of such quality cannot be wholly self-supporting."

"The present season," he said, "has been made possible only by the generous gifts of certain individuals. A group of Masons contributed $3000 toward the expense of the concerts this winter—a gift which cannot be repeated. Others have given sums ranging from $10 to $1000. It is to be hoped that the response to our new plea will be just as enthusiastic."

Dr. Faunce was deeply appreciative of Mr. Albee's renewed offer to place his theatre at the disposal of the Boston Symphony Orchestra and the citizens of Providence for five Tuesday eve-

nings next winter and declared "especially gratifying this season that so large a number of seats has been available for music students at moderate prices—an arrangement that we hope may continue next year."

"The financial proceeds of the current season," he concluded, "will enable the committee to return to the guarantors possibly one-third of the sum guaranteed."

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
JAN 16 1927

The second big event of the week is the fourth concert, this season, of the Boston Symphony Orchestra. It will be given Tuesday evening at 8:15 at the Albee Theatre, Serge Koussevitsky conducting.

The programme arranged by Mr. Koussevitsky is unusual in its combination of old and more modern works. It is as follows:

Bach, C. P. E., Concerto for orchestra in D-major (arranged by Maximilian Steinberg) I, Allegro moderato; II., Andante lento moto; III., Allegro; Stravinsky, suite from "L'Oiseau de Feu" ("The Fire-Bird"),a dance legend, (a), introduction. Katschei's Enchanted Garden and Dance of the Fire-Bird, (b), Supplication of the Fire-Bird, (c), The Princesses Play with the Golden Apples, (d), Dance of the Princesses, (e), Infernal Dance of all the Subjects of Katschei; Schumann, Symphony in B-flat major, No. 1, Op. 38, I, Andante unpoco maestoso; Allegro molto vivace; II, Larghetto; III., Scherzo: Molto vivace. Trio I: molto piu vivace; Trio II; IV., Allegro animato e grazioso.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
JAN 16 1927

Strong Contrasts Boston Symph

Written for the Sunday Journal
BY WARREN STOREY SMITH

During his first season as conductor of the Boston Symphony Orchestra—that is to say, in 1924-25—Mr. Koussevitzky introduced to Boston, Providence and other cities an arrangement by Maxmilian Steinberg of a Concerto of Carl Philipp Emanuel Bach. Not long ago he repeated this work in Boston, whereupon it strengthened the deep impression it had already made, and with it he begins the programme that he had planned for the concert in the Albee Theatre next Tuesday evening.

Hearing this Concerto played by a quintet of strings at a concert of the Society of Ancient Instruments in Paris, Mr. Koussevitzky was captivated by its grace and beauty and straightway commissioned Mr. Steinberg, a distinguished Russian composer known in this country chiefly as the editor of Rimsky-Korsakov's posthumous treatise on orchestration, to make an arrangement for small orchestra. Mr. Steinberg's modest but telling score calls for flute, two oboes, bassoon, horn and strings, and remains faithful to the 18th century spirit while at the same time giving full support to the younger Bach's pronounced leanings toward the music of a later day. Particularly in the deeply-felt second movement the "Hamburg Bach," as he is often called, has written music surprisingly modern in its harmonic texture.

Only two other pieces stand on Tuesday's programme, the Suite from Stravinsky's ballet, "The Fire-Bird," hitherto unplayed by the Boston Orchestra in Providence, and the First Symphony of Schumann, which Mr. Monteaux last conducted in this city in February, 1922.

To those who know Stravinsky only as the composer of the boldly dissonant "Rite of Spring," bane of many a conservative concert-goer, the frequently entrancing music of the earlier ballet will come as a revelation. The "Fire-Bird," too, has its rasping dissonances, particularly in the "Infernal Dance" of the subjects of Katschei, the Evil One of Russian mythology, but they are incidental and ornamental rather than fundamental and integral as in the "Rite of Spring." The young man of 27 who with this "Fire-Bird" first attracted widespread recognition revealed himself as a composer of extraordinary gifts, but he had not yet spoken with a voice that was altogether his own. The influence of Debussy is here and there discernible, notably in the charming Berceuse, and both in spirit and in texture this score as a whole shows the influence of Rimsky-Korsakov's operas of Russian folk-legend. But Stravinsky begins, so to speak, where his great teacher left off; his is a far greater harmonic and orchestral daring. It is related that while the "Fire-Bird" was in process of composition Stravinsky played to the elder composer some fragments of the score. At first the worthy Rimsky was baffled by the young man's harmonies, but at length he broke out: "Stop playing that, I am beginning to like it!"

From Stravinsky to Schumann is, in one way, a far cry. The Russian is one of the outstanding masters of orchestration, in the royal line of Berlioz, Wagner, Rimsky-Korsakov, Tchaikovsky, Strauss and Debussy. Schumann, on the other hand, never learned to handle the orchestra with dependable skill; a few lucky strokes of coloring hardly offset his pre[illegible] ing ineptitude. As sheer sound, t[illegible] the Schumann symphonies seldom caress the ear, while now and again they even distress it, so thick-textured and opaque is the scoring. Indeed, played in a four-hand arrangement upon the pianoforte they may sound clearer and more persuasive than in their orchestral dress, a thing that is never true of the work of your composer who thinks, as the expression goes, "orchestrally."

No, despite an occasional felicitous procedure it is not as an orchestrator that one should listen to Schumann of the four symphonies, but as a tone-poet who sought to express through this severe and formidable medium the most intimate personal emotions. Above all, one should hear him as a lyricist. Thematic development as Beethoven and Brahms understood it Schumann never fully mastered. But he could, and did, write melodies. And this Symphony in B-flat, composed—save for the orchestral investment—in four days, towards the end of the winter of 1841, and inspired by the thought of the coming of spring, abounds in tunes; tunes lively and tunes sentimental, tunes vigorous and tunes light-heartedly gay. It is for this melodic exuberance that the average concert-goer still cherishes this "Spring" Symphony, and so far as he is concerned the academic "higher criticism" of structural and orchestral defects can well "go hang."

in Programme of ony Orchestra

THIS CLIPPING FROM THE
HAVERHILL
Mass.
JAN 17 1927
ISSUE OF
Gazette

Koussevitzky to Remain With Boston Symphony

BOSTON, Jan. 17 (AP) — Two more years of direction of the Boston symphony orchestra by Serge Koussevitzky, the Russian conductor, appears to be assured. It is understood that Mr. Koussevitzky, whose contract is flexible, has agreed to remain until May, 1929. The symphony concerts have prospered under his baton.

Wood of Gettysburg to

THIS CLIPPING FROM THE
LYNN
MASS.
ISSUE OF
JAN 17 1927

KUSSEVITZKY WILL REMAIN IN BOSTON

BOSTON, Jan. 17, 1927.—(AP)Two years more of directing of the Boston Symphony orchestra by Serge Koussevitsky, the Russian conductor, appears to be assured. tI is understood that Mr. Koussevitsky, whose contract is flexible, has agreed to remain until May, 1929. The symphony concerts have prospered under his baton.

KOUSSEVITZKY TO RENEW CONTRACT

Serge Koussevitzky, under whose leadership Boston Symphony Orchestra has prospered, will serve as director for two more years, it was reported today.

Koussevitzky's present contract is a flexible one, and today's report has it that he has agreed to stay on as conductor of Symphonw until May, 1929.

The conductor could not be reached to confirm or deny the report, but those close touch with the affairs of Symphony management, agreed that the report decision of Koussevitzky was ex-

TRANSCRIPT JAN 17

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
JAN 18 1927

VILL BE 0 MORE YEARS

duct Until May, 1929, ported.

17.—(AP)—Two years more tion of the Boston Symphon stra by Serge Koussevitzky, sian conductor, appears to be a ed. It is understood that Mr. Koussevitzky, whose contract is flexible, has agreed to remain until May, 1929. The symphony concerts have prospered under his baton.

PPING FROM
GRAM
ER, MASS.
8 1927

BOSTON, Jan. 17 (A. P.)—Two years more of direction of the Boston Symphony ochestra by Serge Koussevitzky, the Russian conductor, appears to be assured. It is understood that Mr. Koussevitzky, whose contract is flexible, has agreed to remain until May, 1929. The symphony concerts have prospered under his baton.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 18 1927

BOSTON SYMPHONY

At Capitol Theater February 6, Under Sedgwick Management.

Serge Koussevitzky, with the Boston Symphony orchestra, will present music from Prokofieff's opera, "The Love for Three Oranges," at the coming Hartford concert at the Capitol theater, Sunday afternoon, February 6, at 3 o'clock.

"The Love for Three Oranges," was produced by the Chicago Opera company in Chicago, on December 30, 1921, and at the Manhattan Opera house, in New York, on February 14, 1922. The opera has been mounted in Cologne last season and in Berlin this season. It is announced for early performance by other German Opera houses. The suite is made up of five numbers which have been edited by Albert Spalding. They include "Les Ridicules," March, Scherzo, The Prince and the Princess, and The Flight. The opera is based on Carlo Gozzi's Italian satirical fairy tale of the eighteenth century.

When the opera was about to be produced in New York, The Times thus described the plot:

"In current Manhattan programs it is related that the 'three oranges' of the opera's title are Brobdignagian, not to say Burkankian, affairs, occupied by three Princesses who have been thus imprisoned by a sorceress. To release them is the aim of a young Prince who, to the dismay of his father and court, is suffering from acute melancholia. Physicians declare that to make him laugh is the only cure for the Prince, but as he has no sense of humor, this appears impossible. Comic gymnastics and mad masquerades are prepared for his amusement, but only provoke him to tears until, by accident and design, the sorceress who plans his undoing is forced into an involuntary somersault, which caused him to burst into loud laughter.

The king of the imaginary kingdom, and all his court, delighted with the outcome, indulge in wild dancing, until checked by the furious sorceress, who condemns the prince to be obsessed with love for the three oranges. The prince starts out in search of the bewitched oranges in spite of the opposition of his father and the appeals of the courtiers, saying, 'Good-bye, father; think if I remained here I should become as melancholy as ever.' On his expedition he meets with all sorts of fantastic experiences, in which appear a magician, a devil, and a cook as formidable as the one encountered by Alice in Wonderland.

The seat sale is now in progress at McCoy's, Asylum street, and reservations may be made through Frank A. Sedgwick, telephone 2-2251.

Post GOOD NEWS Jan. 18, '27

That the present unexampled prosperity of the Boston Symphony Orchestra is very largely due to the personal popularity of Serge Koussevitzky is a fact that admits of no dispute. Under these circumstances the trustees of the orchestra could hardly have entertained any plan other than that of retaining the distinguished Russian as conductor, always provided that he wished to remain. And that he would be so retained was more or less taken for granted. Nevertheless, until a day or so ago there had been no public expression of the trustees' wishes or of the conductor's willingness to accede to them.

Now the matter is settled, and it is announced, semi-officially, that Mr. Koussevitzky's contract will run through May, 1929. As to plans beyond that date neither trustees nor conductor are at present willing to commit themselves. In the meantime it is assured that Mr. Koussevitzky's first term will be at least the five years allotted to his predecessor, nor is this any too long a time in which to afford a conductor opportunity to give full expression to his ideas and ideals. And that this agreement should have been reached and published will not only create the feeling of stability so essential to the successful progress of the orchestra, it should also prove a source of gratification to the overwhelming majority of its subscribers and supporters.

THIS CLIPPING FROM
NEW YORK HERALD-TRIBUNE
JAN 18 1927

Koussevitzky to Remain With Boston Symphony 2 More Years

BOSTON, Jan. 17 (AP).—Two years more of direction of the Boston Symphony Orchestra by Serge Koussevitzky, the Russian conductor, appears to be assured. It is understood that Mr. Koussevitzky, whose contract is flexible, has agreed to remain until May, 1929. The Symphony concerts have prospered under his baton.

THIS CLIPPING FROM
FREE PRESS
BURLINGTON, VT.
JAN 18 1927

BOSTON, Jan. 17. (AP).—Two years more of direction of the Boston Symphony Orchestra by Zerge Koussevitsky, the Russian conductor, appears to be assured. It is understood that Mr. Koussevitsky, whose contract is flexible, has agreed to remain until May, 1929. The symphony concerts have prospered under his baton.

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 18 1927

GOOD ADVANCE SALE FOR BOSTON SYMPHON

Mrs. William N. Bannard, business manager for the Delaware Musical Association, under whose auspices the Boston Symphony Orchestra will appear for the first time in Wilmington at the Shubert Play house on the evening of January 2[illegible] reports a very satisfactory advance sale of seats.

Interest in this unusual attraction has been very marked, and it was deemed expedient to have a preliminary sale to avoid the inevitable rush at the last minute. Mrs. Bannard will continue to take orders until the tickets are placed on sale at the box office a few days before the concert.

The orchestra, which is made up of 108 trained musicians of the highest rank, will be under the leadership of Serge Koussevitzky, the world-famous Russ'an conductor, whose record of achievement is as fine as that of the orchestra itself.

THIS CLIPPING FROM
TIMES
PAWTUCKET, R. I.
JAN 18 1927

know but don't go acting suspicious."

Koussevitsky to Stay as Director of Boston Symphony for Two Years

BOSTON, Jan. 18 (AP)—Two years more of direction of the Boston Symphony orchestra by Serge Koussevitsky, the Russian conductor, appears to be assured. It is understood that Mr. Koussevitsky, whose contract is flexible, has agreed to remain until May, 1929. The symphony concerts have prospered under his baton.

THIS CLIPPING FROM
GAZETTE
TAUNTON, MASS.
JAN 17 1927
JAN 15 1929

TO LEAD SYMPHONY

(By The Associated Press.)

BOSTON, Jan. 17.—Two years more of direction of the Boston Symphony orchestra by Serge Koussevitzky, the Russian conductor, appears to be assured. It is understood that Mr. Koussevitzky, whose contract is flexible, has agreed to remain until May, 1929. The symphony concerts have prospered under his baton.

Transcript Jan. 17, '27

For Two Years More

Mr. Koussevitzy Remains at Symphony Hall Till May of 1929

IT IS understood (as the phrase goes) that Mr. Koussevitzky, whose contract with the Symphony Orchestra is flexible, has agreed to continue as conductor through two seasons more—until May of 1929. Beyond that time neither he nor the Trustees care to look—from this distance. Since the conductor has restored the orchestra to former rank and place; kept the concerts interest-

[illegible] enlightened and alive by choice of pieces as well as his own merits; drawn to them audiences that fill Symphony and Carnegie Halls, there is no more to ask of him. For his own part, now that he has settled, for eight months of the year, into work and life in Boston and, at intervals, in New York, he finds both pleasurable and stimulating. Since the unclouded years of Dr. Muck, the Boston Orchestra has enjoyed no such high fortunes. With reason, the Trustees would keep the author.

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.
JAN 18 1927

CONDUCTOR PROVES HIS WORTH

The name of Serge Koussevitzky means more to the public at large than it used to, chiefly because of a Boston merchant's advertising stunt, coupled with an idea that the public appreciates good music, which has enabled radio fans to listen to the Boston Symphony orchestra in a series of 12 concerts. So the news that Mr Koussevitzky is to continue as conductor of that orchestra will be more generally acclaimed than would have been the case, had the announcement come six months ago.

Under this conductor's leadership, Boston Symphony has prospered and improved. He is not only popular with the public, but also with his players, which does much to explain the improvement noted in the orchestra's work under his guidance. It was taken for granted that the trustees would re-engage him if he were willing, but it was not until a day or so ago that actual expression of the trustee's wishes were given to the public, or the conductor's willingness to accede to them. Now it is announced that Mr Koussevitzky will continue with the Boston orchestra two more years, and surely it is welcome news to all followers of this organization of musicians and its music-loving public.

When he completes his present contract in May, 1929, Mr Koussevitzky will have wielded the baton with the Boston Symphony for five years—none too long a time in which to afford any conductor an opportunity in which to inculcate his ideas and expressions in his workers. One may expect the Boston Symphony to continue its improvement and maintain the high place in the music would that it has occupied.

THIS CLIPPING FROM
GAZETTE
WORCESTER, MASS.
JAN 17 1927

BOSTON, Jan. 17.—(AP)—Two years more of direction of the Boston Symphony orchestra by Serge Koussevitsky, the Russian conductor, appears to be assured. It is understood that Mr. Koussevitsky, whose contract is flexible, has agreed to remain until May, 1929. The symphony concerts have prospered under his baton.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 17 1927

Boston Symphony

Sergei Koussevitzky and the Boston Symphony Orchestra, will present music from the Prokofieff opera, "The Love for Three Oranges" at their coming Hartford concert in the Capitol Theater Sunday afternoon, February 6, at 3 o'clock.

"The Love for Three Oranges" was produced at the Chicago Opera Company in Chicago December 30, 1921. The suite is made up of five numbers which have been edited by Albert Spalding. However, the principal number on the program will be Beethoven's third symphony, "Eroica." Sergei and his orchestra plan to observe the centennial anniversary of the master's death next spring. Reservations may be secured by calling McCoy's, 2-2251 Frank A. Sedgwick's management.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 17 1927

BOSTON SYMPHONY

Much will happen, musically speaking, at the coming concert by the Boston Symphony orchestra under its famous

nings next winter and declared "especially gratifying this season that so large a number of seats has been available for music students at moderate prices—an arrangement that we hope may continue next year."

"The financial proceeds of the current season," he concluded, "will enable the committee to return to the guarantors possibly one-third of the sum guaranteed."

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
JAN 16 1927

The second big event of the week is the fourth concert, this season, of the Boston Symphony Orchestra. It will be given Tuesday evening at 8:15 at the Albee Theatre, Serge Koussevitsky conducting.

The programme arranged by Mr. Koussevitsky is unusual in its combination of old and more modern works. It is as follows:

Bach, C. P. E., Concerto for orchestra in D-major (arranged by Maximilian Steinberg) I, Allegro moderato; II., Andante lento moto; III., Allegro; Stravinsky, suite from "L'Oiseau de Feu" ("The Fire-Bird"),a dance legend, (a), introduction, Katschei's Enchanted Garden and Dance of the Fire-Bird, (b), Supplication of the Fire-Bird, (c), The Princesses Play with the Golden Apples, (d), Dance of the Princesses, (e), Infernal Dance of all the Subjects of Katschei; Schumann, Symphony in B-flat major, No. 1, Op. 38, I, Andante unpoco maestoso; Allegro molto vivace; II, Larghetto; III., Scherzo: Molto vivace. Trio I: molto piu vivace; Trio II; IV., Allegro animato e grazioso.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
JAN 16 1927

Strong Contrasts Boston Symph

Written for the Sunday Journal
BY WARREN STOREY SMITH

During his first season as conductor of the Boston Symphony Orchestra—that is to say, in 1924-25—Mr. Koussevitzky introduced to Boston, Providence and other cities an arrangement by Maxmilian Steinberg of a Concerto of Carl Philipp Emanuel Bach. Not long ago he repeated this work in Boston, whereupon it strengthened the deep impression it had already made, and with it he begins the programme that he had planned for the concert in the Albee Theatre next Tuesday evening.

Hearing this Concerto played by a quintet of strings at a concert of the Society of Ancient Instruments in Paris, Mr. Koussevitzky was captivated by its grace and beauty and straightway commissioned Mr. Steinberg, a distinguished Russian composer known in this country chiefly as the editor of Rimsky-Korsakov's posthumous treatise on orchestration, to make an arrangement for small orchestra. Mr. Steinberg's modest but telling score calls for flute, two oboes, bassoon, horn and strings, and remains faithful to the 18th century spirit while at the same time giving full support to the younger Bach's pronounced leanings toward the music of a later day. Particularly in the deeply-felt second movement the "Hamburg Bach," as he is often called, has written music surprisingly modern in its harmonic texture.

Only two other pieces stand on Tuesday's programme, the Suite from Stravinsky's ballet, "The Fire-Bird," hitherto unplayed by the Boston Orchestra in Providence, and the First Symphony of Schumann, which Mr. Monteaux last conducted in this city in February, 1922.

To those who know Stravinsky only as the composer of the boldly dissonant "Rite of Spring," bane of many a conservative concert-goer, the frequently entrancing music of the earlier ballet will come as a revelation. The "Fire-Bird," too, has its rasping dissonances, particularly in the "Infernal Dance" of the subjects of Katschei, the Evil One of Russian mythology, but they are incidental and ornamental rather than fundamental and integral as in the "Rite of Spring." The young man of 27 who with this "Fire-Bird" first attracted widespread recognition revealed himself as a composer of extraordinary gifts, but he had not yet spoken with a voice that was altogether his own. The influence of Debussy is here and there discernible, notably in the charming Berceuse, and both in spirit and in texture this score as a whole shows the influence of Rimsky-Korsakov's operas of Russian folk-legend. But Stravinsky begins, so to speak, where his great teacher left off; his is a far greater harmonic and orchestral daring. It is related that while the "Fire-Bird" was in process of composition Stravinsky played to the elder composer some fragments of the score. At first the worthy Rimsky was baffled by the young man's harmonies, but at length he broke out: "Stop playing that, I am beginning to like it!"

From Stravinsky to Schumann is, in one way, a far cry. The Russian is one of the outstanding masters of orchestration, in the royal line of Berlioz, Wagner, Rimsky-Korsakov, Tchaikovsky, Strauss and Debussy. Schumann, on the other hand, never learned to handle the orchestra with dependable skill; a few lucky strokes of coloring hardly offset his pre[illegible] ing ineptitude. As sheer sound, t[illegible] the Schumann symphonies seldom caress the ear, while now and again they even distress it, so thick-textured and opaque is the scoring. Indeed, played in a four-hand arrangement upon the pianoforte they may sound clearer and more persuasive than in their orchestral dress, a thing that is never true of the work of your composer who thinks, as the expression goes, "orchestrally."

No, despite an occasional felicitous procedure it is not as an orchestrator that one should listen to Schumann of the four symphonies, but as a tone-poet who sought to express through this severe and formidable medium the most intimate personal emotions. Above all, one should hear him as a lyricist. Thematic development as Beethoven and Brahms understood it, Schumann never fully mastered. But he could, and did, write melodies. And this Symphony in B-flat, composed—save for the orchestral investment—in four days, towards the end of the winter of 1841, and inspired by the thought of the coming of spring, abounds in tunes; tunes lively and tunes sentimental, tunes vigorous and tunes light-heartedly gay. It is for this melodic exuberance that the average concert-goer still cherishes this "Spring" Symphony, and so far as he is concerned the academic "higher criticism" of structural and orchestral defects can well "go hang."

in Programme of ony Orchestra

THIS CLIPPING FROM THE
HAVERHILL
MASS.
JAN 17 1927
ISSUE OF

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Wood of Gettysburg to

THIS CLIPPING FROM THE
LYNN
MASS.
ISSUE OF
JAN 17 1927

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KOUSSEVITZKY TO RENEW CONTRACT

Serge Koussevitzky, under whose leadership Boston Symphony Orchestra has prospered, will serve as director for two more years, it was reported today.

Koussevitzky's present contract is a flexible one, and today's report has it that he has agreed to stay on as conductor of Symphonw until May, 1929.

The conductor could not be reached to confirm or deny the report, but those in close touch with the affairs of the symphony management, agreed that the report decision of Koussevitzky was ex-
TRAVELLER JAN 17

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
JAN 18 1927

VILL BE 0 MORE YEARS

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PPING FROM
GRAM
ER, MASS.
18 1927

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THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 18 1927

BOSTON SYMPHONY

At Capitol Theater February 6, Under Sedgwick Management.

Serge Koussevitzky, with the Boston Symphony orchestra, will present music from Prokofieff's opera, "The Love for Three Oranges," at the coming Hartford concert, at the Capitol theater, Sunday afternoon, February 6, at 3 o'clock.

"The Love for Three Oranges," was produced by the Chicago Opera company in Chicago, on December 30, 1921, and at the Manhattan Opera house, in New York, on February 14, 1922. The opera has been mounted in Cologne last season and in Berlin this season. It is announced for early performance by other German Opera houses. The suite is made up of five numbers which have been edited by Albert Spalding. They include "Les Ridicules," March, Scherzo, The Prince and the Princess, and The Flight. The opera is based on Carlo Gozzi's Italian satirical fairy tale of the eighteenth century.

When the opera was about to be produced in New York, The Times thus described the plot:

"In current Manhattan programs it is related that the 'three oranges' of the opera's title are Brobdignagian, not to say Burkankian, affairs, occupied by three Princesses who have been thus imprisoned by a sorceress. To release them is the aim of a young Prince who, to the dismay of his father and court, is suffering from acute melancholia. Physicians declare that to make him laugh is the only cure for the Prince, but as he has no sense of humor, this appears impossible. Comic gymnastics and mad masquerades are prepared for his amusement, but only provoke him to tears until, by accident and design, the sorceress who plans his undoing is forced into an involuntary somersault, which caused him to burst into loud laughter.

The king of the imaginary kingdom, and all his court, delighted with the outcome, indulge in wild dancing, until checked by the furious sorceress, who condemns the prince to be obsessed with love for the three oranges. The prince starts out in search of the bewitched oranges in spite of the opposition of his father and the appeals of the courtiers, saying, 'Good-bye, father: think if I remained here I should become as melancholy as ever.' On his expedition he meets with all sorts of fantastic experiences, in which appear a magician, a devil, and a cook as formidable as the one encountered by Alice in Wonderland.

The seat sale is now in progress at McCoy's, Asylum street, and reservations may be made through Frank A. Sedgwick, telephone 2-2251.

Post GOOD NEWS Jan. 18, '27

That the present unexampled prosperity of the Boston Symphony Orchestra is very largely due to the personal popularity of Serge Koussevitzky is a fact that admits of no dispute. Under these circumstances the trustees of the orchestra could hardly have entertained any plan other than that of retaining the distinguished Russian as conductor, always provided that he wished to remain. And that he would be so retained was more or less taken for granted. Nevertheless, until a day or so ago there had been no public expression of the trustees' wishes or of the conductor's willingness to accede to them.

Now the matter is settled, and it is announced, semi-officially, that Mr. Koussevitzky's contract will run through May, 1929. As to plans beyond that date neither trustees nor conductor are at present willing to commit themselves. In the meantime it is assured that Mr. Koussevitzky's first term will be at least the five years allotted to his predecessor, nor is this any too long a time in which to afford a conductor opportunity to give full expression to his ideas and ideals. And that this agreement should have been reached and published will not only create the feeling of stability so essential to the successful progress of the orchestra, it should also prove a source of gratification to the overwhelming majority of its subscribers and supporters.

THIS CLIPPING FROM
NEW YORK HERALD-TRIBUNE
JAN 18 1927

Koussevitzky to Remain With Boston Symphony 2 More Years

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THIS CLIPPING FROM
FREE PRESS
BURLINGTON, VT.
JAN 18 1927

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THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 18 1927

GOOD ADVANCE SALE FOR BOSTON SYMPHON

Mrs. William N. Bannard, business manager for the Delaware Musical Association, under whose auspices the Boston Symphony Orchestra will appear for the first time in Wilmington at the Shubert Play house on the evening of January 3 reports a very satisfactory advance sale of seats.

Interest in this unusual attraction has been very marked, and it was deemed expedient to have a preliminary sale to avoid the inevitable rush at the last minute. Mrs. Bannard will continue to take orders until the tickets are placed on sale at the box office a few days before the concert.

The orchestra, which is made up of 108 trained musicians of the highest rank, will be under the leadership of Serge Koussevitzky, the world-famous Russian conductor, whose record of achievement is as fine as that of the orchestra itself.

THIS CLIPPING FROM
TIMES
PAWTUCKET, R. I.
JAN 18 1927

know but don't go acting suspicious."

Koussevitsky to Stay as Director of Boston Symphony for Two Years

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THIS CLIPPING FROM
GAZETTE
TAUNTON, MASS.
JAN 17 1927
JAN 15 1927

TO LEAD SYMPHONY

(By The Associated Press.)

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Transcript Jan. 17, '27

For Two Years More

Mr. Koussevitzy Remains at Symphony Hall Till May of 1929

IT IS understood (as the phrase goes) that Mr. Koussevitzky, whose contract with the Symphony Orchestra is flexible, has agreed to continue as conductor through two seasons more—until May of 1929. Beyond that time neither he nor the Trustees care to look—from this distance. Since the conductor has restored the orchestra to former rank and place; kept the concerts interest-

[illegible] enlightened and alive by choice of pieces as well as his own merits; drawn to them audiences that fill Symphony and Carnegie Halls, there is no more to ask of him. For his own part, now that he has settled, for eight months of the year, into work and life in Boston and, at intervals, in New York, he finds both pleasurable and stimulating. Since the unclouded years of Dr. Muck, the Boston Orchestra has enjoyed no such high fortunes. With reason, the Trustees would keep the author.

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.
JAN 18 1927

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COURANT
HARTFORD, CONN.
JAN 17 1927

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TIMES
HARTFORD, CONN.
JAN 17 1927

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INFORMATION OBSCURED

In addition to the mighty "Eroica" Symphony of Beethoven, which will occupy half of the program, and the suite in the modern vein of Prokofieff from his opera, "The Love for Three Oranges," Mr. Koussevitzky will perform three other numbers from Germany, France and Finland, respectively —Wagner's Prelude to "Lohengrin," Debussy's Nocturne, "Fetes," and Sibelius' "Finlandia.' Each of these is considered to have a particularly fine and eloquent performance at the hands of Koussevitzky. Debussys Nocturne, "Fetes" ("Festivals"), distinctly reveals this master as an impressionist painter, and the fact that he painted in tones instead of in pigments, makes the classification all the more striking. It is in the nature of a professional and is more brilliant and outspoken than the Debussy one usually meets.

The seat sale is now in progress at McCoy's, No. 89 Asylum street. Reservations may be made through Frank A. Sedgwick, 'phone 2-2251.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
JAN 17 1927

SYMPHONY TO GIVE CONCERTO BY BACH

Boston Orchestra Will Appear Here To-morrow Night in the Albee.

KOUSSEVITZKY TO CONDUCT

Suite from Stravinsky's Ballet, Also on Programme, Will Have First Performance in Providence

The fourth concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, will take place at 8:15 o'clock to-morrow night, in the Albee Theatre. The Russian conductor will then present a concerto by Philip Emanuel Bach, son of Johann Sebastian Bach, which Maximilian Steinberg has rescored for string orchestra with a small wind choir added.

Emanuel Bach is one of the most remarkable figures in the transitional period between J. S. Bach and Hayden. He was remarkable for his general culture in a period when elegance was regarded as the ideal, "when the potent word was taste." However, in spite of the restrictions of his age, he became such a moulder of artistic form that his works surpass those of his contemporaries. His music is shallow, but is cheerful, and not without charm.

A modern score of high repute, which is then to have its first performance in Providence, is the Suite from Stravinsky's Ballet, the Fire-Bird. The music presents a fiery tale of the Russian folk. Composed in 1909, it is replete with charm and melody. Resplendent with masterful use of orchestral color, it has some of the daring but not all of the harshness of the later Stravinsky. Perhaps its true place lies somewhere between the encomia of its many admirers and this somewhat pessimistic outlook of Daniel Gregory Mason: "Anyone who tries nowadays to write more music—expressive of emotion through beauty—is more than ever a commonplace person. The person of parts are those who give it the quaint local color of folk-songs, like Percy Grainger; or who make it an agreeable accessory of dance or stage picture, like Ravel and Stravinsky, or of colored lights and perfumes, like Scriabine; or who spin it into mathematical formulae as a spider spins web, like Roger; or who use it as a vehicle for a priori intellectual theories, like Schoenberg, or as a noise for a nerve stimulant, like Leo Ornstein."

The symphony of the evening wil be the first of Schumann, in B fla major, opus 38. Schuman said that h wrote this symphony "while the firs breath of spring was in the air." T those on the lookout for titles this ha suggested "Spring Symphony." H wrote it in the year that followed hi marriage with Clara Wieck, who late served him so well as interpreter o his pianoforte works.

According to the composer's "pro gramme," the opening phrase of the symphony, B flat major, andante, un poco Maestoso, given out by trumpets and horns and repeated and developed by the whole orchestra, is "a summons from on high to which the gentle zephyrs blowing softly to and fro respond. Everywhere the dormant forces of nature awake and make their way to the light."

Then in the Allegro "the spring comes laughing in, in the full beauty of youth." This is the significance of the introductory section, and the succeeding Alegro molto vivace, B-flat, 2-4 time. The very vital theme, full of buoyancy and fervor, is developed with great consistency. The second figure, in the nature of a contrast, makes a masterly use of the "woodwinds." The development follows, scholarly and vigorous. After "recapitulation" the movement closes with a coda.

The second movement, E-flat major, Larghetto, 3-8 time, consists of varied treatment of one theme. "This movement, so full of romantic suggestion, yet tempered by a reserve well-nigh classic, is one of Schumann's most genial conceptions, and fully justifies the assertion that of all the post-Beethoven symphonists he stands pre-eminent.

The Scherzo follows, hinted at in the close of the Larghetto. The principal theme—G-minor, molto vivace, three-quarters time—is most Schumannesque in its syncopations, offset by trios 1 and 11, the first suggesting Beethoven in the alternation of chords between "strings" and "woodwind." After the trios come the Scherzo proper and a coda.

The principal theme of the Finale—B-flat, allegro animato e grazioso alla breve—in its strength, directness, and vigor of rhythm, reflects the opening of the symphony. It fairly pulsates and scintillates with life. And with its animation it has, besides, all that grazioso suggests.

The second theme suggests Mendelssohn—with a difference.

It is said that Schumann wrote this symphony with a steel pen found on the grave of Schubert. What a theme for the sentimental writer of quasi-biography.

M. C. W.

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.
JAN 17 1927

SYMPHONY TO GIVE CONCERT BY BACH TO-MORROW NIGHT

Boston Orchestra Will Appear at Albee Theatre.—Suite from Stravinsky's Ballet on Programme.—Koussevitzky to Be Conductor.

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M. C. W.

THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.
JAN 19 1927

FINE CONCERT BY SYMPHONY

Serge Koussvitzky at His Brilliant Best at Albee Theatre Last Evening

While the audience sat enthralled at the Albee last evening Serge Koussevitzky revelled in the bars and passages of Stravinsky's suite from "The Fire-Bird." It was Koussevitzky at his brilliant best, the forceful, vigorous Koussevitzky, threatening, entreating, now appearing to thrust and jab and punch the color and flame of the Russian dance legend from his assembled artists of the Boston Symphony Orchestra. And the orchestra was willing under the lash of its conductor's imperious will.

Perhaps the most effective passage of the suite as presented by Koussevitzky last evening was "The Infernal Dance of Katschi's Subjects." With the audience swaying back and forth in their seats as Ivan swings the magic egg to and fro, finally to crash it to the ground. Koussevitzky interpreted the crash as Koussevitzky would, much to the consternation of some who had succumbed to the swaying rythym and were dozing in their seats.

The program last evening opened with Handel's Concerto Grosso for string orchestra, in B minor, which was substituted for Bach's Concerto in D major. Schumann's Symphony in B flat major, the "Spring Symphony," was selected to close the program. Even though it followed the vivid musical picture of "The Fire-Bird," those who heard it were able to readjust themselves to catch something of the plaintive longing for the coming of spring which Schumann felt when he composed the opening movement.

The program:

Handel...Concerto Grosso for String Orchestra in B minor, No. 12.
Largo—Allegro—Larghetto e piano—Largo—Allegro.

Stravinsky...Suite from "L'Oiseau de Feu" ("The Fire-Bird"), A Danced Legend.
a. Introduction; Katschei's Enchanted Garden and Dance of the Fire-Bird.
b. Supplication of the Fire-Bird.
c. The Princesses Play with the Golden Apples.
d. Dance of the Princesses.
e. Infernal Dance of all the Subjects of Katschei.

Schumann..Symphony in B-flat major, No. 1, Op. 38.
1. Andante un poco maestoso; Allegro molto vivace.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 19 1927

BOSTON SYMPHONY

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The Russian conductor is now in his third season in America and at the head of this famous orchestra. Once the foremost figure in the orchestral concerts of Russia and later in Paris, London and western Europe, this leader has likewise succeeded in America in no uncertain fashion. His brilliant and magnetic personality, his intense artistic vision and sincerity, his exacting command as a leader have all made their impress upon the performances of the Boston Symphony orchestra. This organization, long known as one of the very finest in the world, has in general opinion never sounded more eloquent than under Koussevitzky's direction. The principal number on the program will be Beethoven's Third Symphony, "Eroica." Serge Koussevitzky and his orchestra plan to observe the centennial anniversary of the master's death next spring with a series of performances of his principal works.

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He was introduced by Handel's Concerto Grosso for String Orchestra, in minor, No. 12; for, not to dull the edge of expectancy, Mr. Koussevitsky substituted this number for the Emanuel Bach concerto, which appeared in the programme. The first movement of this concerto was interesting from the point of view of a string quartet played by the principals of the string choirs, interrupted at regular intervals by rather gruff comment from the entire string orchestra. In this movement the basses seemed at times heavy enough to spoil the fine effect of a perfect balance in the ensemble. The simplicity of the whole work and the vivid melody of the Allegro offered just the right material to set against the startling contrast that followed.

Glory be to the Fire-Bird, if not honor. It gave poor Handel quite a shock—tore his lace and tousled his wig; and cast obloquy likewise on Schumann, the distiller of spring perfumes, because he did not use the right sort of atomizer. And moreover it revealed the richness of its own panoply—the audacity of the woodwind, the ravishing note of the reeds, the heartthrob of the strings, and the frigid incisiveness of the harp. The princesses playing with apples in the garden were not unlike Greek princesses playing ball on the seashore, but the music of their dance brought slight inspiration. On the other hand, the Infernal Dance was quite engaging. There the Russian seems at his best. But his demons were rather dainty and unterrifying—nothing to frighten Heracles nor even Dionysius. But the piece as a whole is by no means an antidote for tense nerves. It tends to make one feel like

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The instrumentation was faultless, but the melody was not comparable with that of the first number, Handel's "Concerto Grosso in B minor." An Oriental influence pervades this work, a Russian folk tale set to music and the result was bizarre to an Occidental. By a long stretch of the imagination one could conceive of Princesses playing in an enchanted garden but the music was not of the spirited dance tempo which one generally associates with fairies of terpsichore. The final movement, "The Infernal Dance," of the lackeys of the Russian Cetibos, was not at all infernal, for its awe inspiring qualities faded under the glare of the arc lights.

Handel's Concerto was a pleasing introduction to the programme. Opening with a movement in which the principals of the string groups engaged in some pleasing instrumentations, it was interpolated by the deeper strings, which at times threatened to exclude the more lighter passages. The selection which was substituted for the Concerto in D major by Bach was a pleasing exchange.

The orchestra was at its best in Schumann's Symphony in B flat major. The heavy and drawn passages which have come to be accepted as parts of many symphonies are in this supplanted to a major degree by the lyrical tones which permeate the symphony and carry it, to a degree, from the beaten path of symphonies. It has a peculiar charm, all its own, and was capably interpreted by Koussevitsky and his musicians.

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"A remarkable man this Serge Prokofieff, to us the most original, the most imaginative, and the best equipped composer now creating music. With the hearing of each work by him our admiration for him waxes stronger.

"There is no need in this instance of restating the old saw: 'This music is for the stage and suffers when it is transferred to the concert hall,' for the movements are interesting, yes, delightful, as absolute music. One feels throughout the suite the honesty of Prokofieff. Thus he thought; so he expressed himself; and how well it!"

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INFORMATION OBSCURED

In addition to the mighty "Eroica" Symphony of Beethoven, which will occupy half of the program, and the suite in the modern vein of Prokofieff from his opera, "The Love for Three Oranges," Mr. Koussevitzky will perform three other numbers from Germany, France and Finland, respectively —Wagner's Prelude to "Lohengrin," Debussy's Nocturne, "Fetes," and Sibelius' "Finlandia.' Each of these is considered to have a particularly fine and eloquent performance at the hands of Koussevitzky. Debussys Nocturne, "Festivals"), distinctly reveals this master as an impressionist painter, and the fact that he painted in tones instead of in pigments, makes the classification all the more striking. It is in the nature of a professional and is more brilliant and outspoken than the Debussy one usually meets.

The seat sale is now in progress at McCoy's, No. 89 Asylum street. Reservations may be made through Frank A. Sedgwick, 'phone 2-2251.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
JAN 17 1927

SYMPHONY TO GIVE CONCERTO BY BACH

Boston Orchestra Will Appear Here To-morrow Night in the Albee.

KOUSSEVITZKY TO CONDUCT

Suite from Stravinsky's Ballet, Also on Programme, Will Have First Performance in Providence

The fourth concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, will take place at 8:15 o'clock to-morrow night, in the Albee Theatre. The Russian conductor will then present a concerto by Philip Emanuel Bach, son of Johann Sebastian Bach, which Maximilian Steinberg has rescored for string orchestra with a small wind choir added.

Emanuel Bach is one of the most remarkable figures in the transitional period between J. S. Bach and Hayden. He was remarkable for his general culture in a period when elegance was regarded as the ideal, "when the potent word was taste." However, in spite of the restrictions of his age, he became such a moulder of artistic form that his works surpass those of his contemporaries. His music is shallow, but is cheerful, and not without charm.

A modern score of high repute, which is then to have its first performance in Providence, is the Suite from Stravinsky's Ballet, the Fire-Bird. The music presents a fiery tale of the Russian folk. Composed in 1909, it is replete with charm and melody. Resplendent with masterful use of orchestral color, it has some of the daring but not all of the harshness of the later Stravinsky. Perhaps its true place lies somewhere between the encomia of its many admirers and this somewhat pessimistic outlook of Daniel Gregory Mason: "Anyone who tries nowadays to write more music—expressive of emotion through beauty—is more than ever a commonplace person. The person of parts are those who give it the quaint local color of folk-songs, like Percy Grainger; or who make it an agreeable accessory of dance or stage picture, like Ravel and Stravinsky, or of colored lights and perfumes, like Scriabine; or who spin it into mathematical formulae as a spider spins web, like Roger; or who use it as a vehicle for a priori intellectual theories, like Schoenberg, or as a noise for a nerve stimulant, like Leo Ornstein."

The symphony of the evening will be the first of Schumann, in B flat major, opus 38. Schuman said that he wrote this symphony "while the first breath of spring was in the air." To those on the lookout for titles this has suggested "Spring Symphony." He wrote it in the year that followed his marriage with Clara Wieck, who later served him so well as interpreter of his pianoforte works.

According to the composer's "programme," the opening phrase of the symphony, B flat major, andante, un poco Maestoso, given out by trumpets and horns and repeated and developed by the whole orchestra, is "a summons from on high to which the gentle zephyrs blowing softly to and fro respond. Everywhere the dormant forces of nature awake and make their way to the light."

Then in the Allegro "the spring comes laughing in, in the full beauty of youth." This is the significance of the introductory section, and the succeeding Alegro molto vivace, B-flat, 2-4 time. The very vital theme, full of buoyancy and fervor, is developed with great consistency. The second figure, in the nature of a contrast, makes a masterly use of the "woodwinds." The development follows, scholarly and vigorous. After "recapitulation" the movement closes with a coda.

The second movement, E-flat major, Larghetto, 3-8 time, consists of varied treatment of one theme. "This movement, so full of romantic suggestion, yet tempered by a reserve well-nigh classic, is one of Schumann's most genial conceptions, and fully justifies the assertion that of all the post-Beethoven symphonists he stands pre-eminent.

The Scherzo follows, hinted at in the close of the Larghetto. The principal theme—G-minor, molto vivace, three-quarters time—is most Schumannesque in its syncopations, offset by trios 1 and 11, the first suggesting Beethoven in the alternation of chords between "strings" and "woodwind." After the trios come the Scherzo proper and a coda.

The principal theme of the Finale—B-flat, allegro animato e grazioso alla breve—in its strength, directness, and vigor of rhythm, reflects the opening of the symphony. It fairly pulsates and scintillates with life. And with its animation it has, besides, all that grazioso suggests.

The second theme suggests Mendelssohn—with a difference.

It is said that Schumann wrote this symphony with a steel pen found on the grave of Schubert. What a theme for the sentimental writer of quasi-biography.

M. C. W.

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TRIBUNE
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INFORMATION OBSCURED

82

In addition to the mighty "Eroica" Symphony of Beethoven, which will occupy half of the program, and the suite in the modern vein of Prokofieff from his opera, "The Love for Three Oranges," Mr. Koussevitzky will perform three other numbers from Germany, France and Finland, respectively —Wagner's Prelude to "Lohengrin," Debussy's Nocturne, "Fetes," and Sibelius' "Finlandia.' Each of these is considered to have a particularly fine and eloquent performance at the hands of Koussevitzky. Debussys Nocturnes, "Fetes"

("Festivals"), distinctly reveals this master as an impressionist painter, and the fact that he painted in tones instead of in pigments, makes the classification all the more striking. It is in the nature of a professional and is more brilliant and outspoken than the Debussy one usually meets.

The seat sale is now in progress at McCoy's, No. 89 Asylum street. Reservations may be made through Frank A. Sedgwick, 'phone 2-2251.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
JAN 17 1927

SYMPHONY TO GIVE CONCERTO BY BACH

Boston Orchestra Will Appear Here To-morrow *Night* in the Albee.

KOUSSEVITZKY TO CONDUCT

Suite from Stravinsky's Ballet, Also on Programme, Will Have First Performance in Providence

The fourth concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, will take place at 8:15 o'clock to-morrow night, in the Albee Theatre. The Russian conductor will then present a concerto by Philip Emanuel Bach, son of Johann Sebastian Bach, which Maximilian Steinberg has rescored for string orchestra with a small wind choir added.

Emanuel Bach is one of the most remarkable figures in the transitional period between J. S. Bach and Hayden. He was remarkable for his general culture in a period when elegance was regarded as the ideal, "when the *potent* word was taste." However, in spite of the restrictions of his age, he became such a moulder of artistic form that his works surpass those of his contemporaries. His music is shallow, but is cheerful, and not without charm.

A modern score of high repute, which is then to have its first performance in Providence, is the Suite from Stravinsky's Ballet, the Fire-Bird. The music presents a fiery tale of the Russian folk. Composed in 1909, it is replete with charm and melody. Resplendent with masterful use of orchestral color, it has some of the daring but not all of the harshness of the later Stravinsky. Perhaps its true place lies somewhere between the encomia of its many admirers and this somewhat pessimistic outlook of Daniel Gregory Mason: "Anyone who tries nowadays to write more music—expressive of emotion through beauty—is more than ever a commonplace person. The person of parts are those who give it the quaint local color of folk-songs, like Percy Grainger; or who make it an agreeable accessory of dance or stage picture, like Ravel and Stravinsky, or of colored lights and perfumes, like Scriabine; or who spin it into mathematical formulae as a spider spins web, like Roger; or who use it as a vehicle for a priori intellectual theories, like Schoenberg, or as a noise for a nerve stimulant, like Leo Ornstein."

The symphony of the evening will be the first of Schumann, in B flat major, opus 38. Schuman said that he wrote this symphony "while the first breath of spring was in the air." To those on the lookout for titles this has suggested "Spring Symphony." He wrote it in the year that followed his marriage with Clara Wieck, who later served him so well as interpreter of his pianoforte works.

According to the composer's "programme," the opening phrase of the symphony, B flat major, andante, un poco Maestoso, given out by trumpets and horns and repeated and developed by the whole orchestra, is "a summons from on high to which the gentle zephyrs blowing softly to and fro respond. Everywhere the dormant forces of nature awake and make their way to the light."

Then in the Allegro "the spring comes laughing in, in the full beauty of youth." This is the significance of the introductory section, and the succeeding Alegro molto vivace, B-flat, 2-4 time. The very vital theme, full of buoyancy and fervor, is developed with great consistency. The second figure, in the nature of a contrast, makes a masterly use of the "woodwinds." The development follows, scholarly and vigorous. After "recapitulation" the movement closes with a coda.

The second movement, E-flat major, Larghetto, 3-8 time, consists of varied treatment of one theme. "This movement, so full of romantic suggestion, yet tempered by a reserve well-nigh classic, is one of Schumann's most genial conceptions, and fully justifies the assertion that of all the post-Beethoven symphonists he stands pre-eminent,

closes of the Larghetto. The principal theme—G-minor, molto vivace, three-quarters time—is most Schumannesque in its syncopations, offset by trios 1 and 11, the first suggesting Beethoven in the alternation of chords between "strings" and "woodwind." After the trios come the Scherzo proper and a coda.

The principal theme of the Finale—B-flat, allegro animato e grazioso alla breve—in its strength, directness, and vigor of rhythm, reflects the opening of the symphony. It fairly pulsates and scintillates with life. And with its animation it has, besides, all that grazioso suggests.

The second theme suggests Mendelssohn—with a difference.

It is said that Schumann wrote this symphony with a steel pen found on the grave of Schubert. What a theme for the sentimental writer of quasi-biography.

M. C. W.

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.
JAN 17 1927

SYMPHONY TO GIVE CONCERT BY BACH TO-MORROW NIGHT

Boston Orchestra Will Appear at Albee Theatre.—Suite from Stravinsky's Ballet on Programme.—Koussevitzky to Be Conductor.

The fourth concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, will take place at 8:15 o'clock to-morrow night, in the Albee Theatre. The Russian conductor will then present a concerto by Philip Emanuel Bach, son of Johann Sebastian Bach, which Maximilian Steinberg has rescored for string orchestra with a small wind choir added.

Emanuel Bach is one of the most remarkable figures in the transitional period between J. S. Bach and Hayden. He was remarkable for his general culture in a period when elegance was regarded as the ideal, "when the potent word was taste." However, in spite of the restrictions of his age, he became such a moulder of artistic form that his works surpass those of his contemporaries. His music is shallow, but is cheerful, and not without charm.

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The symphony of the evening will be the first of Schumann, in B flat major, opus 38. Schuman said that he wrote this symphony "while the first breath of spring was in the air." To those on the lookout for titles this has suggested "Spring Symphony." He wrote it in the year that followed his marriage with Clara Wieck, who later served him so well as interpreter of his pianoforte works.

According to the composer's "programme," the opening phrase of the symphony, B flat major, andante, un poco Maestoso, given out by trumpets and horns and repeated and developed by the whole orchestra, is "a summons from on high to which the gentle

zephyrs blowing softly to and fro respond. Everywhere the dormant forces of nature awake and make their way to the light."

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THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.
JAN 19 1927

FINE CONCERT BY SYMPHONY

Serge Koussvitzky at His Brilliant Best at Albee Theatre Last Evening

While the audience sat enthralled at the Albee last evening Serge Koussevitzky revelled in the bars and passages of Stravinsky's suite from "The Fire-Bird." It was Koussevitzky at his brilliant best, the forceful, vigorous Koussevitzky, threatening, entreating, now appearing to thrust and jab and punch the color and flame of the Russian dance legend from his assembled artists of the Boston Symphony Orchestra. And the orchestra was willing under the lash of its conductor's imperious will.

Perhaps the most effective passage of the suite as presented by Koussevitzky last evening was "The Infernal Dance of Katschi's Subjects." With the audience swaying back and forth in their seats as Ivan swings the magic egg to and fro, finally to crash it to the ground. Koussevitzky interpreted the crash as Koussevitzky would, much to the consternation of some who had succumbed to the swaying rythym and were dozing in their seats.

The program last evening opened with Handel's Concerto Grosso for string orchestra, in B minor, which was substituted for Bach's Concerto in D major. Schumann's Symphony in B flat major, the "Spring Symphony," was selected to close the program. Even though it followed the vivid musical picture of "The Fire-Bird," those who heard it were able to readjust themselves to catch something of the plaintive longing for the coming of spring which Schumann felt when he composed the opening movement.

The program:

Handel...Concerto Grosso for String Orchestra in B minor, No. 12.
Largo—Allegro—Larghetto e piano—Largo—Allegro.

Stravinsky...Suite from "L'Oiseau de Feu" ("The Fire-Bird"), A Danced Legend.
a. Introduction; Katschei's Enchanted Garden and Dance of the Fire-Bird.
b. Supplication of the Fire-Bird.
c. The Princesses Play with the Golden Apples.
d. Dance of the Princesses.
e. Infernal Dance of all the Subjects of Katschei.

Schumann..Symphony in B-flat major, No. 1, Op. 38.
1. Andante un poco maestoso; Al-

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 19 1927

BOSTON SYMPHONY

A program of exceeding brilliance, which represents the foremost achievements of symphonic music, has been made by Serge Koussevitzky for the coming visit of the Boston Symphony orchestra of 108 musicians, to Hartford, in the Capitol theater, Sunday afternoon, February 6, at 3 o'clock.

The Russian conductor is now in his third season in America and at the head of this famous orchestra. Once the foremost figure in the orchestral concerts of Russia and later in Paris, London and western Europe, this leader has likewise succeeded in America in no uncertain fashion. His brilliant and magnetic personality, his intense artistic vision and sincerity, his exacting command as a leader have all made their impress upon the performances of the Boston Symphony orchestra. This organization, long known as one of the very finest in the world, has in general opinion never sounded more eloquent than under Koussevitzky's direction. The principal number on the program will be Beethoven's Third Symphony, "Eroica." Serge Koussevitzky and his orchestra plan to observe the centennial anniversary of the master's death next spring with a series of performances of his principal works.

Seats are now selling at McCoy's Music store, Asylum street. Reservations may be made through Manager Frank Sedgwick, 2-2251.

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.
JAN 19 1927

Boston Symphony

Last evening at the Albee Theatre, under the wand of Serge Koussevitsky, Stravinsky's opportunity came to let his light shine, and the naughty playboy made quite an illumination. Long ago he had scrapped Debussy's clouds and impressions and reflections, and had cast the fragments out on the junk pile in his Corybantian back yard; and had made the Debussy dreamland and the French Impressionism look like a Cloud-Cuckoo Town left all topsy-turvy by the winged Hound of Heaven.

He was introduced by Handel's Concerto Grosso for String Orchestra, in B minor, No. 12; for, not to dull the edge of expectancy, Mr. Koussevitsky substituted this number for the Emanuel Bach concerto, which appeared in the programme. The first movement of this concerto was interesting from the point of view of a string quartet played by the principals of the string choirs, interrupted at regular intervals by rather gruff comment from the entire string orchestra. In this movement the basses seemed at times heavy enough to spoil the fine effect of a perfect balance in the ensemble. The simplicity of the whole work and the vivid melody of the Allegro offered just the right material to set against the startling contrast that followed.

Glory be to the Fire-Bird, if not honor It gave poor Handel quite a shock—tore his lace and tousled his wig; and cast obloquy likewise on Schumann, the distiller of spring perfumes, because he did not use the right sort of atomizer. And moreover it revealed the richness of its own panoply —the audacity of the woodwind, the ravishing note of the reeds, the heart-throb of the strings, and the frigid incisiveness of the harp. The princesses playing with apples in the garden were not unlike Greek princesses playing ball on the seashore, but the music of their dance brought slight inspiration. On the other hand, the Infernal Dance was quite engaging. There the Russian seems at his best. But his demons were rather dainty and unterrifying—nothing to frighten Heracles nor even Dionysius. But the piece as a whole is by no means an antidote for tense nerves. It tends to make one feel like

THIS CLIPPING FROM
TIMES
PAWTUCKET, R. I.
JAN 19 1927

Symphony Pleases Audience at Albee

Koussevitzky's penchant for the modern in music was demonstrated at the Albee Theatre last night when the Boston Symphony Orchestra, under his masterly direction, presented "The Fire Bird," a suite from a composition by Stravinsky.

The instrumentation was faultless, but the melody was not comparable with that of the first number, Handel's "Concerto Grosso in B minor." An Oriental influence pervades this work, a Russian folk tale set to music and the result was bizarre to an Occidental. By a long stretch of the imagination one could conceive of Princesses playing in an enchanted garden but the music was not of the spirited dance tempo which one generally associates with fairies of terpsichore. The final movement, "The Infernal Dance," of the lackeys of the Russian Cetibos, was not at all infernal, for its awe inspiring qualities faded under the glare of the arc lights.

Handel's Concerto was a pleasing introduction to the programme. Opening with a movement in which the principals of the string groups engaged in some pleasing instrumentations, it was interpolated by the deeper strings, which at times threatened to exclude the more lighter passages. The selection which was substituted for the Concerto in D major by Bach was a pleasing exchange.

The orchestra was at its best in Schumann's Symphony in B flat major. The heavy and drawn passages which have come to be accepted as parts of many symphonies are in this supplanted to a major degree by the lyrical tones which permeate the symphony and carry it, to a degree, from the beaten path of symphonies. It has a peculiar charm, all its own, and was capably interpreted by Koussevitsky and his musicians.

THIS CLIPPING FROM
EVERY EVENING
WILMINGTON, DEL.
JAN 19 1927

BOSTON SYMPHONY HERE JANUARY 31

The preliminary seat sale for the Boston Symphony Orchestra, which will make its first appearance in Wilmington in The Shubert Playhouse on the evening of January 31, under the auspices of the Delaware Musical Association, is under direction of Mrs. William N. Bannard, who will continue to take orders until the tickets are placed on sale at the box office a few days before the concert.

The interest which the forthcoming engagement has aroused occasions no surprise. The Delaware Musical Association officials say that in booking the Boston Symphony Orchestra they have secured the finest attraction it has thus far been able to offer the association's friends and patrons.

The Boston Symphony combines a force of 108 musicians, each of whom is a trained and accomplished artist, with a leader whose record is one of outstanding achievement. This is Serge Koussevitzky, who had been its director since 1924. Born in 1874 in Tver, North Russia, he became a conductor at the age of 12.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 19 1927

Boston Symphony

"Prokofieff's opera, from which his Suite is derived, is based on Gozzi's satirical fairy play, which might well excite the imagination of any composer. "This is the comment of Philip Hale in the "Boston Herald."

"A remarkable man this Serge Prokofieff, to us the most original, the most imaginative, and the best equipped composer now creating music. With the hearing of each work by him our admiration for him waxes stronger.

"There is no need in this instance of restating the old saw: 'This music is for the stage and suffers when it is transferred to the concert hall,' for the movements are interesting, yes, delightful, as absolute music. One feels throughout the suite the honesty of Prokofieff. Thus he thought; so he expressed himself; and how well it!"

This suite will be played when Boston Symphony appears Feb at the Capitol Theater. Seats ing at McCoy's. Reservations, Frank A. Sedgwick, management

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 20 1927

Boston Symphony

Two eminent names joined together for one purpose when Serge Koussevitzky came to America and the Boston Symphony Orchestra in 1924. The fact that a conductor about whom almost incredible reports were heard from Europe was to direct one of the finest and oldest orchestras in the world, put our public in a state of expectancy.

Two seasons of Boston Symphony concerts under Koussevitzky's leadership have exceeded the most sanguine expectations. The hundred and eight musicians respond as a single, rare instrument to Koussevitzky's slightest gesture. In a word, it continues to be the orchestra whose name is traditionally associated with perfection in symphonic performance.

Even before Koussevitzky first arrived in America, all places for the Boston Symphony concerts were taken for the season. There are now waiting lists for each series in Boston, New York, and elsewhere. The coming concert here offers an opportunity which is not available to non-subscribers in the orchestra's own city.

Seats now selling at McCoy's for the Hartford concert February 6. Phone for reservations 2-2251 Management Frank A. Sedgwick.

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Two seasons of Boston Symphony concerts under Koussevitzky's leadership have exceeded the most sanguine expectations. When the great orchestra begins to play, there is evidence in every bar of the exacting, yet persuasive hand of the born commander. The hundred and eight musicians respond as a single, rare instrument to Koussevitzky's slightest gesture. In a word, it continues to be the orchestra whose name is traditionally associated with perfection in symphonic performance.

Seats are now selling at McCoy's for Hartford concert on February 6. Phone for reservations, 2-2251, Frank A. Sedgwick, manager.

INFORMATION OBSCURED

The program of the Symphony concerts this week, as it now stands, is as follows: Handel, Grosso Concerto, B minor, No. 12; Bach, Concerto for solo violin, two flutes and strings; Suite in F major by Roussel; and Scriabin's "Poem of Ecstasy." Roussel's Suite, one of his latest works, was composed expressly for Mr. Koussevitzky and the Boston Symphony orchestra. It is in three movements. Handel's Concerto has not been played at these concerts since April 8, 1905, when Mr. Gericke was the conductor. Bach's Concerto is probably unknown to the Symphony audience. It is the fourth of the Brandenburg set, and is noteworthy for the conspicuous part taken by the solo violin. To Spitta, the long-winded biographer of Bach, the slow movement, "a beautiful and grave piece, in mournful measure" seemed music for a funeral procession. This concerto was performed by the Philadelphia orchestra on Dec. 30, 31 of last year. H-R JAN 8

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JOURNAL
PROVIDENCE, R. I.
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Boston Symphony

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Mr. Koussevitzky did full justice t Schumann's lyrical genius in his in terpretation of the symphony. In fac he made the composition sound mo like a lyrical cycle than a real sym phony. But it was delightfully playe and made clear the fact that, for the bungling orchestration that se sitive critics read into it, it has n yet outlived its day, nor lost in a wise its pecular charm.

The programme:

Handel—Concerto Grosso for String Orchestra in B-minor, No 12
Largo, Allegro, Larghetto e piano, Largo, Allegro.
Stravinsky—Suite from "L'Oiseau de Feu ("The Fire-Bird"), a Danced Legend.
a. Introduction; Katschei's Enchanted Garden and Dance of the Fire-Bird.
b. Supplication of the Fire-Bird.
c. The Princesses Play with the Golden Apples.
d. Dance of the Princesses.
e. Infernal Dance of all the Subjects of Katschei.
Schumann—Symphony in B-flat major, No. 1, Op. 38.
I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo; Molto vivace. Trio I: More piu vivace; Trio II.
IV. Allegro animato e grazioso.

M. C. W.

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 20 1927

BOSTON SYMPHONY CONCERT JAN. 31

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The interest which the forthcoming engagement has aroused [illegible] sions no surprise. The Delaware Musical Association feels that in booking the Boston Symphony it has secured the finest attraction it has thus far been able to offer its friends and patrons and that had it searched the world for something better it could not have found it.

The reason for this is that the Boston Symphony combines a force a trained and accomplished artist, of 108 musicians, each of whom is with a leader whose record is one of outstanding achievement. This leader is Serge Koussevitzky, who has been its director since 1924. Born in 1874 in Tver, the north of Russia, he became a conductor at the age of 12 and has ever since continued to advance towards that perfection which now distinguishes his work.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
JAN 19 1927

-:- MUSIC -:-

The "Fire-Bird" Suite

The main attraction at the Boston Symphony concert last night—the fourth of the season—was Stravinsky's "Fire-Bird" suite played for the first time in Providence but not unfamiliar to many in the audience. For Mr. Damrosch played it in New York in 1916, Mr. Stokowski in Philadelphia in 1917 and Mr. Monteux in Boston in 1919. Besides, part of it—perhaps the very loveliest part—has been available as a phonograph record for some time.

Mr. Koussevitsky lived up to our faith that he would give a notable reading of this fantastic ballet music. Rarely does he fail to excel in interpreting the music of fantasy, especially of Slavic fantasy which is the weirdest mixture of barbaric mystery and sophisticated comment we know of. Stravinsky was, we understand, a pupil of Rimsky-Korsakov, but he was more than a pupil. He is, indeed, a spiritual son of the composer of "Scheherazade," carrying on and extending the oriental genius of the master in his ballet music. It is a genius that goes back to the first days of the dance when human beings sought through rhythmic movements and dramatic gestures to express the mysteries of nature or to placate the elemental gods. For all its emotional subtlety it has become a form conceived in pure intellect. Hence, we think, why that selective mind of M. Koussevitsky likes so well to play with its subtle implications. Last night it held the audience spellbound and, at least in the famous "lullaby," enchanted.

The first number on last night's program was Handel's "Concerto for Orchestra in D-major," music full of grave and reverend sentimentality characteristic of the eighteenth century, the only century which fully knew how to pose without being ridiculous. M. Koussevitzky played it with fine discrimination, giving the full, flowing melody its richest value, touching perilous things only with the fingertips and withdrawing into the conviction that beauty is born and lives only in a mood of quiet ecstasy. We rejoice that M. Koussevitzky substituted this concerto for the undistinguished concerto of the lesser Bach which he intended to play.

The concert wound up with Schumann's "Symphony in B-flat major, No. 1, Op. 38," a saccharine composition through which the ghosts of many pre-Schumann composers flit in and out and leave but a wreck behind. It is, however, popular; it has always been popular; it will always be popular with lovers of undisturbing things. There were long, dreary passages last night when M. Koussevitsky's baton seemed to hypnotize his players rather than to inspire them, so bored did he appear. The last movement had some life in it, to be sure, but not enough to justify the playing of this symphony in a short concert series.

But it is hard to please everybody. No doubt some people who were not equal to the challenge of Stravinsky found Schumann's symphony as satisfying as one of Ella Wheeler Wilcox's spring lyrics. That's what the spiritual content of the symphony recalls.

R. de A. J.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 21 1927

BOSTON SYMPHONY

The New York Herald-Tribune of Sunday, January 9, comments on the new work of Jan Sibelius offered by the Boston Symphony: "The feature of yesterday's Boston Symphony matinee at Carnegie hall was the first performance in New York of the Seventh Symphony of Jan Sibelius. This symphony published in 1925 was introduced to America last spring by Mr. Stokowski, who played it in Philadelphia, but did not bring it with him on any of his visits to Carnegie hall. Mr. Koussevitzky disclosed the symphony to Boston a month ago. This symphony in its finest movements is moving and impressive music—music that is not easily forgotten. Mr. Koussevitzky and the Boston Symphony orchestra played it superbly, with an eloquence which must have done full justice to the music."

The work of Jan Sibelius will be represented by Finlandia Symphonic poem, Op. 26, No. 7, in the concert of the Boston Symphony orchestra at the Capitol theater, February 6. Tickets may be secured by calling McCoy's, 2-2251. The concert is being given under the management of Frank Sedgwick.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 21 1927

Boston Symphony

A rustle and perusal of programs—a friendly discussion and exchange of views—an appreciative applause as the conductor appears on the stage—an appreciative hush as the conductor raises his baton. With one accord all eyes are focused on the leader. A faint shimmer of violins—a rise and fall of violin bows—a precise beating of padded hammers on the kettle drums—the concert has begun!

Many are fortunate enough and enabled through delightful means, to hear the Boston Symphony concerts at home. Reality! How much greater the privilege of watching the motions and interpretations of the talented musicians and their distinguished leader Mr. Sergei Koussevitzky.

A large majority of the desired locations have already been assigned and those desirous of attending the concert on February sixth should obtain their reservations promptly by calling McCoy's, 2-2251, Frank A. Sedgwick, manager.

VARIED PROGRAM AT SYMPHONY CONCERT

Works by Bach, Handel, and Two Moderns Played

GLOBE JAN 22

Mr Koussevitzky chose a varied program for yesterday's Symphony concert. Skriabin's "Poem of Ecstasy" was the chief number. The first part of the program included a Handel Concerto Grosso in B minor, last played here in 1905. Bach's Fourth Brandenburg Concerto, not previously heard at these concerts and a new Suite in F by the Parisian composer, Albert Roussel, written especially for Mr Koussevitzky and the Boston Symphony and performed yesterday for the first time anywhere.

Mr Koussevitzky was applauded with exceptional warmth at his first appearance yesterday, presumably because of the recent announcement that he has consented to stay as conductor for two more seasons, perhaps because Casella conducted last week.

Roussel's new suite would, if the work of a man under 30, be regarded as showing great promise, despite frequent and obvious traces of the influence of such leading contemporary composers as Stravinsky. But Roussel was born in 1869, and is thus almost 60.

The suite, unlike nearly all the many previous works of Roussel, has no program. He describes it as "pure music," with no attempt to tell a story or paint a picture. There are but three movements, entitled prelude, sarabande, and gigue. The work is scored for full modern orchestra, of the type used in Stravinsky's "Sacre." The old dance forms are obscured in the two latter movements by a conscientious rather than hilarious syncopated rhyme.

The prelude is so elaborate a polyphonic allegro that one queries the use of the title. Its style is the recently fashionable curious attempted amalgam of Bach and jazz.

Cordial Applause

One was distinctly of opinion that this suite is not a modern masterpiece, but the work of one who follows rather than leads the procession of musical history. Roussel, if he does not belong of right to the vanguard of progress, at least marches not far behind it. It is a long way from "La Ville Rose," written in 1909, to this suite, composed last year.

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The Handel Concerto Grosso, eloquently played as it was, did not seem one of that master's major works The slow movement has a ponderous dignified emotionalism.

Mr Koussevitzky excels in the music of Skriabin. He chose the "Poem of Ecstasy," it will be recalled, as the chief number on his very first Boston program and gave then a reading hitherto unequalled here. Yesterday's performance of this strange, tortured, baffling music, full of ejaculatory fervor, was as remarkable for eloquence, and distinguished by a higher degree of competence from the orchestra, which has improved notably in the past two seasons.

One doubts if this piece has ever been better played anywhere than it was yesterday. Yet one cannot wholeheartedly admire it or understand its full significance.

Next week Aaron Copland will play the piano part in his new concerto for its first public performance. Prokofieff's "Classical Symphony," and, rather curiously, Schumann's recently played B flat major symphony are the other numbers announced. P. R.

HEARTIEST GREETING TO CONDUCTOR

Symphony Audience Warmly Cordial to Koussevitzky

POST JAN 22

BY WARREN STOREY SMITH

Returning to a Friday afternoon audience in Symphony Hall after an absence of two weeks, Mr. Koussevitzky was greeted yesterday with almost as much warmth as though the concert had been the first one of the season. In fact at no other time during the afternoon was there to be heard applause of like heartiness and fervor, although the concert was one of uncommon excellence.

BEAUTY OF STRING TONE

Like Mr. Casella at the concerts of last week, Mr. Koussevitzky had in hand yesterday a modern piece in ancient style, a Suite in M major by Albert Roussel, written especially for performance by the Boston Symphony Orchestra under Mr. Koussevitzky, and like Mr. Casella he chose to give this new-old music an 18th century setting, placing before it both a Concerto Grosso of Handel (No. 12, in B minor) and the Fourth Brandenburg Concerto of Bach, for violin, two flutes and string orchestra.

Hearing Handel's Concerto yesterday one could but recall Beethoven's repeated assertion that Handel was the master of masters. Beside this noble music, as colossally great in invention as it is unpretentious in form and texture, the Concerto of Bach, so far as its thematic substance is concerned, seemed almost paltry. But in Bach's piece there was for compensation the charm of color, created by the two flutes and the handful of strings, and also the perfection of the performance. And, for the matter of that, is there any other orchestra in the world today whose string choir, even with a Koussevitzky to guide and inspire it, could have played the music of Handel with such mingled richness and vitality of tone, such depth and breadth of expression?

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Of the three movements that make Roussel's suite, the Prelude is marked by a certain strength of sinews, not of lungs; the Sarabande by the same strength plus no small degree of musical beauty; while the Gigue is essentially cheerful and invigorating. In short, a music ably made but smacking more of contrivance than of inner compulsion.

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The twisting of Spanish folk rhythms into modernist patterns is a pointless bit of near-cleverness. The best commentary on the work was the ensuing Mozart rondo for harpsichord and orchestra. Mozart is still the best living composer for this combination.

SIBELIUS' competition with Beethoven as the most played composer of the year continues vigorously. The Northman's seventh symphony was performed within a week by the Boston Symphony under Mr. Koussevitzky and the New York Symphony under Mr. Klemperer, the latter performance coming too late for comment in this issue. Sibelius is the grimmest of composers, although his grimness is not of the literary variety. His music rarely makes any sensuous passes at the ear and most of it is a tremendously skillful projection of a somber mood. It is not captivating stuff at a first hearing, but it wears well, and when one becomes accustomed to the Sibelius idiom one discovers a strange underlying tender-ness

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BROOKLYN TIMES
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KOUSSEVITZKY RETURNS

Directs Boston Symphony Orchestra Tonight, WJZ Broadcasting.

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Handel and Bach hold the feature position on the musical bill. In addition, the orchestra will be heard in a suite by Roussel, which is of more modern construction, and "The Poem of Ecstasy" by Scriabin, which was written about 20 years ago, before the new movement of ultra-modernism in musical composition became recognized.

Just prior to the opening of the program, Professor John Patten Marshall, head of the music department of the Boston University and Holy Cross College, will discuss the Concerto Grosso of Handel, which is in the form of a dialogue between a number of the solo instruments and the string orchestra. His remarks will also include the Bach Fourth Brandenburg Concerto, one of a set of works written especially for the Margrave of Brandenburg in 1721. This number provides a particularly favorable [illegible]

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In addition to the mighty "Eroica Symphony" of Beethoven, which will occupy half of the program, and the Suite in the modern vein of Prokolieff from his opera, "The Love for Three Oranges," Mr. Koussevitzky will perform three other numbers from Germany, France and Finland, respectively. The new work of Jan Sibelius will be represented by Finlandia Symphonic Poem, Op. 26, No. 7.

This symphony in its finest moments is moving and impressive, music that is not easily forgotten. Mr. Koussevitzky and the Boston Orchestra play it superbly and with an interpretation which does full justice to the music.

Reservations for the concert may be obtained by calling Frank Sedgwick of McCoy's, 89 Asylum street, 2-2251.

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JOURNAL
PROVIDENCE, R. I.
JAN 19 1927

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Last evening at the Albee Theatre under the wand of Serge Koussevitsky Stravinsky's opportunity came to let his light shine, and the naughty playboy make quite an illumination. Long ago he had scrapped Debussy's clouds and impressions and reflections, and had cast the fragments out on the junk pile in his Corybantian backyard; and had made the Debussy dreamland and the French Impressionism look like a Cloud-Cuckoo-Town left all topsy-turvy by the winged Hound of Heaven.

He was introduced by Handel's Concerto Grosso for String Orchestra, in B minor, No. 12; for, not to dull the edge of expectancy, Mr. Koussevitsky substituted this number for the Emanuel Bach concerto, which appeared in the programme. The first movement of this concerto was interesting from the point of view of a string quartet played by the principals of the string choirs, interrupted at regular intervals by rather gruff comment from the entire string orchestra. In this movement the basses seemed at times heavy enough to spoil the fine effect of perfect balance in the ensemble. The simplicity of the whole work and the vivid melody of the Allegro offered just the right material to set against the startling contrast that followed.

Glory be to the Fire-Bird, if no honor. It gave poor Handel quite a shock—tore his lace and tousled his wig; and cast obloquy likewise on Schumann, the distiller of spring perfumes, because he did not use the right sort of atomizer. And moreover it revealed the richness of its own panoply—the audacity of the woodwind, the ravishing note of the reeds, the heart throb of the strings, and the frigid incisiveness of the harp. The princesses playing with apples in the garden were not unlike Greek princesses playing ball on the seashore, but the music of their dance brought slight inspiration. On the other hand, the Infernal Dance was quite engaging. There the Russian seems at his best. But his demons were rather dainty and unterrifying—nothing to frighten Heracles nor even Dionysus. But the piece as a whole is by no means an antidote for tense nerves. It tends to make one feel like keeping in off the streets through fear of mischief afoot or evil abroad.

Mr. Koussevitzky did full justice to Schumann's lyrical genius in his interpretation of the symphony. In fact he made the composition sound more like a lyrical cycle than a real symphony. But it was delightfully played and made clear the fact that, for all the bungling orchestration that sensitive critics read into it, it has not yet outlived its day, nor lost in a wise its pecular charm.

The programme:

Handel—Concerto Grosso for String Orchestra in B-minor, No 12
Largo, Allegro, Larghetto e piano, Lai Allegro.
Stravinsky—Suite from "L'Oiseau de Feu ("The Fire-Bird"), a Danced Legend.
a. Introduction; Katschei's Enchai Garden and Dance of the Fire-Bird.
b. Supplication of the Fire-Bird.
c. The Princesses Play with the Gol Apples.
d. Dance of the Princesses.
e. Infernal Dance of all the Subjects Katschei.
Schumann—Symphony in B-flat majo No. 1, Op. 38.
I. Andante un poco maestoso; Alle molto vivace.
II. Larghetto.
III. Scherzo; Molto vivace. Trio I: M piu vivace; Trio II.
IV. Allegro animato e grazioso.

M. C. W

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 20 1927

BOSTON SYMPHONY CONCERT JAN. 31

The preliminary seat sale for the Boston Symphony Orchestra, which will make its first appearance in Wilmington at the Shubert Playhouse on the evening of January 31, under the auspices of the Delaware Musical Association, is now in charge of Mrs. William N. Bannard, who will continue to take orders until the tickets are placed on sale at the box office a few days before the concert.

The interest which the forthcoming engagement has aroused [illegible] sions no surprise. The Delaware Musical Association feels that in booking the Boston Symphony it has secured the finest attraction it has thus far been able to offer its friends and patrons and that had it searched the world for something better it could not have found it.

The reason for this is that the Boston Symphony combines a force a trained and accomplished artist, of 108 musicians, each of whom is with a leader whose record is one of outstanding achievement. This leader is Serge Koussevitzky, who has been its director since 1924. Born in 1874 in Tver, the north of Russia, he became a conductor at the age of 12 and has ever since continued to advance towards that perfection which now distinguishes his work.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
JAN 19 1927

-:- MUSIC -:-

The "Fire-Bird" Suite

The main attraction at the Boston Symphony concert last night—the fourth of the season—was Stravinsky's "Fire-Bird" suite played for the first time in Providence but not unfamiliar to many in the audience. For Mr. Damrosch played it in New York in 1916, Mr. Stokowski in Philadelphia in 1917 and Mr. Monteux in Boston in 1919. Besides, part of it—perhaps the very loveliest part—has been available as a phonograph record for some time.

Mr. Koussevitsky lived up to our faith that he would give a notable reading of this fantastic ballet music. Rarely does he fail to excel in interpreting the music of fantasy, especially of Slavic fantasy which is the weirdest mixture of barbaric mystery and sophisticated comment we know of. Stravinsky was, we understand, a pupil of Rimsky-Korsakov, but he was more than a pupil. He is, indeed, a spiritual son of the composer of "Scheherazade," carrying on and extending the oriental genius of the master in his ballet music. It is a genius that goes back to the first days of the dance when human beings sought through rhythmic movements and dramatic gestures to express the mysteries of nature or to placate the elemental gods. For all its emotional subtlety it has become a form conceived in pure intellect. Hence, we think, why that selective mind of M. Koussevitsky likes so well to play with its subtle implications. Last night it held the audience spellbound and, at least in the famous "lullaby," enchanted.

The first number on last night's program was Handel's "Concerto for Orchestra in D-major," music full of grave and reverend sentimentality characteristic of the eighteenth century, the only century which fully knew how to pose without being ridiculous. M. Koussevitzky played it with fine discrimination, giving the full, flowing melody its richest value, touching perilous things only with the fingertips and withdrawing into the conviction that beauty is born and lives only in a mood of quiet ecstasy. We rejoice that M. Koussevitzky substituted this concerto for the undistinguished concerto of the lesser Bach which he intended to play.

The concert wound up with Schumann's "Symphony in B-flat major, No. 1, Op. 38," a saccharine composition through which the ghosts of many pre-Schumann composers flit in and out and leave but a wreck behind. It is, however, popular; it has always been popular; it will always be popular with lovers of undisturbing things. There were long, dreary passages last night when M. Koussevitzky's baton seemed to hypnotize his players rather than to inspire them, so bored did he appear. The last movement had some life in it, to be sure, but not enough to justify the playing of this symphony in a short concert series.

But it is hard to please everybody. No doubt some people who were not equal to the challenge of Stravinsky found Schumann's symphony as satisfying as one of Ella Wheeler Wilcox's spring lyrics. That's what the spiritual content of the symphony recalls.

R. de A. J.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 21 1927

BOSTON SYMPHONY

The New York Herald-Tribune of Sunday, January 9, comments on the new work of Jan Sibelius offered by the Boston Symphony: "The feature of yesterday's Boston Symphony matinee at Carnegia hall was the first performance in New York of the Seventh Symphony of Jan Sibelius. This symphony published in 1925 was introduced to America last spring by Mr. Stokowski, who played it in Philadelphia, but did not bring it with him on any of his visits to Carnegie hall. Mr. Koussevitzky disclosed the symphony to Boston a month ago. This symphony in its finest movements is moving and impressive music—music that is not easily forgotten. Mr. Koussevitzky and the Boston Symphony orchestra played it superbly, with an eloquence which must have done full justice to the music.'

The work of Jan Sibelius will be represented by Finlandia Symphonic poem, Op. 26, No. 7, in the concert of the Boston Symphony orchestra at the Capitol theater, February 6. Tickets may be secured by calling McCoy's, 2-2251. The concert is being given under the management of Frank Sedgwick.

THIS CLIPPING FROM
COURANT
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Boston Symphony

A rustle and perusal of programs—a friendly discussion and exchange of views—an appreciative applause as the conductor appears on the stage—an appreciative hush as the conductor raises his baton. With one accord all eyes are focused on the leader. A faint shimmer of violins—a rise and fall of violin bows—a precise beating of padded hammers on the kettle drums—the concert has begun!

Many are fortunate enough and enabled through delightful means, to hear the Boston Symphony concerts at home. Reality! How much greater the privilege of watching the motions and interpretations of the talented musicians and their distinguished leader, Mr. Sergei Koussevitzky.

A large majority of the desired locations have already been assigned and those desirous of attending the concert on February sixth should obtain their reservations promptly by calling McCoy's, 2-2251, Frank A. Sedgwick, manager.

VARIED PROGRAM AT SYMPHONY CONCERT

Works by Bach, Handel, and Two Moderns Played

GLOBE JAN22

Mr Koussevitzky chose a varied program for yesterday's Symphony concert. Skriabin's "Poem of Ecstasy" was the chief number. The first part of the program included a Handel Concerto Grosso in B minor, last played here in 1905. Bach's Fourth Brandenburg Concerto, not previously heard at these concerts and a new Suite in F by the Parisian composer, Albert Roussel, written especially for Mr Koussevitzky and the Boston Symphony and performed yesterday for the first time anywhere.

Mr Koussevitzky was applauded with exceptional warmth at his first appearance yesterday, presumably because of the recent announcement that he has consented to stay as conductor for two more seasons, perhaps because Casella conducted last week.

Roussel's new suite would, if the work of a man under 30, be regarded as showing great promise, despite frequent and obvious traces of the influence of such leading contemporary composers as Stravinsky. But Roussel was born in 1869, and is thus almost 60.

The suite, unlike nearly all the many previous works of Roussel, has no program. He describes it as "pure music," with no attempt to tell a story or paint a picture. There are but three movements, entitled prelude, sarabande, and gigue. The work is scored for full modern orchestra, of the type used in Stravinsky's "Sacre." The old dance forms are obscured in the two latter movements by a conscientious rather than hilarious syncopated rhyme.

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Last evening at the Albee Theatre under the wand of Serge Koussevitsky Stravinsky's opportunity came to le his light shine, and the naughty play boy make quite an illumination. Lon ago he had scrapped Debussy's cloud and impressions and reflections, and had cast the fragments out on the junk pile in his Corybantian backyard; and had made the Debussy dreamland and the French Impressionism look like a Cloud-Cuckoo-Town left all topsy-turvy by the winged Hound of Heaven.

He was introduced by Handel's Concerto Grosso for String Orchestra, in B minor, No. 12; for, not to dull the edge of expectancy, Mr. Koussevitsky substituted this number for the Eman uel Bach concerto, which appeared i the programme. The first movemen of this concerto was interesting from the point of view of a string quarte played by the principals of the strin choirs, interrupted at regular interval by rather gruff comment from the en tire string orchestra. In this move ment the basses seemed at times heav enough to spoil the fine effect of perfect balance in the ensemble. Th simplicity of the whole work and th vivid melody of the Allegro offered jus the right material to set against th startling contrast that followed.

Glory be to the Fire-Bird, if no honor. It gave poor Handel quite shock—tore his lace and tousled hi wig; and cast obloquy likewise o Schumann, the distiller of spring per fumes, because he did not use the righ sort of atomizer. And moreover it re vealed the richness of its own panopl —the audacity of the woodwind, th ravishing note of the reeds, the heart throb of the strings, and the frigid in cisiveness of the harp. The princesse playing with apples in the garden wer not unlike Greek princesses playin ball on the seashore, but the music o their dance brought slight inspiration On the other hand, the Infernal Dance was quite engaging. There the Russia seems at his best. But his demons were rather dainty and unterrifying—nothing to frighten Heracles nor ever Dionysus. But the piece as a whol is by no means an antidote for tens nerves. It tends to make one feel lik keeping in off the streets through fea of mischief afoot or evil abroad.

Mr. Koussevitzky did full justice t Schumann's lyrical genius in his in terpretation of the symphony. In fac he made the composition sound mo like a lyrical cycle than a real sym phony. But it was delightfully playe and made clear the fact that, for t the bungling orchestration that se sitive critics read into it, it has n yet outlived its day, nor lost in a wise its pecular charm.

The programme:

Handel—Concerto Grosso for String Orchestra in B-minor, No 12
Largo, Allegro, Larghetto e piano, Lar Allegro.
Stravinsky—Suite from "L'Oiseau de Feu ("The Fire-Bird"), a Danced Legend.
a. Introduction; Katschei's Enchan Garden and Dance of the Fire-Bird.
b. Supplication of the Fire-Bird.
c. The Princesses Play with the Gol Apples.
d. Dance of the Princesses.
e. Infernal Dance of all the Subjects Katschei.
Schumann—Symphony in B-flat majo No. 1, Op. 38.
I. Andante un poco maestoso; Alle molto vivace.
II. Larghetto.
III. Scherzo; Molto vivace. Trio I: M piu vivace; Trio II.
IV. Allegro animato e grazioso.

M. C. W

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 20 1927

BOSTON SYMPHONY CONCERT JAN. 31

The preliminary seat sale for the Boston Symphony Orchestra, which will make its first appearance in Wilmington at the Shubert Playhouse on the evening of January 31, under the auspices of the Delaware Musical Association, is now in charge of Mrs. William N. Bannard, who will continue to take orders until the tickets are placed on sale at the box office a few days before the concert.

The interest which the forthcoming engagement has aroused o sions no surprise. The Delaware Musical Association feels that in booking the Boston Symphony it has secured the finest attraction it has thus far been able to offer its friends and patrons and that had it searched the world for something better it could not have found it.

The reason for this is that the Boston Symphony combines a force a trained and accomplished artist, of 108 musicians, each of whom is with a leader whose record is one of outstanding achievement. This leader is Serge Koussevitzky, who has been its director since 1924. Born in 1874 in Tver, the north of Russia, he became a conductor at the age of 12 and has ever since continued to advance towards that perfection which now distinguishes his work.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
JAN 19 1927

-:- MUSIC -:-

The "Fire-Bird" Suite

The main attraction at the Boston Symphony concert last night—the fourth of the season—was Stravinsky's "Fire-Bird" suite played for the first time in Providence but not unfamiliar to many in the audience. For Mr. Damrosch played it in New York in 1916, Mr. Stokowski in Philadelphia in 1917 and Mr. Monteux in Boston in 1919. Besides, part of it—perhaps the very loveliest part—has been available as a phonograph record for some time.

Mr. Koussevitsky lived up to our faith that he would give a notable reading of this fantastic ballet music. Rarely does he fail to excel in interpreting the music of fantasy, especially of Slavic fantasy which is the weirdest mixture of barbaric mystery and sophisticated comment we know of. Stravinsky was, we understand, a pupil of Rimsky-Korsakov, but he was more than a pupil. He is, indeed, a spiritual son of the composer of "Scheherazade," carrying on and extending the oriental genius of the master in his ballet music. It is a genius that goes back to the first days of the dance when human beings sought through rhythmic movements and dramatic gestures to express the mysteries of nature or to placate the elemental gods. For all its emotional subtlety it has become a form conceived in pure intellect. Hence, we think, why that selective mind of M. Koussevitsky likes so well to play with its subtle implications. Last night it held the audience spellbound and, at least in the famous "lullaby," enchanted.

The first number on last night's program was Handel's "Concerto for Orchestra in D-major," music full of grave and reverend sentimentality characteristic of the eighteenth century, the only century which fully knew how to pose without being ridiculous. M. Koussevitzky played it with fine discrimination, giving the full, flowing melody its richest value, touching perilous things only with the fingertips and withdrawing into the conviction that beauty is born and lives only in a mood of quiet ecstasy. We rejoice that M. Koussevitzky substituted this concerto for the undistinguished concerto of the lesser Bach which he intended to play.

The concert wound up with Schumann's "Symphony in B-flat major, No. 1, Op. 38," a saccharine composition through which the ghosts of many pre-Schumann composers flit in and out and leave but a wreck behind. It is, however, popular; it has always been popular; it will always be popular with lovers of undisturbing things. There were long, dreary passages last night when M. Koussevitzky's baton seemed to hypnotize his players rather than to inspire them, so bored did he appear. The last movement had some life in it, to be sure, but not enough to justify the playing of this symphony in a short concert series.

But it is hard to please everybody. No doubt some people who were not equal to the challenge of Stravinsky found Schumann's symphony as satisfying as one of Ella Wheeler Wilcox's spring lyrics. That's what the spiritual content of the symphony recalls.

R. de A. J.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 21 1927

BOSTON SYMPHONY

The New York Herald-Tribune of Sunday, January 9, comments on the new work of Jan Sibelius offered by the Boston Symphony: "The feature of yesterday's Boston Symphony matinee at Carnegia hall was the first performance in New York of the Seventh Symphony of Jan Sibelius. This symphony published in 1925 was introduced to America last spring by Mr. Stokowski, who played it in Philadelphia, but did not bring it with him on any of his visits to Carnegie hall. Mr. Koussevitzky disclosed the symphony to Boston a month ago. This symphony in its finest movements is moving and impressive music—music that is not easily forgotten. Mr. Koussevitzky and the Boston Symphony orchestra played it superbly, with an eloquence which must have done full justice to the music."

The work of Jan Sibelius will be represented by Finlandia Symphonic poem, Op. 26, No. 7, in the concert of the Boston Symphony orchestra at the Capitol theater, February 6. Tickets may be secured by calling McCoy's, 2-2251. The concert is being given under the management of Frank Sedgwick.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 21 1927

Boston Symphony

A rustle and perusal of programs—a friendly discussion and exchange of views—an appreciative applause as the conductor appears on the stage—an appreciative hush as the conductor raises his baton. With one accord all eyes are focused on the leader. A faint shimmer of violins—a rise and fall of violin bows—a precise beating of padded hammers on the kettle drums—the concert has begun!

Many are fortunate enough and enabled through delightful means, to hear the Boston Symphony concerts at home. Reality! How much greater the privilege of watching the motions and interpretations of the talented musicians and their distinguished leader, Mr. Sergei Koussevitzky.

A large majority of the desired locations have already been assigned and those desirous of attending the concert on February sixth should obtain their reservations promptly by calling McCoy's, 2-2251, Frank A. Sedgwick, manager.

VARIED PROGRAM AT SYMPHONY CONCERT

Works by Bach, Handel, and Two Moderns Played

GLOBE JAN 22

Mr Koussevitzky chose a varied program for yesterday's Symphony concert. Skriabin's "Poem of Ecstasy" was the chief number. The first part of the program included a Handel Concerto Grosso in B minor, last played here in 1905. Bach's Fourth Brandenburg Concerto, not previously heard at these concerts and a new Suite in F by the Parisian composer, Albert Roussel, written especially for Mr Koussevitzky and the Boston Symphony and performed yesterday for the first time anywhere.

Mr Koussevitzky was applauded with exceptional warmth at his first appearance yesterday, presumably because of the recent announcement that he has consented to stay as conductor for two more seasons, perhaps because Casella conducted last week.

Roussel's new suite would, if the work of a man under 30, be regarded as showing great promise, despite frequent and obvious traces of the influence of such leading contemporary composers as Stravinsky. But Roussel was born in 1869, and is thus almost 60.

The suite, unlike nearly all the many previous works of Roussel, has no program. He describes it as "pure music," with no attempt to tell a story or paint a picture. There are but three movements, entitled prelude, sarabande, and gigue. The work is scored for full modern orchestra, of the type used in Stravinsky's "Sacre." The old dance forms are obscured in the two latter movements by a conscientious rather than hilarious syncopated rhyme.

The prelude is so elaborate a polyphonic allegro that one queries the use of the title. Its style is the recently fashionable curious attempted amalgam of Bach and jazz.

Cordial Applause

One was distinctly of opinion that this suite is not a modern masterpiece, but the work of one who follows rather than leads the procession of musical history. Roussel, if he does not belong of right to the vanguard of progress, at least marches not far behind it. It is a long way from "La Ville Rose," written in 1909, to this suite, composed last year.

Mr Koussevitsky and the orchestra spared no pains on the performance, which was cordially applauded.

The "Brandenburg Concerto" in G major, for violin, two flutes and strings, heard yesterday is an example of Bach's ability to write graceful and light-hearted music which after [illegible] still sou[illegible] fresh. He from the original score. The two flutes were modern flutes, not obsolete "flute-a-bec," which seems to have been the same, roughly speaking, as the "recorder" referred to in our Elizabethan poets. The "continuo," or figured bass, which in the 18th century would have been played on a harpsichord by the conductor, was replaced yesterday by two double basses not in the original score. One assumes that since these could not of themselves supply the missing harmonies indicated by the figures some additional changes of scoring were made.

"Poem of Ecstasy"

The Handel Concerto Grosso, eloquently played as it was, did not seem one of that master's major works. The slow movement has a ponderous dignified emotionalism.

Mr Koussevitzky excels in the music of Skriabin. He chose the "Poem of Ecstasy," it will be recalled, as the chief number on his very first Boston program and gave then a reading hitherto unequalled here. Yesterday's performance of this strange, tortured, baffling music, full of ejaculatory fervor, was as remarkable for eloquence, and distinguished by a higher degree of competence from the orchestra, which has improved notably in the past two seasons.

One doubts if this piece has ever been better played anywhere than it was yesterday. Yet one cannot wholeheartedly admire it or understand its full significance.

Next week Aaron Copland will play the piano part in his new concerto for its first public performance. Prokofieff's "Classical Symphony," and, rather curiously, Schumann's recently played B flat major symphony are the other numbers announced. P. R.

HEARTIEST GREETING TO CONDUCTOR

Symphony Audience Warmly Cordial to Koussevitzky

POST JAN 22

BY WARREN STOREY SMITH

Returning to a Friday afternoon audience in Symphony Hall after an absence of two weeks, Mr. Koussevitzky was greeted yesterday with almost as much warmth as though the concert had been the first one of the season. In fact at no other time during the afternoon was there to be heard applause of like heartiness and fervor, although the concert was one of uncommon excellence.

BEAUTY OF STRING TONE

Like Mr. Casella at the concerts of last week, Mr. Koussevitzky had in hand yesterday a modern piece in ancient style, a Suite in M major by Albert Roussel, written especially for performance by the Boston Symphony Orchestra under Mr. Koussevitzky, and like Mr. Casella he chose to give this new-old music an 18th century setting, placing before it both a Concerto Grosso of Handel (No. 12, in B minor) and the Fourth Brandenburg Concerto of Bach, for violin, two flutes and string orchestra.

Hearing Handel's Concerto yesterday one could but recall Beethoven's repeated assertion that Handel was the master of masters. Beside this noble music, as colossally great in invention as it is unpretentious in form and texture, the Concerto of Bach, so far as its thematic substance is concerned, seemed almost paltry. But in Bach's piece there was for compensation the charm of color, created by the two flutes and the handful of strings, and also the perfection of the performance. And, for the matter of that, is there any other orchestra in the world today whose string choir, even with a Koussevitzky to guide and inspire it, could have played the music of Handel with such mingled richness and vitality of tone, such depth and breadth of expression?

In Casella's Favor

As was indicated above, Roussel's new Suite, like Mr. Casella's Partita, aims at a union of the older style of composition and the newer musical formulas. Comparisons are, of course, odious although sometimes unavoidable; but of the two men the Italian seems to have done the sounder, the more convincing job.

Of the three movements that make Roussel's suite, the Prelude is marked by a certain strength of sinews, not of lungs; the Sarabande by the same strength plus no small degree of musical beauty; while the Gigue is essentially cheerful and invigorating. In short, a music ably made, but smacking more of contrivance than of inner compulsion.

"Poem of Ecstasy"

It was with Scriabin's gorgeous-toned, superbly sensuous "Poem of Ecstasy," relatively inarticulate in Symphony Hall until Mr. Koussevitzky disclosed its true voice, its full possibilities, that the conductor closed his

THIS CLIPPING FROM
NEW YORKER
JAN 22 1927

THE "BACK TO BACH" movement has been responsible for many oddities, of which one of the oddest is the De Falla concerto for harpsichord and a fistful of instruments, produced here by the Boston Symphony Orchestra with the miraculous Wanda Landowska playing the harpsichord score. De Falla has done many charming things, but his new concerto is exempt from that classification. The orchestration for the miniature band is so thick that the harpsichord emerges only at intervals, and most of the intervals are disagree[illegible]

The twisting of Spanish folk rhythms into modern patte[illegible] is a pointless bit of near-cleverness. The best commentary on the work was the ensuing Mozart rondo for harpsichord and orchestra. Mozart is still the best living composer for this combination.

SIBELIUS' comparison with Beethoven as the most played [illegible] of the year contain[illegible] The Northman's seventh [illegible] performed within a week by the Boston Symphony under Mr. Koussevitzky and the New York [illegible] under Mr. Klemperer, the latter performance coming too late for comment in this issue. Sibelius is the grimmest of composers, although his grimness is not [illegible] literary variety. His music rarely makes any sensuous passes at the ear, and most of it is a tremendously skilful [illegible] of a somber mood. It is not captivating stuff at a first hearing, but it wears well, and when one becomes accustomed to the Sibelius idiom [illegible] covers a strange underly[illegible] ness

THIS CLIPPING FROM
BROOKLYN TIMES
JAN [illegible]

KOUSSEVITZKY RETURNS

Directs Boston Symphony Orchestra Tonight, WJZ Broadcasting

Serge Koussevitzky, the Russian conductor of the Boston Symphony Orchestra, has returned to Boston and will conduct the thirteenth concert of the orchestra, which will be broadcast tonight from Symphony Hall in Boston.

Handel and Bach hold the feature position on the musical bill. In addition, the orchestra will be heard in a suite by Roussel, which is of more modern construction, and "The Poem of Ecstasy" by Scriabin which was written about 20 years ago, before the new movement of ultra-modernism in musical composition became recognized.

Just prior to the opening of the program, Professor John Patten Marshall, head of the music department of the Boston University and Holy Cross College, will discuss the Concerto Grosso of Handel, which is in the form of a dialogue between a number of the solo instruments and the string orchestra. His remarks will also include the Bach Fourth Brandenburg Concerto, one of a set of works written especially for the Margrave of Brandenburg in 1721. This number provides a particularly favorable opportunity to enjoy Bache's skillful use of orchestral instruments and his unequalled genium in weaving melodies together.

Boston Symphony

Much will happen, musically speaking, at the coming concert by the Boston Symphony Orchestra under its famous Russian conductor, Serge Koussevitzky, in the Capitol Theater on Sunday afternoon, February 6, at 3 o'clock.

In addition to the mighty "Eroica Symphony" of Beethoven, which will occupy half of the program, and the Suite in the modern vein of Prokofieff from his opera, "The Love for Three Oranges," Mr. Koussevitzky will perform three other numbers from Germany, France and Finland, respectively. The new work of Jan Sibelius will be represented by Finlandia Symphonic Poem, Op. 26, No. 7.

This symphony in its finest moments is moving and impressive, music that is not easily forgotten. Mr. Koussevitzky and the Boston Orchestra play it superbly and with an interpretation which does full justice to the music.

Reservations for the concert may be obtained by calling Frank Sedgwick of McCoy's, 89 Asylum street, 2-2251.

SYMPHONY IN 13TH CONCERT

HER JAN 22

Boston Orchestra Gives Fine Performance of Rousel's Suite

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 13th concert of the Boston Symphony orchestra, Mr. Koussevitzky conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Handel, Concerto Grosso for strings, B minor, No. 12; Bach, Brandenburg Concerto, No. 4, G major, for violin, two flutes and strings; Roussel Suite in F major (first performance) Scriabin, "The Poem of Ecstasy."

Whenever we hear one of Handel's concertos we realize the justice of Joh F. Runciman's characterization of th composer: "Mr. George Frideric Hand is by far the most superb personag one meets in the history of music." An if he "lived his life straight through the grand manner," he also wrote the grand manner.

It was interesting to note yesterda the contrast between the concertos Handel and Bach. In each work the is a "concertino" or group of solo i struments: in Handel's, two violins an a violoncello, played yesterday Messrs. Burgin, Theodorowicz and B detti; in Bach's, a solo violin and two flutes (Messrs Burgin, Laurent and Bladet). There the resemblance ceases. There is difference in manner of workmanship, as there is in mood and spirit.

The grand style is evident throughout Handel's music; the concerto of Bach is more in the manner of a chamber work. Handel is authoritative, sure of himself, exulting in his strength. What he has to say is worth saying; when he has said his say, he stops. The performance of the solo players in Bach's concerto was worthy of all praise. It was not their fault that the music for them seemed inconsequential, interminable chatter; pattern music, music writen by the yard; music that might have stopped anywhere after a dozen or more measures, or gone on for half an hour. Handel, with the simplest means, produced music of astonishing vitality. What other composer has composed a slow movement so full of sonorous beauty, at once majestic and tender, as that in this 12th concerto, which for some unaccountable reason is seldom played! Note, too, the little transitional slow movement just before the fugal finale is attacked. And so, after the performance of "The Poem of Ecstasy," the one abiding memory was that of Handel's music as interpreted, also in the grand and simple manner, by Mr. Koussevitzky and the orchestra. Mr. Koussevitzky, always fortunate in his reading of 18th century music, fully answered the demand of Romain Rolland with regard to the performance of Handel's instrumental works: "When you have studied with minute care each detail, obtained from your orchestra an irreproachable precision, tonal purity, and finish, you will have done nothing unless you have made the face of the improvising genius rise from the work."

Roussel's Suite for full orchestra was composed last year expressly for the Boston Symphony Orchestra and Mr. Koussevitzky, to whom the score is dedicated. Roussel had no literary program in mind while he was writing the suite. To use his own words it is "de la musique pure."

The musical idiom of this composer, disclosed in works that have been performed in Boston, has been to us as a foreign tongue, except possibly in "The Spider's Festival," which was written as a ballet for the stage. French critics admire his compositions; Mr. Koussevitzky thinks highly of him. Roussel has been described by M. Coeuroy as "pure music." It has been said that his soul, wishing to be only tenderness and modesty, "palpitates" in his more important works. To us these works may contain emotion, but it is as repressed as if Roussel had lived in the New England of the 18th century; as if, whatever passion ravaged his soul, in his music he would be the Spartan boy; as if, appreciating beauty, he would blush if he were caught in the act of appreciation.

In the Sarabande of this Suite we find glimpses of the Roussel known to us of old, now imbued with a certain warmth; possessed also by the stately, melancholy mood of the Spanish dance; but in the Prelude and the Gigue, lo, a new Roussel, obviously lively, joyous, laughing as he neatly foots it. Is it possible that he thus thought to please American taste, and wrote the Sarabande to please himself? If in the merry movements he let himself go, he did it as an accomplished musician and a well-bred man. There is no bid for immediate popularity; no deliberate introduction of that which, though common and unclean, would excite noisy applause even from a Symphony audience in Boston.

We all know the devotion and affection shown by Mr. Koussevitzky toward Scriabin living and dead. They worked together, they toured together in Scriabin's life time; now that Scriabin is no more, his former colleague and his still faithful friend delights in paying tribute to his memory. It is not surprising then that Mr. Koussevitzky yesterday gave an extraordinarily eloquent reading of a work, which—no doubt to our misfortune—does not appeal to us. Leaving out of the question the strange inflated poem written by Scriabin for this composition; paying no attention to his theosophic and neoplatonic theories, we cannot admire the musical form, contents, expression.

The concert will be repeated tonight. The program of the concerts next week will be as follows: Prokofieff, Classic symphony (first time in Boston); Aaron Copland, Concerto for piano and orchestra (first performance); Schumann,

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.
JAN 22 1927

HANDEL AND BACH, BOSTON SYMPHONY

Serge Koussevitzky, the Russian conductor of the Boston Symphony orchestra, after a brief respite from his arduous duties of the season thus far, has returned to Boston and will conduct the 13th Saturday evening concert of the orchestra, which will be broadcast by Station WBZ direct from Symphony hall in Boston tonight.

The concert will be broadcast also by Station WJZ in New York city with the broadcast originating at WBZA in Boston. The concert is one which should prove of great interest to lovers of the classics of Handel and Bach, for these two composers hold the feature position on the musical bill. In addition, the orchestra will be heard in a suite by Roussel, which is of more modern construction, and "The Poem of Ecstasy" by Scriabin, which was written about 20 years ago, before the new movement of ultra-modernism in musical composition became recognized.

Just prior to the opening of the program, Prof John Patten Marshall, head of the music departments of the Boston university and Holy Cross college, will discuss the Concerto Grosso of Handel, which is in the form of a dialog between a number of the solo instruments and the string orchestra. His remarks will also include the Bach Fourth Brandenburg Concerto, one of a set of works written especially for the Margrave of Brandenburg in 1721.

This number provides a particularly favorable opportunity to enjoy Bach's skilful use of orchestral instruments, and his unequaled genius in weaving melodies together.

The suite by Roussel, modern French composer, was finished only last August. This was written especially for the Boston Symphony orchestra and is dedicated to Mr Koussevitzky, the conductor.

During the intermission, Prof Marshall will treat the Scriabin "Poem of Ecstasy." The is one of the great Russian composer's most important works, in which, according to his own statements, he sought to express "the emotional side of his own philosophy of life." In his remarks during the intermission, Prof Marshall will have the assistance of Nicholas Slonimsky, personal secretary to Mr Koussevitzy, and a pianist of note. The illustrations in the earlier talks will be presented by Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist. The complete program

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 22 1927

business meeting.

MUCH INTEREST SHOWN IN SYMPHONY CONCERT

Interest in the Boston Symphony Orchestra, which will make its first local appearance on Monday evening, January 31, at the Shubert Playhouse under the auspices of the Delaware Musical Association, grows more intense as the date approaches.

This is only natural. The Orchestra is one of the really great musical organizations of the world and its present leader, Seige Koussevitzky, who has been with it since 1924, came to this country from Europe preceded by a record of achievements that assured him an unrivalled place among contemporary directors.

He has prepared the program for the Wilmington concert that is designed to please admirers of both classic and modern music.

SYMPHONY PROGRAMS

The Boston Symphony orchestra, Mr Koussevitzky conductor, will give its third concert of the Monday evening series tomorrow in Symphony hall at 8:15. On Tuesday and Wednesday, Jan 25 and 26, at 4 o'clock there will be young people's concerts, to be conducted by Richard Burgin. The 14th regular pair of Symphony concerts will be given on the following Friday afternoon and Saturday evening, the 28th and 29th.

HER

The Monday program will include Handel's Concerto for Strings, No. 1 Vaughan Williams's "Norfolk Rhapsody," Achron's Concerto for Violin an orchestra and Schumann's Symphony B flat major. Joseph Achron will be the soloist.

JAN 23

At the 14th program of concerts Aaron Copeland, the American composer, will appear as soloist in his new piano concerto. The concert will open with Prokofieff's classical symphony and close with a repetition of the first symphony of Schumann in B flat.

The young people's program will be overture to "Fra Diavolo"; a ballet-suite from Gluck's operas, arranged by Mott Saint-Saens's "Danse Macabre," Grieg "Spring," a violin solo from Tchaikovsky's "Swan Lake," by Julius Theodorowicz; Grainger's "Molly on the Shore" and a processional from the second act of Wagner's "Tannhaeuser."

THIS CLIPPING FROM
New York Telegram
JAN 22 1927

'Nother Concert by Boston Symphony

The concert of the Boston Symphony Orchestra, under the direction of Serge Koussevitsky, will be broadcast by WJZ at 8:30 o'clock this evening. This concert will be given in Symphony Hall, Boston, and the pick-up made by the engineering staff of WBZ and relayed to WJZ by wire line.

Professor John P. Marshall, the head of the department of music at Boston University and Holy Cross College, will interpret the symphony program for the benefit of the radio audience. Professor Marshall's experience along musical lines renders him particularly fitted for this important work. He was organist with the Boston Symphony Orchestra from 1909 to 1918, and during the World War he served as musical aide to the commanding general of the Northeastern and Western departments of the United States Army and was later appointed assistant director of camp music of the entire army. With such an excellent musical background, Professor Marshall is well qualified for the task of interpreting the symphony programs to radio listeners, and his broadcasts are certain to make the symphony program more valuable and appreciated by the listeners.

THIS CLIPPING FROM
AMERICAN
BALTIMORE, MD.
JAN 22 1927

THE concert of the Boston Symphony Orchestra under the direction of Serge Koussevitsky will be broadcast by WJZ and WBZ at 8.30 o'clock tonight. This concert will be given in Symphony Hall, Boston, and the pick-up made by the engineering staff of WBZ and relayed to WJZ by wire line.

Prof. John P. Marshall, the head of the Department of Music at Boston University and Holy Cross College, will interpret the symphony program for the benefit of the radio audience. Professor Marshall's experience, along musical lines renders him particularly fitted for this important work. He was organist with the Boston Symphony Orchestra from 1909 to 1918 and during the World War he served as musical aide to the commanding general of the Northeastern and Western Departments of the United States Army, and was later appointed assistant director of camp music of the entire Army. With such an excellent musical background, Professor Marshall is well qualified for the task of interpreting the symphony programs to radio listeners, and his broadcasts are certain to make the symphony program more valuable and appreciated by the listeners.

THIS CLIPPING FROM
CITIZEN
BROOKLYN
JAN 22 1927

BOSTON SYMPHONY ORCHE' WPCH INAUGURA

The concert of the Boston Symphony Orchestra under the direction of Serge Koussevitsky, will be broadcast by WJZ at 8:30 o'clock to-night. This concermt will be given in Symphony Hall, Boston, and the pick-up made by the engineering staff of WBZ and relayed to WJZ by wire line.

Professor John P. Marshall, the head of the department of music at Boston University and Holy Cross College, will interpret the symphony program for the benefit of the radio audience. Professor Marshall's experience along musical lines renders him particularly fitted for this important work. He was organist with the Boston Symphony Orchestra from 1909 to 1918 and during the World War he served as musical aide to the commanding general of the Northeastern and Western departments of the United States Army, and was later appointed assistant director of Camp Music of the entire army. With such an excellent musical background Professor Marshall is well qualified for the task of interpreting the symphony programs to radio listeners, and his broadcasts are certain to make the symphony program more valuable and appreciated by the listeners.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
JAN 22 1927

HANDEL AND BACH, BOSTON SYMPHONY

Koussevitsky Will Conduct 13th Radio Concert of the Series Tonight from WBZ

Serge Koussevitzky, the Russian conductor of the Boston Symphony orchestra, after a brief respite from his arduous duties of the season thus far, has returned to Boston and will conduct the 13th Saturday evening concert of the orchestra, which will be broadcast by Station WBZ direct from Symphony hall in Boston tonight.

The concert will be broadcast also by Station WJZ in New York city with the broadcast originating at WBZA in Boston. The concert is one which should prove of great interest to lovers of the classics of Handel and Bach, for these two composers hold the feature position on the musical bill. In addition, the orchestra will be heard in a suite by Roussel, which is of more modern construction, and "The Poem of Ecstasy" by Scriabin, which was written about 20 years ago, before the new movement of ultra-modernism in musical composition became recognized.

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TELEGRAM
WORCESTER, MASS.
JAN 22 1927

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WILMINGTON, DEL.
STAR
84
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While still but a youth he learned of a vacancy in the orchestra of the St. Petersburg Imperial Grand Opera Theatre and he decided to compete for it. The aspirants were mostly graduates from the local conservatory. One among them was pointed out as the "star" who would certainly get the position.

But, undaunted, Koussevitsky, a virtuoso on the doublebass, who had much opposition, responded to the call of the judges and was the first one to play. He finished amid spontaneous applause which was against the rules in a contest of this character.

He comes to Wilmington preceded by a wonderful reputation as leader, artist and program builder. Those who hear him and the Boston Symphony are assured of a rare treat.

THIS CLIPPING FROM
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SYMPHONY IN 13TH CONCERT

HER JAN 22

Boston Orchestra Gives Fine Performance of Rousel's Suite

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

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The grand style is evident throughout Handel's music; the concerto of Bach is more in the manner of a chamber work. Handel is authoritative, sure of himself, exulting in his strength. What he has to say is worth saying; when he has said his say, he stops. The performance of the solo players in Bach's concerto was worthy of all praise. It was not their fault that the music for them seemed inconsequential, interminable chatter; pattern music, music written by the yard: music that might have stopped anywhere after a dozen or more measures, or gone on for half an hour. Handel, with the simplest means, produced music of astonishing vitality. What other composer has composed a slow movement so full of sonorous beauty, at once majestic and tender, as that in this 12th concerto, which for some unaccountable reason is seldom played! Note, too, the little transitional slow movement just before the fugal finale is attacked. And so, after the performance of "The Poem of Ecstasy," the one abiding memory was that of Handel's music as interpreted, also in the grand and simple manner, by Mr. Koussevitzky and the orchestra. Mr. Koussevitzky, always fortunate in his reading of 18th century music, fully answered the demand of Romain Rolland with regard to the performance of Handel's instrumental works: "When you have studied with minute care each detail, obtained from your orchestra an irreproachable precision, tonal purity, and finish, you will have done nothing unless you have made the face of the improvising genius rise from the work."

Roussel's Suite for full orchestra was composed last year expressly for the Boston Symphony Orchestra and Mr. Koussevitzky, to whom the score is dedicated. Roussel had no literary program in mind while he was writing the suite. To use his own words it is "de la musique pure."

The musical idiom of this composer, disclosed in works that have been performed in Boston, has been to us as a foreign tongue, except possibly in "The Spider's Festival," which was written as a ballet for the stage. French critics admire his compositions; Mr. Koussevitzky thinks highly of him. Roussel has been described by M. Coeuroy as "pure music." It has been said that his soul, wishing to be only tenderness and modesty, "palpitates" in his more important works. To us these works may contain emotion, but it is as repressed as if Roussel had lived in the New England of the 18th century; as if, whatever passion ravaged his soul, in his music he would be the Spartan boy: as if, appreciating beauty, he would blush if he were caught in the act of appreciation.

In the Sarabande of this Suite we find glimpses of the Roussel known to us of old, now imbued with a certain warmth; possessed also by the stately, melancholy mood of the Spanish dance; but in the Prelude and the Gigue, lo, a new Roussel, obviously lively, joyous, laughing as he neatly foots it. Is it possible that he thus thought to please American taste, and wrote the Sarabande to please himself? If in the merry movements he let himself go, he did it as an accomplished musician and a well-bred man. There is no bid for immediate popularity; no deliberate introduction of that which, though common and unclean, would excite noisy applause even from a Symphony audience in Boston.

We all know the devotion and affection shown by Mr. Koussevitzky toward Scriabin living and dead. They worked together, they toured together in Scriabin's life time; now that Scriabin is no more, his former colleague and his still faithful friend delights in paying tribute to his memory. It is not surprising then that Mr. Koussevitzky yesterday gave an extraordinarily eloquent reading of a work, which—no doubt to our misfortune—does not appeal to us. Leaving out of the question the strange inflated poem written by Scriabin for this composition; paying no attention to his theosophic and neo-platonic theories, we cannot admire the musical form, contents, expression.

The concert will be repeated tonight. The program of the concerts next week will be as follows: Prokofieff, Classic symphony (first time in Boston); Aaron Copland, Concerto for piano and orchestra (first performance); Schumann,

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JAN 22 1927

business meeting.

MUCH INTEREST SHOWN IN SYMPHONY CONCERT

Interest in the Boston Symphony Orchestra, which will make its first local appearance on Monday evening, January 31, at the Shubert Playhouse under the auspices of the Delaware Musical Association, grows more intense as the date approaches.

This is only natural. The Orchestra is one of the really great musical organizations of the world and its present leader, Seige Koussevitzky, who has been with it since 1924, came to this country from Europe preceded by a record of achievements that assured him an unrivalled place among contemporary directors.

He has prepared the program for the Wilmington concert that is designed to please admirers of both classic and modern music.

SYMPHONY PROGRAMS

The Boston Symphony orchestra, Mr. Koussevitzky conductor, will give its third concert of the Monday evening series tomorrow in Symphony hall at 8:15. On Tuesday and Wednesday, Jan 25 and 26, at 4 o'clock there will be young people's concerts, to be conducted by Richard Burgin. The 14th regular pair of Symphony concerts will be given on the following Friday afternoon and Saturday evening, the 28th and 29th.

HER JAN 23

The Monday program will include Handel's Concerto for Strings, No. 12 Vaughan Williams's "Norfolk Rhapsody," Achron's Concerto for Violin and orchestra and Schumann's Symphony in B flat major. Joseph Achron will be the soloist.

At the 14th program of concerts Aaron Copeland, the American composer, will appear as soloist in his new piano concerto. The concert will open with Prokofieff's classical symphony and close with a repetition of the first symphony of Schumann in B flat.

The young people's program will be overture to "Fra Diavolo"; a ballet-suite from Gluck's operas, arranged by Mottl Saint-Saens's "Danse Macabre," Grieg's "Spring," a violin solo from Tchaikovsky's "Swan Lake," by Julius Theodorowicz; Grainger's "Molly on the Shore" and a processional from the second act of Wagner's "Tannhaeuser."

THIS CLIPPING FROM
New York Telegram
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'Nother Concert by Boston Symphony

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Professor John P. Marshall, the head of the department of music at Boston University and Holy Cross College, will interpret the symphony program for the benefit of the radio audience. Professor Marshall's experience along musical lines renders him particularly fitted for this important work. He was organist with the Boston Symphony Orchestra from 1909 to 1918, and during the World War he served as musical aide to the commanding general of the Northeastern and Western departments of the United States Army and was later appointed assistant director of camp music of the entire army. With such an excellent musical background, Professor Marshall is well qualified for the task of interpreting the symphony programs to radio listeners, and his broadcasts are certain to make the symphony program more valuable and appreciated by the listeners.

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Roussel's Suite for full orchestra was composed last year expressly for the Boston Symphony Orchestra and Mr. Koussevitzky, to whom the score is dedicated. Roussel had no literary program in mind while he was writing the suite. To use his own words it is "de la musique pure."

The musical idiom of this composer, disclosed in works that have been performed in Boston, has been to us as a foreign tongue, except possibly in "The Spider's Festival," which was written as a ballet for the stage. French critics admire his compositions; Mr. Koussevitzky thinks highly of him. Roussel has been described by M. Coeuroy as "pure music." It has been said that his soul, wishing to be only tenderness and modesty, "palpitates" in his more important works. To us these works may contain emotion, but it is as repressed as if Roussel had lived in the New England of the 18th century; as if, whatever passion ravaged his soul, in his music he would be the Spartan boy: as if, appreciating beauty, he would blush if he were caught in the act of appreciation.

In the Sarabande of this Suite we find glimpses of the Roussel known to us of old, now imbued with a certain warmth; possessed also by the stately, melancholy mood of the Spanish dance; but in the Prelude and the Gigue, lo, a new Roussel, obviously lively, joyous, laughing as he neatly foots it. Is it possible that he thus thought to please American taste, and wrote the Sarabande to please himself? If in the merry movements he let himself go, he did it as an accomplished musician and a well-bred man. There is no bid for immediate popularity; no deliberate introduction of that which, though common and unclean, would excite noisy applause even from a Symphony audience in Boston.

We all know the devotion and affection shown by Mr. Koussevitzky toward Scriabin living and dead. They worked together, they toured together in Scriabin's life time; now that Scriabin is no more, his former colleague and his still faithful friend delights in paying tribute to his memory. It is not surprising then that Mr. Koussevitzky yesterday gave an extraordinarily eloquent reading of a work, which—no doubt to our misfortune—does not appeal to us. Leaving out of the question the strange inflated poem written by Scriabin for this composition; paying no attention to his theosophic and neoplatonic theories, we cannot admire the musical form, contents, expression.

The concert will be repeated tonight. The program of the concerts next week will be as follows: Prokofieff, Classic symphony (first time in Boston); Aaron Copland, Concerto for piano and orchestra (first performance); Schumann,

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.
JAN 22 1927

HANDEL AND BACH, BOSTON SYMPHONY

Serge Koussevitzky, the Russian conductor of the Boston Symphony orchestra, after a brief respite from his arduous duties of the season thus far, has returned to Boston and will conduct the 13th Saturday evening concert of the orchestra, which will be broadcast by Station WBZ direct from Symphony hall in Boston tonight.

The concert will be broadcast also by Station WJZ in New York city with the broadcast originating at WBZA in Boston. The concert is one which should prove of great interest to lovers of the classics of Handel and Bach, for these two composers hold the feature position on the musical bill. In addition, the orchestra will be heard in a suite by Roussel, which is of more modern construction, and "The Poem of Ecstasy" by Scriabin, which was written about 20 years ago, before the new movement of ultra-modernism in musical composition became recognized.

Just prior to the opening of the program, Prof John Patten Marshall, head of the music departments of the Boston university and Holy Cross college, will discuss the Concerto Grosso of Handel, which is in the form of a dialog between a number of the solo instruments and the string orchestra. His remarks will also include the Bach Fourth Brandenburg Concerto, one of a set of works written especially for the Margrave of Brandenburg in 1721.

This number provides a particularly favorable opportunity to enjoy Bach's skilful use of orchestral instruments, and his unequaled genius in weaving melodies together.

The suite by Roussel, modern French composer, was finished only last August. This was written especially for the Boston Symphony orchestra and is dedicated to Mr Koussevitzky, the conductor.

During the intermission, Prof Marshall will treat the Scriabin "Poem of Ecstasy." The is one of the great Russian composer's most important works, in which, according to his own statements, he sought to express "the emotional side of his own philosophy of life." In his remarks during the intermission, Prof Marshall will have the assistance of Nicholas Slonimsky, personal secretary to Mr Koussevitzy, and a pianist of note. The illustrations in the earlier talks will be presented by Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist. The complete program

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 22 1927

business meeting.

MUCH INTEREST SHOWN IN SYMPHONY CONCERT

Interest in the Boston Symphony Orchestra, which will make its first local appearance on Monday evening, January 31, at the Shubert Playhouse under the auspices of the Delaware Musical Association, grows more intense as the date approaches.

This is only natural. The orchestra is one of the really great musical organizations of the world and its present leader, Seige Koussevitzky, who has been with it since 1924, came to this country from Europe preceded by a record of achievements that assured him an unrivalled place among contemporary directors.

He has prepared the program for the Wilmington concert that is designed to please admirers of both classic and modern music.

SYMPHONY PROGRAMS

The Boston Symphony orchestra, Mr. Koussevitzky conductor, will give its third concert of the Monday evening series tomorrow in Symphony hall at 8:15. On Tuesday and Wednesday, Jan 25 and 26, at 4 o'clock there will be young people's concerts, to be conducted by Richard Burgin. The 14th regular pair of Symphony concerts will be given on the following Friday afternoon and Saturday evening, the 28th and 29th.

HER JAN 23

The Monday program will include Handel's Concerto for Strings, No. 12; Vaughan Williams's "Norfolk Rhapsody," Achron's Concerto for Violin and orchestra and Schumann's Symphony in B flat major. Joseph Achron will be the soloist.

At the 14th program of concerts Aaron Copeland, the American composer, will appear as soloist in his new piano concerto. The concert will open with Prokofieff's classical symphony and close with a repetition of the first symphony of Schumann in B flat.

The young people's program will be overture to "Fra Diavolo"; a ballet-suite from Gluck's operas, arranged by Mottl; Saint-Saens's "Danse Macabre," Grieg's "Spring," a violin solo from Tchaikovsky's "Swan Lake," by Julius Theodorowicz; Grainger's "Molly on the Shore" and a processional from the second act of Wagner's "Tannhaeuser."

THIS CLIPPING FROM
New York Telegram
JAN 22 1927

'Nother Concert by Boston Symphony

The concert of the Boston Symphony Orchestra, under the direction of Serge Koussevitsky, will be broadcast by WJZ at 8:30 o'clock this evening. This concert will be given in Symphony Hall, Boston, and the pick-up made by the engineering staff of WBZ and relayed to WJZ by wire line.

Professor John P. Marshall, the head of the department of music at Boston University and Holy Cross College, will interpret the symphony program for the benefit of the radio audience. Professor Marshall's experience along musical lines renders him particularly fitted for this important work. He was organist with the Boston Symphony Orchestra from 1909 to 1918, and during the World War he served as musical aide to the commanding general of the Northeastern and Western departments of the United States Army and was later appointed assistant director of camp music of the entire army. With such an excellent musical background, Professor Marshall is well qualified for the task of interpreting the symphony programs to radio listeners, and his broadcasts are certain to make the symphony program more valuable and appreciated by the listeners.

THIS CLIPPING FROM
AMERICAN
BALTIMORE, MD.
JAN 22 1927

THE concert of the Boston Symphony Orchestra under the direction of Serge Koussevitsky will be broadcast by WJZ and WBZ at 8.30 o'clock tonight. This concert will be given in Symphony Hall, Boston, and the pick-up made by the engineering staff of WBZ and relayed to WJZ by wire line.

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BOSTON SYMPHONY ORCHES... WPCH INAUGURA...

The concert of the Boston Symphony Orchestra under the direction of Serge Koussevitsky, will be broadcast by WJZ at 8:30 o'clock to-night. This concermt will be given in Symphony Hall, Boston, and the pick-up made by the engineering staff of WBZ and relayed to WJZ by wire line.

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THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
JAN 22 1927

HANDEL AND BACH, BOSTON SYMPHONY

Koussevitsky Will Conduct 13th Radio Concert of the Series Tonight from WBZ

Serge Koussevitzky, the Russian conductor of the Boston Symphony orchestra, after a brief respite from his arduous duties of the season thus far, has returned to Boston and will conduct the 13th Saturday evening concert of the orchestra, which will be broadcast by Station WBZ direct from Symphony hall in Boston tonight.

The concert will be broadcast also by Station WJZ in New York city with the broadcast originating at WBZA in Boston. The concert is one which should prove of great interest to lovers of the classics of Handel and Bach, for these two composers hold the feature position on the musical bill. In addition, the orchestra will be heard in a suite by Roussel, which is of more modern construction, and "The Poem of Ecstasy" by Scriabin, which was written about 20 years ago, before the new movement of ultra-modernism in musical composition became recognized.

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WORK...

JAN 22 ...

PROF. MARSHALL TO GIVE MUSIC COURSE

State Extension Class For All Who Are Interested Opens Monday

John P. Marshall, professor of music at Holy Cross and Boston university, and radio lecturer from Station WBZ on Saturday concerts of the Boston Symphony orchestra, will give the State University Extension course in classical and modern music at Worcester. The course will open Monday evening at 7.15 o'clock at the Classical High school.

Previous to this year many Worcester residents have gone to Boston to take courses by Prof. Marshall. In offering this course here an endeavor has been made by the State educational department to serve music lovers in their own city. This series of eight lectures is designed to be attractive both to persons who have a considerable knowledge of music and to those who have little knowledge but great appreciation.

Included in the course will be a study of the characteristics of the classical style with emphasis on the sonata, symphony, concerts and classical overture. There will be a discussion of the three great classical masters, Haydn, Mozart and Beethoven, with an outline of their lives and works. Study of the early romanticists will be centered about Schumann, Chopin, Liszt and Berlioz.

Of especial interest will be the lecturs on modern schools of composition including movements in France and Russia as well as other countries. Some time will also be devoted to a study of the recent changes in music and the tendencies in contemporaneous musical development. Mr. Marshall will illustrate this series of talks, playing compositions referred to on the piano.

The course may be taken by simply attending the lectures with no outside preparation. Certificates will be granted, however, only to students who satisfactorily complete assigned work.

THIS CLIPPING FROM
WILMINGTON, DEL.
STAR
84
JAN 23 1927

BOSTON SYMPHONY HERE ON JANUARY 31

The first appearance in Wilmington of the Boston Symphony Orchestra will take place on Monday evening, January 31, at the Shubert Playhouse under the auspices of the Delaware Musical Association. This engagement has aroused much interest in the local musical world, both by reason of the excellence of the orchestra, which is one of the outstanding organizations of its kind, and because of the dynamic personality of Serge Koussevitzky who has been its leader since 1924.

Koussevitzky is a native of Tver in the North of Russia and his career began when he was twelve. This sounds like a fairy tale but it is true that at that advanced age he was conducting the orchestra in his old home town, a job which he relinquished to enter the conservatory of Moscow.

While still but a youth he learned of a vacancy in the orchestra of the St. Petersburg Imperial Grand Opera Theatre and he decided to compete for it.

The aspirants were mostly graduates from the local conservatory. One among them was pointed out as the "star" who would certainly get the position.

But, undaunted, Koussevitsky, a virtuoso on the doublebass, who had much opposition, responded to the call of t judges and was the first one to play. I finished amid spontaneous applau which was against the rules in a contes of this character.

He comes to Wilmington preceded by a wonderful reputation as leader, artist and program builder. Those who hear him and the Boston Symphony are assured of a rare treat.

THIS CLIPPING FROM
POST
WASHINGTON, D. C.
JAN 23 1927

Klemperer and Koussevitzky Conduct Here Feb. 1 and 2

OTTO KLEMPERER, famous German guest conductor, who achieved a brilliant success with the New York Symphony Orchestra last season during his first American tour with that organization, has been invited to return for a short season. He will conduct the New York Orchestra in Washington at Poli's Theater under Mrs. Wilson-Greene's management Tuesday afternoon, February 1, at 4:30 o'clock. This will be the last concert here by the orchestra for 1926-27.

Serge Koussevitzky, Russian conductor of the Boston Symphony Orchestra, who has re-established that famous organization on the high artistic plane it occupied prior to the war, will conduct the orchestra when it makes its first appearance of the season in Washington at Poli's Theater Wednesday afternoon, February 2, at 4:30 o'clock. This will be the second in Mrs. Wilson-Greene's Philharmonic course of afternoon concerts.

THIS CLIPPING FROM
SENTINAL
JAN 22 1927

LISTEN

By DIAL

NEITHER the concert by the Boston Symphony orchestra, broadcast by the blue chain, nor the concert by the New York Symphony orchestra, broadcast by the red chain, came thru perfectly last night.

Only the latter part of the Boston Symphony came thru with such clarity that all of the many instruments of the orchestra could be heard. The concert by the New York Symphony, under the direction of Walter Damrosch, came almost an hour later and had the advantage of a clearer air.

I went all over the dial last night. There was the general run of Saturday night programs familiar to all radio listeners. In general the air wa...

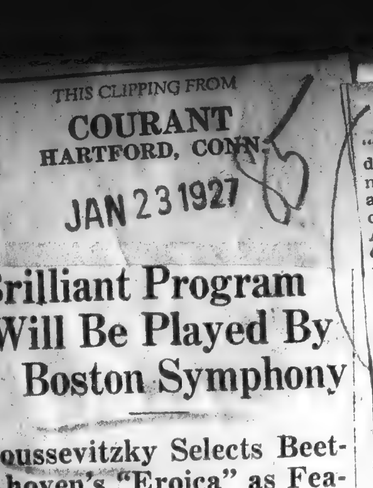
THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 23 1927

Brilliant Program Will Be Played By Boston Symphony

Koussevitzky Selects Beethoven's "Eroica" as Feature of Concert

A program of exceeding brilliance, which represents the foremost achievements of symphonic music, has been made by Serge Koussevitzky for the coming visit of the Boston Symphony Orchestra of 108 musicians, to Hartford in the Capitol Theater Sunday afternoon, February 6, at 3 o'clock.

The Russian conductor is now in his third season in America and at the head of this famous orchestra. Once the foremost figure in the orchestral concerts of Russia and later in Paris, London and western Europe, this leader has likewise succeeded in America in no uncertain fashion. His brilliant and magnetic personality, his intense artistic vision and sincerity, his exacting command as a leader have all made their impress upon the performance of the Boston Symphony Orchestra. This organization, long known as one of the very finest in the world, has in general opinion never sounded



Serge Koussevitzky

more eloquent than under Koussevitzky's direction.

The principal number on the program will be Beethoven's Third Symphony, "Eroica." Serge Koussevitzky and his orchestra plan to observe the centennial anniversary of the master's death next spring with a series of performances of his principal works. Prominent in this festival will be the mighty Eroica Symphony, and its performance in Hartford will also be in the nature of a tribute to Beethoven. A notable novelty on this program will be a suite from Prokofieff's Opera, "The Love for Three Oranges." This talented young Russian composer is perhaps best known by the opera which was produced by the Chicago Opera Company several seasons ago, and this season in Germany, with conspicuous success. The remaining numbers will be Debussy's Nocturne, "Fetes" ("Festivals"), the Prelude to Wagner's "Lohengrin," and to close, the symphonic Poem, "Finlandia," by Sibelius.

The concert will be given under the management of Frank A. Sedgwick.

Seats are now on sale at McCoy's Music Store at No. 89 Asylum street. For reservations, phone 2-2251.

CONCERTO PLAYED BY COMPOSER

Achron's Work on Hebrew Themes Heard With Symphony

Post JAN

BY WARREN STOREY SMITH

In accordance with the custom established for the Monday evening Symphony concerts by Mr. Koussevitzky, that of last evening, the third of the current series, offered three orchestral pieces previously heard this season and one fresher item as vehicle for the assisting artist, namely, Joseph Achron's new Violin Concerto on Hebrew themes, in which the composer was himself the solo-

WITH SYMPATHY

Some 15 chants of the synagogue, "treated freely," comprise the melodic thought of the first of the two movements of Mr. Achron's Concerto, and two Palestinian dances make that of the second. As composer Mr. Achron has handled this material with evident sympathy. The hoarse cry for wind-instruments at the outset conjures up the vision of ancient, half-barbaric Jewry to which the music of Bloch has already wonted us, and the piece abounds in characteristic passages.

Before the Concerto came Handel's splendid Concerto Grosso, No. 12, in B minor, awakened by Mr. Koussevitzky last week from its 20 years' sleep on the library shelf, and Vaughan Williams' first Norfolk Rhapsody, which, beautifuly performed, further strengthened the marked impression made on its first hearing a few weeks ago, while for his share in this performance Mr. Lefranc, the first violist took a well-deserved bow. Here is a most valuable addition to the repertory of our orchestra.

Schumann's tuneful if unsymphonic B-flat major Symphony brought t

ORCHESTRA GIVES MONDAY CONCERT

Symphony Program Includes Handel Concerto

Herald Jan 24

The third symphony concert of the Monday series. Mr. Koussevitzky led off grandly with Handel's concerto, Grosso, for string orchestra, that in B minor, No. 12. If this music pleased last Friday, as by all accounts it did, on Saturday it must have given, by all report, deeper pleasure still. But only last night did this music appear in the full majesty of its glory. The wonder is that the grandeur of the first movement did not bring the hearers to their knees; still meekly kneeling they might fittingly have listened to the pure beauty of the second. And to the mystery-haunted measures of the finale's introduction everybody must indeed have listened in amaze, to think that Handel, in his century, could have written them. The performance was superb.

So was that of Schumann's B flat symphony, so splendid that the audience at the end broke into that snapping kind of hearty applause one does not hear after every piece. They must have forgotten for the moment that poor Schumann, in his ignorance of orchestration, did wrong to try his hand at a symphony.

Whether he did or not, the symphony sounded extremely well last night, which fact would seem to suggest that conductors are a factor in the matter. Or can it be that Schumann, actually ahead of his time, liked a type of instrumentation that once seemed thick and muddy, but now sounds clear enough and not too dense, after all that has come between? Or may it be only that idle talk, once set on foot, is slow to die? To talk of ignorance, in face of last night's performance of Schumann's beautiful music, savors in truth of idleness.

Between these two great pieces came a violin concerto by Joseph Achron, with the composer in person to play the solo part. Mr. Achron states in the program book: "The first part is built on elements of Hebrew synagogue chants. The themes are 15 in number."

They seemed too many by far last night for a single movement of a concerto. Though association may have made them clear to some listeners, to other people they sounded, all but two or three, formless and unmeaning. The harmonic treatment Mr. Achron dealt them made many sound downright unpleasant—and lacking, withal, in the vitality that keeps some of Mr. Block's Hebraic music absorbing.

The second movement, based on Palestinan dances, at the least of it is not dismal. But though a composer of today can hardly treat folk tunes archaically, still, unless he is stirred to some extent to picture the conditions under which folk tunes thrive, might he not better let them alone? To pull those dances about—pleasant in themselves—in Mr. Achron's way, helped them not at all. Neither did it result in music either beautiful or picturesque. Mr. Achron played the solo music smoothly and with evident ease. Grate-

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 24 1927

BOSTON SYMPHONY

A feature of the interesting program selected for the coming Hartford concer of the Boston Symphony orchestra in the Capitol theater, February 6, will be Wagner's "Lohengrin."

Liszt described Wagner's prelude to "Lohengrin" as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher significat n than that of our terrestrial life." It begins with soft, unearthly chords in the topmos register of the orchestra. It is Wagner's first music of the Holy Grail. It descends and becomes full-bodied, as man struggles to rise to the divine, ineffable gift. The prelude ends as it began—in the "clear blue of heaven and the presence of the angelic hosts."

Public opinion prevails that Mr. Koussevitzky's brilliant and sympathetic interpretations serve the music to full measure.

Reservations may be obtained by calling Frank Sedgwick at McCoy's Music store, No. 89 Asylum street, telephone 2-2251.

THIRD OF MONDAY EVENING CONCERTS

Achron Plays Solo Part in New Violin Concerto

GLOBE JAN 24

Boston Symphony Orchestra Heard in Works Previously Given

The Boston Symphony Orchestra gave last night its third concert of the Monday evening series. With the exception of a new violin concerto by Joseph Achron, who himself played the solo part, all the works forming the program had already been heard at concerts of the Friday and Saturday series. There are none, however, that it was not pleasing to hear again, even after so short a lapse of time.

There was the Handel Concert Grosso in B minor for string orchestra—music which in its original, most est setting must have worn a simple dignity, a more naive charm, than when sung by so large, so sonorous and so well disciplined a body strings as that to which it was confided last night.

The Vaughan Williams "Norfo Rhapsody, which followed, is an extremely beautiful and sincere wor Its marvelous evocation of the Norfo land scape, the tang of its salt and the plaintive notes of its wat fowl, wrought their charm even up those, and they were of course t majority, to whom it brought no me ories. The skill with which folk son have been used to build up the pictu without seeming to have been drag in by the hair, the extraordin charm and economy of the orches tion and the coherence of the str ture are all evidence of a techni none the less masterly for being obtrusive.

Joseph Achron's Concerto for Vi and Orchestra, op 60, is a work wh at first repels the hearer with the l ancy of its orchestration, the rel less cacophony of its harmonies the whirling illusiveness of its m dic scheme. Of its two parts, the f is built upon Hebrew synagogue cha 15 of them, elaborately and con puntally developed and much extend as the composer's program notes us. The second part is based upon t Palestinian dance melodies, handl in a manner which Mr Achron h self describes as "jugglery."

Despite its undoubted clumsiness a overelaboration the work does succe in conveying to an uncanny degree spirit of the Jewry of the ghettos, fanaticism, its hysteria and strident its naive humor and sentimental and that disorderliness and appar irreverence which Pepys was shocked to observe in its synagogue

Mr Achron, who played the diffic violin part with transcendent vi tuosity, received warm, if somewh puzzled, applause.

The evening ended more mildly wi Schumann's "First Symphony" in flat, a work ingratiating in a variet of ways, all romantic, in which M Koussevitzky spread himself wit great gusto and tremendous effective ness.

The next concert in this series tak place Feb 21.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 24 1927

Boston Symphony

A feature of the interesting program selected for the coming Hartford concert of the Orchestra at the Capitol Theater, February 6, will be Wagner's "Lohengrin." Liszt described Wagner's prelude to "Lohengrin" as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life." It begins with soft, unearthly chords in the topmost register of the orchestra. It is Wagner's first music of the Holy Grail. It descends and becomes full-bodied, as man struggles to rise to the divine, ineffable gift. The prelude ends as it began, in the "clear blue of heaven, and the presence of the angelic hosts." Public opinion prevails that Mr. Koussevitzky's brilliant and sympathetic interpretations serve the music to full measure. Reservations may be obtained by calling Frank A. Sedgwick at McCoy's music store, No. 89 Asylum street,—2-2251.

ACHRON PLAYS WITH SYMPHONY

TRAV JAN 25

Violinist Performs Own Composition at Symphony Concert

Joseph Achron, violinist, was soloist with the Boston Symphony orchestra last evening, when Serge Koussevitzky conducted the third of this season's series of Monday evening concerts.

Mr. Achron played with the orchestra his new violin concerto. In addition, the program included the Concerto Grosso by Handel, which was played at the regular concerts of the orchest-

last week; Vaughan Williams's first Norfolk Rhapsody and Schumann's first symphony.

Mr. Achron's concerto makes lavish use of Hebrew themes. The first movement, which boast no less than 15 themes of varied lengths, is built, according to the composer's own description, on elements of synagogue chants treated freely. The result is brilliant snatches, but more frequently incoherent and baffling. The second part, which juggles dextrously two Palestinian dance melodies, has more to reward a first hearing. The concerto is dedicated to Jascha Heifetz, fittingly, for it seems prodigiously difficult. Mr. Achron played with skill and plenty of fire.

Vaughan Williams's lively rhapsody bridged the gap neatly between Handel and Achron. The concert ended with very notable performance of Schumann's charming "Spring" symphony.

The next concert of this series will take place Feb. 21.

HANDEL'S DAY AND THIS

TRANS JAN 25

Mr. Koussevitzky Blends the Eighteenth Century with Music of Today—Vaughan Williams and Schumann — Achron and His Multiple Themes for Contrast

IT was an evening in which pure beauty was first in men's minds—and that from negative as well as positive considerations. The occasion was the third Monday evening concert of the Boston Symphony Orchestra. Upon the program stood Handel's twelfth Concerto Grosso, forgotten these many years until last week's concerts brought it welcome revival; Vaughan Williams's first Norfolk Rhapsody, based on five folk melodies from Old England; Joseph Achron's Violin Concerto, Opus 60, with the composer as soloist; Schumann's first Symphony—of the Spring.

That a composition such as Handels concerto should gather the dust of years on library shelves is an anomaly. Master works there are in great quantity, in great variety, upon the shelves of the library at Symphony Hall. Not too many of them may claim pure beauty such as that which inheres in this concerto. In other ways many of them interest, justify themselves. But for beauty in and of itself none can surpass this work. Witness the striding dignity, warm and sonorous, of the opening Largo, the play of the Allegro, the unearthly melody of the Larghetto, the color of the next Largo, the rhythms of the final Allegro. What if this last Allegro does not maintain the sustained plane of elevation of the other movements? Standing by itself one would call it most excellent Handel; coming after the exceptional earlier movements it does in no wise detract from the impression made by them. But what does it matter? If ever Handel was transported to the heavens while in the act of composition, as he is supposed to have said to himself while composing the "Messiah," it must have been while writing some of the music of his concerto. And to play such music the strings of the Boston Symphony Orchestra with their leader, Mr. Koussevitzky, are ideal vehicle. Does one consider performance from the point of view of tone, or of balance of parts, or of purity of line or sweep of rhythm, of imaginative expressiveness, or—most important of all—from the point of view of spiritual message, one can only reiterate, it was ideal.

Again, pure beauty sat upon every note, every measure of Vaughan Williams's Norfolk Rhapsody. Oh, the delicious sonorities he summons! And when were ever two three-note motives so freighted with mysterious significance, so utterly weighted down with inexpressible poetry as those two motives which Mr. Vaughan Williams so lovingly fondles at the beginning and near the close of his Rhapsody? From one beauty one passes to another. The tones, the pliant curves of the ciola solo are lovely sequel to the imaginative beginning. Increasing in motion as in volume, the climactic sections conceal all their contrapuntal tricks, maintain and amplify the mood in which the beginnings have already drenched the hearer. And the descent to the simplicities and the graces of the beginning is as laden with beauty as the beginning itself. If this be folk-song, there must be sweetness unlimited in the soul of him who gives it such setting. And a match for him last evening were Mr. Koussevitzky, Mr. Lefranc, and the gentlemen of the orchestra. Yes, last evening Mr. Vaughan Williams, Mr. Serge Koussevitzky, Mr. J. Lefranc, and a hundred others, were high priests in the temple of pure beauty. Nothing less—pure beauty.

After an intermission one listened to the joys of Schumann's Spring Symphony. If some of the procedures of dear Robert (he was little more than a newly-wed when he composed this symphony) by their occasional naiveté of orchestration or of rhythmic grouping or of theme itself, tend to draw a smile from the experienced listener, what matters it? Again beauty stands high in the list of qualities which one must ascribe to this symphony. But its exuberance, its youthful freshness, makes it a perennial joy. One always likes to listen to this symphony. With Dr. Muck it gave surprising pleasure; with Mr. Koussevitzky not a whit less. With a strong arm he hurls out its occasional martial motives; but with delicacy and finesse he etches its playful, sportive measures; while with full voice he sings its songs. The whole leaves a good taste in the mouth. It is, as the common phrase runs, "delightfully refreshing."

Between Williams's Rhapsody and Schumann's Symphony stood Mr. Achron's concerto. "Pure beauty" may still be our text, but considered now somewhat regretfully, because of its temporary eclipse. Mr. Achron tells us (also a bit naively?) in a program note, "The themes are fifteen in number; some being many measures in length; others, only a few." And this applied only to the first of the two parts. Before one hea a single note the vision

themes brought uneasiness to the mind. Mr. Achron takes his seventeen themes (there were two in the last division) from Hebraic sources. As Mr. Vaughan Williams busies himself with the folk lore of England, so Mr. Achron would busy himself with the folk lore of his race. He has written violin pieces in which he has done high service for this folk lore. But in the concerto of last evening he sought to deck it out with all the harmonic trappings which the art of music spewed out during that noisy period of from about 1912 to about 1924. Two representations one must make to Mr. Achron. The genius who could succeed in producing a movement well knit, unified, coherent, orderly, out of fifteen unrelated themes, is yet to be born. Secondly, the harmonic noises of the era 1912-1924 as a rule find their justification in some unusual programmatic scheme. They were the result of a search to widen the bounds of musical expressiveness, not expressiveness as one finds it in abstract music, but the expressiveness which desires to communi-

TRAN JAN 25

or picture or amplify certain things outside of musical art itself. As such they usually made their point, created a little astonishment on the side, and were promptly discarded by their makers in favor of new experiments. From such discarded devices Mr. Achron has made choice, has juxtaposed them as background for his seventeen themes. But what would make sense with programmatic justification (possibly even at second-hand) is utterly sterile without.

Blessed be the modernists! Every great period in the history of music has had its imitators, its hangers-on, its followers of method without message. From such parasites Wagner and Debussy have perhaps suffered the worst. But when one of these 1912-24 modernists (to use a common phrase) "crawls into a hole" with a given piece, he "takes the hole in after him" and none thereafter, no, not the composer himself (the figure breaks down here, the fact remains) may explore in those same regions with impunity. Further, this entire group of composers seem to have broken with its past, to be going back to the eighteenth century for its ideals. This break is so definite, so complete, so thorough-going, that none may dare ignore it without labelling himself definitely as of a discarded and wornout past. Thus the copier of models in the year 1927 on two scores knows not where to lay his weary and searching head Blessed be the modernists!

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The score is dedicated to Georges Hartman, the late music publisher. Jean Marnold contributed an elaborate study of these Nocturnes and in anaylsis arrived at the conclusion "that in ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance." Philip Hale in reviewing the Boston concert comments that, "surely Debussy must have wished his 'Festivals' to be performed as Koussevitzky read it, for only from Mr. Koussevitzky has so gorgeous, so thrilling, so festal a performance been heard in Boston."

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Brilliant Program Will Be Played By Boston Symphony

Koussevitzky Selects Beethoven's "Eroica" as Feature of Concert

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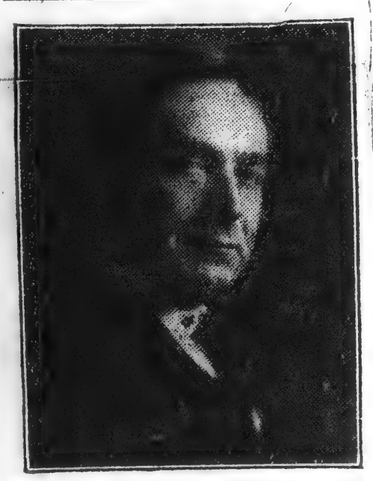
The Russian conductor is now in his third season in America and at the head of this famous orchestra. Once the foremost figure in the orchestral concerts of Russia and later in Paris, London and western Europe, this leader has likewise succeeded in America in no uncertain fashion. His brilliant and magnetic personality, his intense artistic vision and sincerity, his exacting command as a leader have all made their impress upon the performance of the Boston Symphony Orchestra. This organization, long known as one of the very finest in the world, has in general opinion never sounded



Serge Koussevitzky

more eloquent than under Koussevitzky's direction.

The principal number on the program will be Beethoven's Third Symphony, "Eroica." Serge Koussevitzky and his orchestra plan to observe the centennial anniversary of the master's death next spring with a series of performances of his principal works. Prominent in this festival will be the mighty Eroica Symphony, and its performance in Hartford will also be in the nature of a tribute to Beethoven. A notable novelty on this program will be a suite from Prokofieff's Opera, "The Love for Three Oranges." This talented young Russian composer is perhaps best known by the opera which was produced by the Chicago Opera Company several seasons ago, and this season in Germany, with conspicuous success. The remaining numbers will be Debussy's Nocturne, "Fetes" ("Festivals"), the Prelude to Wagner's "Lohengrin," and to close, the symphonic Poem, "Finlandia," by Sibelius.

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CONCERTO PLAYED BY COMPOSER

Achron's Work on Hebrew Themes Heard With Symphony

Post JAN

BY WARREN STOREY SMITH

In accordance with the custom established for the Monday evening Symphony concerts by Mr. Koussevitzky, that of last evening, the third of the current series, offered three orchestral pieces previously heard this season and one fresher item, a vehicle for the assisting artist, namely, Joseph Achron's new Violin Concerto on Hebrew themes, in which the composer was himself the soloist.

WITH SYMPATHY

Some 15 chants of the synagogue, "treated freely," comprise the melodic thought of the first of the two movements of Mr. Achron's Concerto, and two Palestinian dances make that of the second. As composer Mr. Achron has handled this material with evident sympathy. The hoarse cry for wind-instruments at the outset conjures up the vision of ancient, half-barbaric Jewry to which the music of Bloch has already wonted us, and the piece abounds in characteristic passages.

Before the Concerto came Handel's splendid Concerto Grosso, No. 12, in B minor, awakened by Mr. Koussevitzky last week from its 20 years' sleep on the library shelf, and Vaughan Williams' first Norfolk Rhapsody which, beautifuly performed, further strengthened the marked impression made on its first hearing a few weeks ago, while for his share in this performance Mr. Lefranc, the first violist took a well-deserved bow. Here is a most valuable addition to the repertory of our orchestra.

Schumann's tuneful if unsymphonic B-flat major Symphony brought the

ORCHESTRA GIVES MONDAY CONCERT

Symphony Program Includes Handel Concerto

Herald Jan 24

The third symphony concert of the Monday series. Mr. Koussevitzky led off grandly with Handel's concerto, Grosso, for string orchestra, that in B minor, No. 12. If this music pleased last Friday, as by all accounts it did, on Saturday it must have given, by all report, deeper pleasure still. But only last night did this music appear in the full majesty of its glory. The wonder is that the grandeur of the first movement did not bring the hearers to their knees; still meekly kneeling they might fittingly have listened to the pure beauty of the second. And to the mystery-haunted measures of the finale's introduction everybody must indeed have listened in amaze, to think that Handel, in his century, could have written them. The performance was superb.

So was that of Schumann's B flat symphony, so splendid that the audience at the end broke into that snapping kind of hearty applause one does not hear after every piece. They must have forgotten for the moment that poor Schumann, in his ignorance of orchestration, did wrong to try his hand at a symphony.

Whether he did or not, the symphony sounded extremely well last night, which fact would seem to suggest that conductors are a factor in the matter. Or can it be that Schumann, actually ahead of his time, liked a type of instrumentation that once seemed thick and muddy, but now sounds clear enough and not too dense, after all that has come between? Or may it be only that idle talk, once set on foot, is slow to die? To talk of ignorance, in face of last night's performance of Schumann's beautiful music, savors in truth of idleness.

Between these two great pieces came a violin concerto by Joseph Achron, with the composer in person to play the solo part. Mr. Achron states in the program book: "The first part is built on elements of Hebrew synagogue chants. The themes are 15 in number."

They seemed too many by far last night for a single movement of a concerto. Though association may have made them clear to some listeners, to other people they sounded, all but two or three, formless and unmeaning. The harmonic treatment Mr. Achron dealt them made many sound downright unpleasant—and lacking, withal, in the vitality that keeps some of Mr. Block's Hebraic music absorbing.

The second movement, based on Palestinan dances, at the least of it is not dismal. But though a composer of today can hardly treat folk tunes archaically, still, unless he is stirred to some extent to picture the conditions under which folk tunes thrive, might he not better let them alone? To put those dances about—pleasant in themselves—in Mr. Achron's way, helped them not at all. Neither did it result in music either beautiful or picturesque. Mr. Achron played the solo music smoothly and with evident ease. Grate-

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A feature of the interesting program selected for the coming Hartford concer of the Boston Symphony orchestra in the Capitol theater, February 6, will be Wagner's "Lohengrin."

Liszt described Wagner's prelude to "Lohengrin" as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher significat n than that of our terrestrial life." It begins with soft, unearthly chords in the topmos register of the orchestra. It is Wagner's first music of the Holy Grail. It descends and becones full-bodied, as man struggles to rise to the divine, ineffable gift. The prelude ends as it began—in the "clear blue of heaven and the presence of the angelic hosts."

Public opinion prevails that Mr. Koussevitzky's brilliant and sympathetic interpretations serve the music to full measure.

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THIRD OF MONDAY EVENING CONCERTS

Achron Plays Solo Part in New Violin Concerto

GLOBE JAN 24

Boston Symphony Orchestra Heard in Works Previously Given

The Boston Symphony Orchestra gave last night its third concert of the Monday evening series. With the exception of a new violin concerto by Joseph Achron, who himself played the solo part, all the works forming the program had already been heard at concerts of the Friday and Saturday series. There are none, however, that it was not pleasing to hear again, even after so short a lapse of time.

There was the Handel Concert Grosso in B minor for string orchestra—music which in its original, modest setting must have worn a simple dignity, a more naive charm, than when sung by so large, so sonorous and so well disciplined a body of strings as that to which it was confided last night.

The Vaughan Williams "Norfolk Rhapsody, which followed, is an extremely beautiful and sincere work. Its marvelous evocation of the Norfolk land scape, the tang of its salt air and the plaintive notes of its water fowl, wrought their charm even upon those, and they were of course the majority, to whom it brought no memories. The skill with which folk songs have been used to build up the picture without seeming to have been dragged in by the hair, the extraordinary charm and economy of the orchestration and the coherence of the structure are all evidence of a technique none the less masterly for being unobtrusive.

Joseph Achron's Concerto for Violin and Orchestra, op 60, is a work which at first repels the hearer with the bluntness of its orchestration, the relentless cacophony of its harmonies and the whirling illusiveness of its melodic scheme. Of its two parts, the first is built upon Hebrew synagogue chants, 15 of them, elaborately and contrapuntally developed and much extended, as the composer's program notes tell us. The second part is based upon two Palestinian dance melodies, handled in a manner which Mr Achron himself describes as "jugglery."

Despite its undoubted clumsiness and overelaboration the work does succeed in conveying to an uncanny degree the spirit of the Jewry of the ghettos, its fanaticism, its hysteria and strident its naive humor and sentimental and that disorderliness and apparent irreverence which Pepys was shocked to observe in its synagogue.

Mr Achron, who played the difficult violin part with transcendent virtuosity, received warm, if somewhat puzzled, applause.

The evening ended more mildly with Schumann's "First Symphony" in B flat, a work ingratiating in a variety of ways, all romantic, in which Mr Koussevitzky spread himself with great gusto and tremendous effectiveness.

The next concert in this series takes place Feb 21.

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ACHRON PLAYS WITH SYMPHONY

TRAV JAN 25

Violinist Performs Own Composition at Symphony Concert

Joseph Achron, violinist, was soloist with the Boston Symphony orchestra last evening, when Serge Koussevitzky conducted the third of this season's series of Monday evening concerts.

Mr. Achron played with the orchestra his new violin concerto. In addition, the program included the Concerto Grosso by Handel, which was played at the regular concerts of the orchestra last week; Vaughan Williams's first Norfolk Rhapsody and Schumann's first symphony.

Mr. Achron's concerto makes lavish use of Hebrew themes. The first movement, which boast no less than 15 themes of varied lengths, is built, according to the composer's own description, on elements of synagogue chants treated freely. The result is brilliant snatches, but more frequently incoherent and baffling. The second part, which juggles dextrously two Palestinian dance melodies, has more to reward a first hearing. The concerto is dedicated to Jascha Heifetz, fittingly, for it seems prodigiously difficult. Mr. Achron played with skill and plenty of fire.

Vaughan Williams's lively rhapsody bridged the gap neatly between Handel and Achron. The concert ended with a very notable performance of Schumann's charming "Spring" symphony.

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HANDEL'S DAY AND THIS

TRANS JAN 25

Mr. Koussevitzky Blends the Eighteenth Century with Music of Today—Vaughan Williams and Schumann — Achron and His Multiple Themes for Contrast

IT was an evening in which pure beauty was first in men's minds—and that from negative as well as positive considerations. The occasion was the third Monday evening concert of the Boston Symphony Orchestra. Upon the program stood Handel's twelfth Concerto Grosso, forgotten these many years until last week's concerts brought it welcome revival; Vaughan Williams's first Norfolk Rhapsody, based on five folk melodies from Old England; Joseph Achron's Violin Concerto, Opus 60, with the composer as soloist; Schumann's first Symphony—of the Spring.

That a composition such as Handels concerto should gather the dust of years on library shelves is an anomaly. Master works there are in great quantity, in great variety, upon the shelves of the library at Symphony Hall. Not too many of them may claim pure beauty such as that which inheres in this concerto. In other ways many of them interest, justify themselves. But for beauty in and of itself none can surpass this work. Witness the striding dignity, warm and sonorous, of the opening Largo, the play of the Allegro, the unearthly melody of the Larghetto, the color of the next Largo, the rhythms of the final Allegro. What if this last Allegro does not maintain the sustained plane of elevation of the other movements? Standing by itself one would call it most excellent Handel; coming after the exceptional earlier movements it does in no wise detract from the impression made by them. But what does it matter? If ever Handel was transported to the heavens while in the act of composition, as he is supposed to have said to himself while composing the "Messiah," it must have been while writing some of the music of this concerto. And to play such music the strings of the Boston Symphony Orchestra with their leader, Mr. Koussevitzky, are ideal vehicle. Does one consider performance from the point of view of tone, or of balance of parts, or of purity of line or sweep of rhythm, of imaginative expressiveness, or—most important of all—from the point of view of spiritual message, one can only reiterate, it was ideal.

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In accordance with the custom established for the Monday evening Symphony concerts by Mr. Koussevitzky, that of last evening, the third of the current series, offered three orchestral pieces previously heard this season and one fresher item as vehicle for the assisting artist, namely, Joseph Achron's new Violin Concerto on Hebrew themes, in which the composer was himself the soloist.

WITH SYMPATHY

Some 15 chants of the synagogue, "treated freely," comprise the melodic thought of the first of the two movements of Mr. Achron's Concerto, and two Palestinian dances make that of the second. As composer Mr. Achron has handled this material with evident sympathy. The hoarse cry for wind-instruments at the outset conjures up the vision of ancient, half-barbaric Jewry to which the music of Bloch has already wonted us, and the piece abounds in characteristic passages.

Before the Concerto came Handel's splendid Concerto Grosso, No. 12, in B minor, awakened by Mr. Kousse vitzky last week from its 20 years' sleep on the library shelf, and Vaugha Williams' first Norfolk Rhapsod which, beautifuly performed, furthe strengthened the marked impressio made on its first hearing a few week ago, while for his share in this pe formance Mr. Lefranc, the first viol took a well-deserved bow. Here is most valuable addition to the repe tory of our orchestra.

Schumann's tuneful if unsymphor B-flat major Symphony brought t

ORCHESTRA GIVES MONDAY CONCERT

Symphony Program Includes Handel Concerto

Herald Jan 24

The third symphony concert of the Monday series. Mr. Koussevitzky led off grandly with Handel's concerto, Grosso, for string orchestra, that in B minor, No. 12. If this music pleased last Friday, as by all accounts it did, on Saturday it must have given, by all report, deeper pleasure still. But only last night did this music appear in the full majesty of its glory. The wonder is that the grandeur of the first movement did not bring the hearers to their knees; still meekly kneeling they might fittingly have listened to the pure beauty of the second. And to the mystery-haunted measures of the finale's introduction everybody must indeed have listened in amaze, to think that Handel, in his century, could have written them. The performance was superb.

So was that of Schumann's B flat symphony, so splendid that the audience at the end broke into that snapping kind of hearty applause one does not hear after every piece. They must have forgotten for the moment that poor Schumann, in his ignorance of orchestration, did wrong to try his hand at a symphony.

Whether he did or not, the symphony sounded extremely well last night, which fact would seem to suggest that conductors are a factor in the matter. Or can it be that Schumann, actually ahead of his time, liked a type of instrumentation that once seemed thick and muddy, but now sounds clear enough and not too dense, after all that has come between? Or may it be only that idle talk, once set on foot, is slow to die? To talk of ignorance, in face of last night's performance of Schumann's beautiful music, savors in truth of idleness.

Between these two great pieces came a violin concerto by Joseph Achron, with the composer in person to play the solo part. Mr. Achron states in the program book: "The first part is built on elements of Hebrew synagogue chants. The themes are 15 in number."

They seemed too many by far last night for a single movement of a concerto. Though association may have made them clear to some listeners, to other people they sounded, all but two or three, formless and unmeaning. The harmonic treatment Mr. Achron dealt them made many sound downright unpleasant—and lacking, withal, in the vitality that keeps some of Mr. Block's Hebraic music absorbing.

The second movement, based on Palestinan dances, at the least of it is not dismal. But though a composer of today can hardly treat folk tunes archaically, still, unless he is stirred to some extent to picture the conditions under which folk tunes thrive, might he not better let them alone? To pull those dances about—pleasant in themselves—in Mr. Achron's way, helped them not at all. Neither did it result in music either beautiful or picturesque. Mr. Achron played the solo music smoothly and with evident ease. Grateful for a violinist, it did not sound.

The program also brought to a hearing Vaughan Williams's first "Norfolk Rhapsody." Mr. Achron might study it to advantage, for Mr. Vaughan Williams has made music out of folk songs that at all events does not run counter to their spirit—agreeable music to hear.

The n[illegible] concert will take place Feb

THIRD OF MONDAY EVENING CONCERTS

Achron Plays Solo Part in New Violin Concerto

GLOBE JAN 24

Boston Symphony Orchestra Heard in Works Previously Given

The Boston Symphony Orchestra gave last night its third concert of the Monday evening series. With the exception of a new violin concerto by Joseph Achron, who himself played the solo part, all the works forming the program had already been heard at concerts of the Friday and Saturday series. There are none, however, that it was not pleasing to hear again, even after so short a lapse of time.

There was the Handel Concerto Grosso in B minor for string orchestra—music which in its original, modest setting must have worn a simpler dignity, a more naive charm, than when sung by so large, so sonorous and so well disciplined a body of strings as that to which it was confided last night.

The Vaughan Williams "Norfolk Rhapsody, which followed, is an extremely beautiful and sincere work. Its marvelous evocation of the Norfolk land scape, the tang of its salt air and the plaintive notes of its waterfowl, wrought their charm even upon those, and they were of course the majority, to whom it brought no memories. The skill with which folk songs have been used to build up the picture without seeming to have been dragged in by the hair, the extraordinary charm and economy of the orchestration and the coherence of the structure are all evidence of a technique none the less masterly for being unobtrusive.

Joseph Achron's Concerto for Violin and Orchestra, op 60, is a work which at first repels the hearer with the blatancy of its orchestration, the relentless cacophony of its harmonies and the whirling illusiveness of its melodic scheme. Of its two parts, the first is built upon Hebrew synagogue chants, 15 of them, elaborately and contrapuntally developed and much extended, as the composer's program notes tell us. The second part is based upon two Palestinian dance melodies, handled in a manner which Mr Achron himself describes as "jugglery."

Despite its undoubted clumsiness and overelaboration the work does succeed in conveying to an uncanny degree the spirit of the Jewry of the ghettos, its fanaticism, its hysteria and stridency, its naive humor and sentimentality and that disorderliness and apparent irreverence which Pepys was so shocked to observe in its synagogues.

Mr Achron, who played the difficult violin part with transcendent virtuosity, received warm, if somewhat puzzled, applause.

The evening ended more mildly with Schumann's "First Symphony" in B flat, a work ingratiating in a variety of ways, all romantic, in which Mr. Koussevitzky spread himself with great gusto and tremendous effectiveness.

The next concert in this series takes place Feb 21.

THIS CLIPPING FROM
[illegible]URANT
[illegible]FORD, CONN.
[illegible]N 24 1927

[illegible]ston Symphony

[illegible]e of the interesting pro-[illegible]ed for the coming Hartford [illegible] the Orchestra at the Cap-[illegible]er, February 6, will be Wag-[illegible]engrin." Liszt described Wag-[illegible]lude to "Lohengrin" as "a [illegible]magic formula which, like a [illegible]ous initiation, prepares our [illegible]or the sight of unaccustomed [illegible] and of a higher signification [illegible] that of our terrestrial life." It [illegible]s with soft, unearthly chords in [illegible]topmost register of the orchestra. [illegible]s Wagner's first music of the Holy [illegible]ail. It descends and becomes full-[illegible]odied, as man struggles to rise to the [illegible]ivine, ineffable gift. The prelude [illegible]ads as it began, in the "clear blue [illegible] heaven, and the presence of the [illegible]ngelic hosts." Public opinion pre-[illegible]ails that Mr. Koussevitkky's brilliant [illegible]nd sympathetic interpretations serve [illegible]he music to full measure. Reservations may be obtained by calling Frank A. Sedgwick at McCoy's music [illegible]tore, No. 89 Asylum street,—2-2251.

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[illegible]Hartford con-[illegible]lymphony orchestra [illegible]ar, February 6, will [illegible]fgrin."

[illegible]agner's prelude to [illegible]ort of magic for-[illegible]ysterious initiation, [illegible]or the sight of un-[illegible]and of a higher sig-[illegible]l of our terrestrial [illegible]th soft, unearthly [illegible]ps register of the [illegible]agner's first music [illegible]t descends and be-[illegible]man struggles to [illegible]effable gift. The [illegible]an—in the "clear [illegible]e presence of the

[illegible]vails that Mr. [illegible] and sympathetic [illegible]e music to full

[illegible]btained by call-[illegible] McCoy's Music [illegible]treet, telephone

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ACHRON PLAYS WITH SYMPHONY

TRAV JAN 25

Violinist Performs Own Composition at Symphony Concert

Joseph Achron, violinist, was soloist with the Boston Symphony orchestra last evening, when Serge Koussevitzky conducted the third of this season's series of Monday evening concerts.

Mr. Achron played with the orchestra his new violin concerto. In addition, the program included the Concerto Grosso by Handel, which was played at the regular concerts of the orchestra

last week; Vaughan Williams's first Norfolk Rhapsody and Schumann's first symphony.

Mr. Achron's concerto makes lavish use of Hebrew themes. The first movement, which boast no less than 15 themes of varied lengths, is built, according to the composer's own description, on elements of synagogue chants treated freely. The result is brilliant snatches, but more frequently incoherent and baffling. The second part, which juggles dextrously two Palestinian dance melodies, has more to reward a first hearing. The concerto is dedicated to Jascha Heifetz, fittingly, for it seems prodigiously difficult. Mr. Achorn played with skill and plenty of fire.

Vaughan Williams's lively rhapsody bridged the gap neatly between Handel and Achron. The concert ended with a very notable performance of Schumann's charming "Spring" symphony.

The next concert of this series will take place Feb. 21.

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HANDEL'S DAY AND THIS

PANS JAN 25

Koussevitzky Blends the Eighteenth [illegible]ntury with Music of Today—Vaughan [illegible]lliams and Schumann — Achron and Multiple Themes for Contrast

[illegible]was an evening in which pure [illegible]eauty was first in men's minds—[illegible]nd that from negative as well as [illegible]ve considerations. The occasion [illegible]the third Monday evening concert [illegible]he Boston Symphony Orchestra. [illegible]the program stood Handel's twelfth [illegible]rto Grosso, forgotten these many [illegible]until last week's concerts brought [illegible]come revival; Vaughan Williams's Norfolk Rhapsody, based on five [illegible]elodies from Old England; Joseph [illegible]'s Violin Concerto, Opus 60, with [illegible]hposer as soloist; Schumann's first [illegible]ony—of the Spring.

[illegible]a composition such as Han-[illegible]ncerto should gather the dust [illegible]rs on library shelves is an [illegible]. Master works there are in [illegible]uantity, in great variety, upon [illegible]elves of the library at Sym-[illegible]Hall. Not too many of them [illegible]im pure beauty such as that [illegible]heres in this concerto. In other [illegible]any of them interest, justify [illegible]es. But for beauty in and of [illegible]ne can surpass this work. With [illegible]striding dignity, warm and so[illegible] of the opening Largo, the play [illegible]llegro, the unearthly melody of [illegible]ghetto, the color of the next [illegible]e rhythms of the final Allegro. [illegible]his last Allegro does not main-[illegible]sustained plane of elevation of [illegible]movements? Standing by itself [illegible]would call it most excellent [illegible]coming after the exceptional [illegible]vements it does in no wise de-[illegible] the impression made by them [illegible]does it matter? If ever Han-[illegible]nsported to the heavens while [illegible]of composition, as he is sup-[illegible]ve said to himself while com-[illegible]"Messiah," it must have [illegible]writing some of the music of [illegible]o. And to play such music th[illegible]

strings of the Boston Symphony Orchestra with their leader, Mr. Koussevitzky, are ideal vehicle. Does one consider performance from the point of view of tone, or of balance of parts, or of purity of line or sweep of rhythm, of imaginative expressiveness, or—most important of all—from the point of view of spiritual message, one can only reiterate, it was ideal.

Again, pure beauty sat upon every note, every measure of Vaughan Williams's Norfolk Rhapsody. Oh, the delicious sonorities he summons! And when were ever two three-note motives so freighted with mysterious significance, so utterly weighted down with inexpressible poetry as those two motives which Mr. Vaughan Williams so lovingly fondles at the beginning and near the close of his Rhapsody? From one beauty one passes to another. The tones, the pliant curves of the ciola solo are lovely sequel to the imaginative beginning. Increasing in motion as in volume, the climactic sections conceal all their contrapuntal tricks, maintain and amplify the mood in which the beginnings have already drenched the hearer. And the descent to the simplicities and the graces of the beginning is as laden with beauty as the beginning itself. If this be folk-song, there must be sweetness unlimited in the soul of him who gives it such setting. And a match for him last evening were Mr. Koussevitzky, Mr. Lefranc, and the gentlemen of the orchestra. Yes, last evening Mr. Vaughan Williams, Mr. Serge Koussevitzky, Mr. J. Lefranc, and a hundred others, were high priests in the temple of pure beauty. Nothing less—pure beauty.

After an intermission one listened to the joys of Schumann's Spring Symphony. If some of the procedures of dear Robert (he was little more than a newly-wed when he composed this symphony) by their occasional naiveté of orchestration or of rhythmic grouping or of theme itself, tend to draw a smile from the experienced listener, what matters it? Again beauty stands high in the list of qualities which one must ascribe to this symphony. But its exuberance, its youthful freshness, makes it a perennial joy. One always likes to listen to this symphony. With Dr. Muck it gave surprising pleasure; with Mr. Koussevitzky not a whit less. With a strong arm he hurls out its occasional martial motives; but with delicacy and finesse he etches its playful, sportive measures; while with full voice he sings its songs. The whole leaves a good taste in the mouth. It is, as the common phrase runs, "delightfully refreshing."

Between Williams's Rhapsody and Schumann's Symphony stood Mr. Achron's concerto. "Pure beauty" may still be our text, but considered now somewhat regretfully, because of its temporary eclipse. Mr. Achron tells us (also a bit naively?) in a program note, "The themes are fifteen in number, some being many measures in length; others, only a few." And this applied only to the first of the two parts. Before one heard a single note, the violin[illegible]

[illegible]themes brought uneasiness to the mind. Mr. Achron takes his seventeen themes (there were two in the last division) from Hebraic sources. As Mr. Vaughan Williams busies himself with the folk lore of England, so Mr. Achron would busy himself with the folk lore of his race. He has written violin pieces in which he has done high service for this folk lore. But in the concerto of last evening he sought to deck it out with all the harmonic trappings which the art of music spewed out during that noisy period of from about 1912 to about 1924. Two representations one must make to Mr. Achron. The genius who could succeed [illegible]producing a movement well knit, uni-[illegible] coherent orderly, out of fifteen un-[illegible]ed themes, is yet to be born. [illegible]ody, the harmonic noises of the era [illegible]924 as a rule find their justification [illegible]me unusual programmatic scheme, [illegible] were the result of a search to [illegible] the bounds of musical expressive-[illegible]ot expressiveness as one finds it [illegible]act music, but the expressiveness [illegible]esires to communicate

TRAN JAN 25

or picture or amplify certain things outside of musical art itself. As such they usually made their point, created a little astonishment on the side, and were promptly discarded by their makers in favor of new experiments. From such discarded devices Mr. Achron has made choice, has juxtaposed them as background for his seventeen themes. But what would make sense with programmatic justification (possibly even at second-hand) is utterly sterile without.

Blessed be the modernists! Every great period in the history of music has had its imitators, its hangers-on, its followers of method without message. From such parasites Wagner and Debussy have perhaps suffered the worst. But when one of these 1912-24 modernists (to use a common phrase) "crawls into a hole" with a given piece, he "takes the hole in after him" and none thereafter, no, not the composer himself (the figure breaks down here, the fact remains) may explore in those same regions with impunity. Further, this entire group of composers seem to have broken with its past, to be going back to the eighteenth century for its ideals. This break is so definite, so complete, so thorough-going, that none may dare ignore it without labelling himself definitely as of a discarded and wornout past. Thus the copier of models in the year 1927 on two scores knows not where to [illegible] his weary and s[illegible] Blessed [illegible]

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 25 1927

BOSTON SYMPHONY

Debussy's Nocturne "Fetes" constitutes one of the numbers of the brilliant program selected by Sergei Koussevitzky for the coming concert of the Boston Symphony orchestra in Hartford at the Capitol theater, February 6.

The score is dedicated to Georges Hartman, the late music publisher. Jean Marnold contributed an elaborate study of these Nocturnes and in analysis arrived at the conclusion "that in ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance." Philip Hale in reviewing the Boston concert comments that, "surely Debussy must have wished his 'Festivals' to be performed as Koussevitzky read it, for only from Mr. Koussevitzky has so gorgeous, so thrilling, so festal a performance been heard in Boston."

Reservations may be secured at McCoy's Music store, No. 89 Asylum street, telephone 2-2251.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 25 1927

Boston Symphony

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THIS CLIPPING FROM
RECORD
NEW BRITAIN, CONN.
JAN 25 1927

[illegible]RTON SYMPHONY

[illegible]mme of exceeding brilli-[illegible] represents the foremost [illegible]ts of symphonic music, [illegible]ade by Sergei Kousse-[illegible] the coming visit of the [illegible]phony Orchestra of 108 [illegible]o Hartford, in the Capitol [illegible] Sunday afternoon, Feb-

sixth at 8 o'clock.

The principal number on the programme will be Beethoven's Third Symphony "Eroica." A notable novelty on this programme will be a Suite from Prokoffeff's opera, "The Love for Three Oranges." The remaining numbers will be Debussy's Nocturne, "Fetes" ("Festivals") the Prelude to Wagner's "Lohengrin," and to close the Symphonic poem "Finlandia," by Sibelius.

For the convenience of the New Britain public, orders may be left at McCoy's store for reservations. Prices for seats are $1.73, $2.30, $2.88, $4.45. Phone 497.

TEN PERSONS INJURED

THIS CLIPPING FROM
EVERY EVENING
WILMINGTON, DEL.
JAN 25 1927

ANNOUNCE BOSTON SYMPHONY PROGRAM

The following splendid program will be offered by the Boston Symphony Orchestra upon the occasion of its first appearance in Wilmington, at The Shubert Playhouse on Monday evening, January 31, under the auspices of the Delaware Musical Association:

Concerto in D Major for Orchestra
J. S. Bach

Overture, "Roman Carnival" Berlioz
"Forest Murmurs" from "Siegfried"
Prelude to the "Master Singers"
Wagner

Symphony No. 4 in F Minor
Tschaikovsky

YOUNG PEOPLE AT SYMPHONY

Theodorowicz, Soloist, Delights Children

Post JAN 26

BY WARREN STOREY SMITH

Children, as well as grown-ups, respond to the personal equation in musical performance. In other words, the playing of a soloist, be his portion ever so small, is apt to seem the chief feature and culmination of an orchestral concert. Thus at the Boston Symphony Orchestra young people's concert of yesterday, Julius Theodorowicz's skillful playing of an introduction and Russian dance, for violin with orchestral accompaniment, from Tchaikovsky's ballet, "The Swan Lake," called forth much the heartiest applause of the afternoon; and after Mr. Theodorowicz had bowed repeatedly Mr. Burgin, who was conducting, signalled for a repetition of the dance.

And for these youthful listeners of yesterday, as well as those who will hear the repetition of the concert this afternoon, Mr. Burgin had made a programme rich in attractive music that even the most experienced of their elders do not hear too often.

To begin with, there was Auber's gay and rhythmic overture to "Fra Diavolo" and, in addition to the charming and unfamiliar piece of Tchaikovsky's already mentioned, the programme also listed the Gluck-Mottl Ballet-Suite, that fascinating bundle of orchestral tricks; Saint-Saens' "Danse Macabre"; Grieg's richly harmonized "Spring," for string orchestra; Grainger's infectious "Molly on the Shore"; and the imposing march from "Tannhauser."

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
JAN 26 1927

Boston Symphony Wednesday.

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will make its first appearance of the 1926-27 musical season in Washington at Poli's Theater next Wednesday afternoon, February 2, at 4:30 o'clock as the second concert in Mrs. Wilson Greene's Philharmonic course.

Mr. Koussevitzky has selected a program of captivating brilliance that will include Wagner's prelude to "Lohengrin," Haendel's "Twelfth Concerto" and other numbers to be announced later.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 26 1927

BOSTON SYMPHONY

Mr. Koussevitzky has arranged a most attractive program for the concert of the Boston Symphony orchestra at the Capitol theater, February 6, at 3 o'clock.

Carnegie hall overflowed at the opening New York concert of the orchestra on Thanksgiving night. The occasion was one of the sort which is long re-

music.

Mr. Koussevitzky, as conductor of this renowned orchestra, has surely filled all expectations. A most remarkable man, most sincere and genuine. With each appearance in America, his public admiration for him waxes stronger. One feels throughout his interpretations of the masterpieces, so he thinks and so he expresses himself and how well he does it!

Reservations may be obtained at McCoy's No. 89 Asylum street, telephone, 2-2251.

THIS CLIPPING FROM
RECORD
Hartford Conn
JAN 26 1927

BOSTON SYMPHONY.

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Philip Hale, in reviewing the Boston concert, comments that, "surely Debussy must have wished his 'Festivals' to be performed as Koussevitzky read it, for only from Mr. Koussevitsky has so generous, so thrilling so festal a performance been heard in Boston."

Reservations may be secured at McCoy's Music store, 89 Asylum street. Phone 2-2251.—Adv.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN
JAN 26 1927

At the concerts of the Boston Symphony orchestra last week Mr. Koussevitzky was warmly welcomed on his return to the conductor's desk The demonstration was the more significant, perhaps, because during the week the news had been given out that for two more seasons at least he has agreed to remain at the head of the organization.

This week Friday and Saturday he has set on the programs a new Concerto for piano and orchestra by the young American composer, Aaron Copland, whose "Music for the Theatre" he introduced in Paris after performances in Boston and in New York The new Concerto will be given its first public hearing this week, since it has been completed within a few days. New to Boston also will be Prokofieff's "Classical Symphony." Schumann's Symphony in B flat major will round out the programs.

Next Monday evening the orchestra will give the third concert in the supplementary series, with Joseph Achron, violinist and composer, as the soloist in a Concerto founded upon Jewish melodies.

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
JAN 27 1927

KOUSSEVITZKY'S FIRST BOW WITH BOSTONIANS

Serge Koussevitzky, brilliant Russian conductor of the Boston Symphony Orchestra, who has re-established that famous organization on the high artistic plane it occupied prior to the war, will conduct the Boston Symphroy when it makes its first appearance of the current season in Washington at Poli's Theater on Wednesday afternoon, February 2, at 4:30 o'clock.

The Boston Symphony Orchestra's

THIS CLIPPING FROM
HERALD
WASH. D. C.
JAN 27 1927

BOSTON SYMPHONY

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will make its first appearance of the season at Poli's next Wednesday afternoon, at 4:30 o'clock, as the second concert in Mrs. Wilson-Greene's Philharmonic Course. Mr. Koussevitzky has selected a program that will include Wagner's Prelude to "Lohengrin," Haendel's 12th concerto, and other numbers to be announced later.

Seats are now selling at Mrs. Wilson-Greene's Concert Bureau, in Loop's, 1300 G St. N. W.

THIS CLIPPING FROM
WILLIMANTIC
CONN.
CHRONICLE
JAN 27 1927

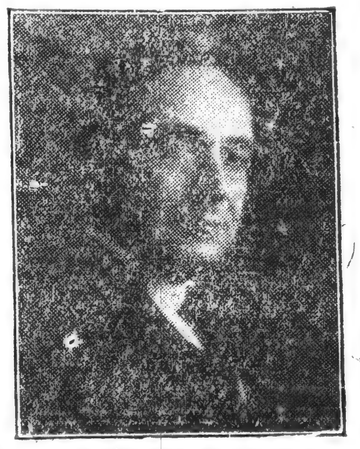
CAPITOL THEATRE
HARTFORD
A program of exceeding brilliance

which represents the foremost achievements of symphonic music, has been made by Sergei Koussevitzky for the coming visit of the Boston Symphony Orchestra of 108 musicians, to the Capitol Theatre, Hartford, Sunday afternoon, February sixth at 3 o'clock. The Russian conductor is now in his third season in America, and at the head of this famous orchestra. Once the foremost figure in the orchestral concerts of Russia and later in Paris, London and western Europe, this leader has likewise succeeded in America in no uncertain fashion. His brilliant and magnetic personality, his intense artistic vision and sincerity, his exacting command as a leader have all made their impress upon the performances of the Boston Symphony Orchestra. This organization, long known as one of the finest in the world, has in general opinion never sounded more eloquent than under Koussevitzky's baton. The principal number on the program will be Beethoven's Third Symphony "Eroica." A notable novelty on this program will be a suite from Prokokieff's Opera "The Love of Three Oranges." The remaining numbers will be DeBussy's Nocturne, "Fetes" ("Festivals") the Prelude to Wagner's "Lohengrin" and to close, the Symphonic Poem "Finlandia" by Sibelius.

THIS CLIPPING FROM THE
PRESS
JAN 27 1927

BOSTON SYMPHONY

Two eminent names joined together for one purpose when Serg Koussivitzky came to America a the Boston Symphony Orchestra 1924. The fact that a conduct about whom almost incredible reports were heard from Europe was to direct one of the finest and oldest



KOUSSEVITZKY
Conductor

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 27 1927

Boston Symphony

The opening New York concert this season of the Boston Symphony Orchestra under the leadership of Sergei Koussevitzky called forth the following comments:

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RECORD
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JAN 25 1927

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POST JAN 26

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Debussy's Nocturne "Fetes" constitutes one of the numbers of the brilliant program selected by Sergei Koussevitzky for the coming concert of the Boston Symphony Orchestra in Hartford at the Capitol Theater, February sixth. The score is dedicated to Georges Hartmann, the late music publisher. Jean Marnold contributed an elaborate study of these Nocturnes and in analysis arrived at the conclusion; "that in ten centuries of the evolution of our musical art there is perhaps, not one instance of such an important step as this in advance."

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LOWELL MASS.
COURIER-CITIZEN

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This week Friday and Saturday he has set on the programs a new Concerto for piano and orchestra by the young American composer, Aaron Copland, whose "Music for the Theatre" he introduced in Paris after performances in Boston and in New York. The new Concerto will be given its first public hearing this week, since it has been completed within a few days. New to Boston also will be Prokofieff's "Classical Symphony." Schumann's Symphony in B flat major will round out the programs.

Next Monday evening the orchestra will give the third concert in the supplementary series, with Joseph Achron, violinist and composer, as the soloist in a Concerto founded upon Jewish melodies.

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WILLIMANTIC
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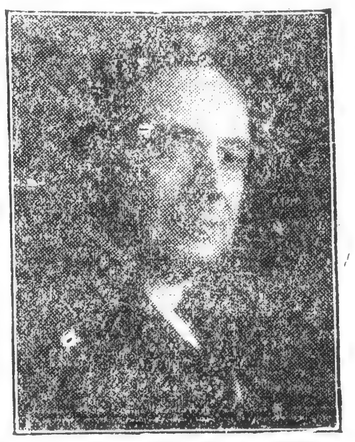

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INFORMATION OBSCURED

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The principal number on the programme will be Beethoven's Third Symphony "Eroica." A notable novelty on this programme will be a Suite from Prokofieff's opera, "The Love for Three Oranges." The remaining numbers will be Debussy's Nocturne, "Fetes" ("Festivals") the Prelude to Wagner's "Lohengrin," and to close the Symphonic poem, "Finlandia," by Sibelius.

For the convenience of the New Britain public, orders may be left at McCoy's store for reservations. Prices for seats are $1.73, $2.30, $2.88, $4.45. Phone 497.

TEN PERSONS INJURED

THIS CLIPPING FROM
EVERY EVENING
WILMINGTON, DEL.
JAN 25 1927

ANNOUNCE BOSTON SYMPHONY PROGRAM

The following splendid program will be offered by the Boston Symphony Orchestra upon the occasion of its first appearance in Wilmington, at The Shubert Playhouse on Monday evening, January 31, under the auspices of the Delaware Musical Association:

Concerto in D Major for Orchestra
J. S. Bach

Overture, "Roman Carnival". Berlioz
"Forest Murmurs" from "Siegfried"
Prelude to the "Master Singers"
Wagner

Symphony No. 4 in F Minor
Tschaikovsky

YOUNG PEOPLE AT SYMPHONY

Theodorowicz, Soloist, Delights Children

Post JAN 26

BY WARREN STOREY SMITH

Children, as well as grown-ups, respond to the personal equation in musical performance. In other words, the playing of a soloist, be his portion ever so small, is apt to seem the chief feature and culmination of an orchestral concert. Thus at the Boston Symphony Orchestra young people's concert of yesterday, Julius Theodorowicz's skillful playing of an introduction and Russian dance, for violin with orchestral accompaniment, from Tchaikovsky's ballet, "The Swan Lake," called forth much the heartiest applause of the afternoon; and after Mr. Theodorowicz had bowed repeatedly, Mr. Burgin, who was conducting, signalled for a repetition of the dance.

And for these youthful listeners of yesterday, as well as those who will hear the repetition of the concert this afternoon, Mr Burgin had made a programme rich in attractive music that even the most experienced of their elders do not hear too often.

To begin with, there was Auber's gay and rhythmic overture to "Fra Diavolo" and, in addition to the charming and unfamiliar piece of Tchaikovsky's already mentioned, the programme also listed the Gluck-Mottl Ballet-Suite, that fascinating bundle of orchestral tricks; Saint-Saens' "Danse Macabre"; Grieg's richly harmonized "Spring," for string orchestra; Grainger's infectious "Molly on the Shore"; and the imposing march from "Tannhauser."

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
JAN 26 1927

Symphony.

Boston Symphony Wednesday.

The Boston Symphony Orchestra Serge Koussevitzky, conductor, will make its first appearance of the 1926-27 musical season in Washington at Poli's Theater next Wednesday afternoon, February 2, at 4:30 o'clock, as the second concert in Mrs. Wilson-Greene's Philharmonic course.

Mr. Koussevitzky has selected a program of captivating brilliance that will include Wagner's prelude to "Lohengrin," Haendel's "Twelfth Concerto" and other numbers to be announced later.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 26 1927

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THIS CLIPPING FROM
RECORD
JAN 26 1927

BOSTON SYMPHONY.

Debussy's Nocturne "Fetes" constitutes one of the numbers of the brilliant program selected by Sergei Koussevitzky for the coming concert of the Boston Symphony Orchestra in Hartford at the Capitol Theater, February sixth. The score is dedicated to Georges Hartmann, the late music publisher. Jean Marnold contributed an elaborate study of these Nocturnes and in analysis arrived at the conclusion; "that in ten centuries of the evolution of our musical art there is perhaps, not one instance of such an important step as this in advance."

Philip Hale, in reviewing the Boston concert, comments that, "surely Debussy must have wished his 'Festivals' to be performed as Koussevitzky read it, for only from Mr. Koussevitsky has so generous, so thrilling so festal a performance been heard in Boston."

Reservations may be secured at McCoy's Music store, 89 Asylum street. Phone 2-2251.—Adv.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN
JAN 26 1927

At the concerts of the Boston Symphony orchestra last week Mr. Koussevitzky was warmly welcomed on his return to the conductor's desk The demonstration was the more significant, perhaps, because during the week the news had been given out that for two more seasons at least he has agreed to remain at the head of the organization.

This week Friday and Saturday he has set on the programs a new Concerto for piano and orchestra by the young American composer, Aaron Copland, whose "Music for the Theatre" he introduced in Paris after performances in Boston and in New York The new Concerto will be given its first public hearing this week, since it has been completed within a few days. New to Boston also will be Prokofieff's "Classical Symphony." Schumann's Symphony in B flat major will round out the programs.

Next Monday evening the orchestra will give the third concert in the supplementary series, with Joseph Achron, violinist and composer, as the soloist in a Concerto founded upon Jewish melodies.

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
JAN 27 1927

KOUSSEVITZKY'S FIRST BOW WITH BOSTONIANS

Serge Koussevitzky, brilliant Russian conductor of the Boston Symphony Orchestra, who has re-established that famous organization on the high artistic plane it occupied prior to the war, will conduct the Boston Symphnoy when it makes its first appearance of the current season in Washington at Poli's Theater on Wednesday afternoon, February 2, at 4:30 o'clock.

The Boston Symphony Orchestra's concert will be the second in Mrs. Wilson-Greene's Philharmonic course of afternoon concerts.

* * *

BOSTON SYMPHONY

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will make its first appearance of the season at Poli's next Wednesday afternoon, at 4:30 o'clock, as the second concert in Mrs. Wilson-Greene's Philharmonic Course. Mr. Koussevitzky has selected a program that will include Wagner's Prelude to "Lohengrin," Haendel's 12th concerto, and other numbers to be announced later.

Seats are now selling at Mrs. Wilson-Greene's Concert Bureau, in Droop's, 1300 G St. N. W.

THIS CLIPPING FROM THE
WILLIMANTIC
CONN.
CHRONICLE
JAN 27 1927

CAPITOL THEATRE HARTFORD

A program of exceeding brilliance

which represents the foremost achievements of symphonic music, has been made by Sergei Koussevitzky for the coming visit of the Boston Symphony Orchestra of 108 musicians, to the Capitol Theatre, Hartford, Sunday afternoon, February sixth at 3 o'clock. The Russian conductor is now in his third season in America, and at the head of this famous orchestra. Once the foremost figure in the orchestral concerts of Russia and later in Paris, London and western Europe, this leader has likewise succeeded in America in no uncertain fashion. His brilliant and magnetic personality, his intense artistic vision and sincerity, his exacting command as a leader have all made their impress upon the performances of the Boston Symphony Orchestra. This organization, long known as one of the finest in the world, has in general opinion never sounded more eloquent than under Koussevitzky's baton. The principal number on the program will be Beethoven's Third Symphony "Eroica." A notable novelty on this program will be a suite from Prokokieff's Opera "The Love of Three Oranges." The remaining numbers will be DeBussy's Nocturne, "Fetes" ("Festivals") the Prelude to Wagner's "Lohengrin" and to close, the Symphonic Poem "Finlandia" by Sibelius.

THIS CLIPPING FROM THE
RESS
JAN 27 1927

BOSTON SYMPHONY

Two, eminent names joined gether for one purpose when Ser Koussivitzky came to America a the Boston Symphony Orchestra 1924. The fact that a conduct ahout whom almost incredible reports were heard from Europe was to direct one of the finest and oldest

KOUSSEVITZKY
Conductor

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 27 1927

Boston Symphony

The opening New York concert this season of the Boston Symphony Orchestra under the leadership of Sergei Koussevitzky called forth the following comments:

"The four movements of Beethoven's Symphony were read with a sincerity and understanding that had comulative effect. One seeks in vain, among recent performances of the 'Eroica' in this city for such stirring and dramatic treatment of the variations that make the finale. Here, as in the other selections, masterly balance and self-control are united with a thrilling emotional intensity." "New York Times."

"Remarkable beauty of tone, splendid artistic quality and evident discipline of a high order combine to make it once more one of the world's finest orchestras." New York Evening Post."

Reservations for the Hartford concert at the Capitol Theater February 6 may be secured at McCoy's. No. 89 Asylum street, telephone 2-2251.

THIS CLIPPING FROM
RECORD
NEW BRITAIN, CONN.
JAN 27 1927

BOSTON SYMPHONY ORCHESTRA AT CAPITOL

Two eminent names joined together for one purpose when Sergei Koussevitzky came to America and the Boston Symphony Orchestra in 1924. The fact that a conductor about whom almost incredible reports wer heard from Europe was to direct one of the finest and oldest orchestras in the world put our public in a state of expectancy.

Even before Koussevitzky first arrived in America all places for the Boston Symphony concerts were taken for the season. The coming concert here offers an opportunity which is not available to non-subscribers in the orchestra's own city.

For the convenience of the New Britain public, orders may be left at McCoy's music store for reservations. Prices for seats are $1.73, $2.30, $2.88, $3.45. Phone 497.

THIS CLIPPING FROM
BROOKLYN, N. Y.
DARD UN
JAN 28 1927

Koussevitzky to Present Piano Concerto by Brooklyn Composer.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will present a new American work, Aaron Copland's Concerto for Piano and Orchestra, at Carnegie Hall, Manhattan, on Thursday evening, Feb. 3. The composer will play the piano part.

Mr. Copland was born in Brooklyn and is now 27 years old. His first work in large form to be presented was the Symphony for Organ and Orchestra, twice played by Nadia Boulanger under the batons of Walter Damrosch and Mr. Koussevitzky. His "Music for the Theatre" suite, composed for and introduced here by the League of Composers in 1925, has been recently selected by the International Society for Contemporary Music as one of two works to represent America at the next festival in Frankfort. The suite was heard at a Boston Symphony concert in Brooklyn last season.

Mr. Copland's piano concerto, though played without interruption, is divided into two contrasted parts which are linked thematically. The first is a slow lyric section and the

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 28 1927

Boston Symphony

A varied program has been arranged by Sergei Koussevitzky for the concert of the Boston Symphony Orchestra at the Capitol Theater February 6 at 3 o'clock. A novel number to be introduced will be Prokofieff's "The Love for Three Oranges." Prokofieff's opera, from which this suite is derived, is based on Gozzi's satirical fairy play, which might well excite the imagination of any composer. There seems to be no limitation for Mr. Koussevitzky and combined with the fine precision and superb technique of his conducting, this music proves original and captivating. Philip Hale, in reviewing a Boston concert, comments that, "surely Debussy must have wished his 'Festivals' to be performed as Koussevitzky read it, for only from Mr. Koussevitsky has so generous, so thrilling so festal a performance been heard in Boston." Reservations for the concert may be secured at McCoy's music store, 89 Asylum street, telephone

HARTF
JAN 29

Boston Symphony

That the conducting of Mr. Sergei Koussevitzky is quite overwhelming is revealed in the contribution of the "Toronto Globe":

"No wonder that the ovation which had been theratened all evening broke out at last and almost passed all bounds. One seldom hears cheering and stamping in Massey Hall, least of all for a symphony and probably never before for a Brahms Symphony!

"This unusual demonstration was justified by the imaginative and lucent reading of the Russian leader. Every section of the Boston Symphony Orchestra was heard without any feeling of conflict or separation. Through the intricate symmetry and clarity of outline. The remaining movements fulfilled the expectations roused by the first and at the end the audience arose and clapped as if hoping to hear the whole symphony played over again."

The seat sale for the Hartford Concert at the Capitol Theater, Februar sixth is now in progress. Reservation may be secured at McCoy's Music Stor 89 Asylum street, Management of Fran Sedgwick. Phone 2-2251.

THIS CLIPPING FROM
RECORD
NEW BRITAIN, CONN.
JAN 28 1927

86

Boston Symphony In Hartford Concert Soon

A programme of exceeding brilliance which represents the foremost achievements of symphonic music, has been made by Sergei Koussevitzky for the coming visit of the Boston Symphony Orchestra of 108 musicians, to Hartford, in the Capitol Theater on Sunday afternoon, February sixth at 3 o'clock.

The Russian conductor is now in his third season in America, and at the head of this famous orchestra. Once the foremost figure in the orchestral concerts of Russia and later in Paris, London and western Europe, this leader has likewise succeeded in America in no uncertain fashion. His brilliant and magnetic personality, his intense artistic vision and sincerity, his exacting command as a leader have all made their impress upon the performances of the Boston Symphony Orchestra. This organization, long known as one of the finest in the world, has in general opinion never sounded more eloquest than under Koussevitzky's baton.

The principal number on the programme will be Beethoven's Third Symphony "Eroica". A notable novelty on this Programme will be a Suite from Prokokieff's Opera "The Love for Three Oranges". The remaining numbers will be Debussy's Nocturne "Fetes" ("Festivals") the Prelude to Wagner's "Lohengrin" and to close the Symphonic Poem "Finlandia" by Sibelius.

Reservations may be secured at McCoy's Music Store, 89 Asylum Street, Hartford or by phone 2-2251. Prices $1.73, $2.30, $2.88, $3.45. Management of Mr. Frank A. Sedgwick.

THIS CLIPPING FROM
NEWS BEE
TOLEDO, OHIO
JAN 29 192

Serge Koussevitzky will lead the Boston Symphony for at least two years more, according to reliable information, having agreed to extend his term of activity with the organization until May, 1929. The terms of his contract are described as "flexible."

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
JAN 29 1927

BOSTON SYMPHONY IS RADIO'S BEST

Orchestra, College Harmony and Pythian Male Quartet Each Have Place on Local Wave

The program of the Boston Symphony orchestra holds the honors on broadcast of WBZ. The

THIS CLIPPING FROM
BROOKLYN TI
JAN 29 192

famous orchestra the hearty listeners. Koussevitsky in variety as of the past. et off by the orchestra ave been

COPLAND GUEST ARTIST

The fourteenth Saturday night concert by the Boston Symphony Orchestra will be broadcast through WJZ at 8:10 tonight

Featuring the concert, Aaron Copland, one of the regular American composers, will appear as guest soloist on the occasion of the performance of his own work, a concerto for pianoforte and orchestra. Mr. Copland was born in Brooklyn. The concerto was written, for the most part, during the summer of 1925, while the composer was at the MacDowell Colony in Peterboro, N. H.

Mr. Koussevitzky has arranged to present another of the works of his life-long friend and countryman, Serge Prokofieff, as the opening number of the program. This work, called a Classic Symphony, was written in Leningrad in 1916-17.

SPECIAL SERIES OF SYMPHONY CONCERTS

Beethoven to Be Honored March 22 to 29

Globe Jan 29

The Boston Symphony Orchestra announces a special series of concerts in commemoration of Beethoven, who died March 26, 1827. The dates of this Beethoven festival are March 22-29. There will be seven concerts, all with Beethoven programs. The nine symphonies, the "Missa Solemnis," and much chamber music will be heard. The advance sale of tickets began yesterday at Symphony Hall.

The assisting artists include the Harvard Glee Club, the Radcliffe Choral Society, Carl Friedberg, Florence Austral, the London String Quartet, the Lenox Quartet, and a number of well-known vocalists for the solo parts in the mass and the ninth symphony.

Ernest Newman, distinguished English writer on musical topics, will journey from London to make a commemorative address on Beethoven as part of this series.

It is doubtful whether any of the commemorations planned the world over in every musical capital will surpass this Boston tribute to Beethoven's immortal genius on the 100th anniversary of his death.

TO PAY BEETHOVEN GREAT TRIBUTE

HER — JAN 29

Boston Orchestra to Play All Nine Symphonies March 26

Of the many tributes to Beethoven which are to take place in every part of the musical world next March 26, the 100th anniversary of the composer's death, none will equal the centenary festival to be given in Symphony hall in that week. The outline of this festival, now announced, is such that it is debatable whether a precedent could be found, if one considers both the participants and the scope of the programs.

The Boston Symphony orchestra, under Mr. Koussevitzky, will perform Beethoven's nine symphonies. Masterpieces from his choral and chamber music will also be played; celebrities of the musical world will assist. Ernest Newman, the English critic, will journey from London to Boston, to give an address on Beethoven. The festival will comprise seven concerts from Tuesday, March 22 through March 29.

In the Ninth Symphony, the orchestra will combine forces with the Harvard Glee Club and the Radcliffe Choral Society. Orchestra and chorus will likewise combine to perform the Missa Solennis. The Harvard and Radcliffe choruses are now being trained in these two choral scores by Messrs. Davison and Woodworth.

Quartets will be performed by the London String Quartet and the Lenox String Quartet. Carl Friedberg will play works for piano solo.

Ernest Newman of London has accepted the invitation of the trustees of the Boston Symphony Orchestra, and will come to America especially to pay a verbal tribute to the genius of Beethoven.

Solo singers to appear in the festival are Florence Austral, Jeanne Gordon, Jeannette Vreeland, Tudor Davies, Nevada Van Der Veer, Arthur Middleton, Charles Stratton and Fred Patton.

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.
JAN 29 1927

BOSTON SYMPHONY IS RADIO'S BEST

The program of the Boston Symphony orchestra holds the honors on this evening's broadcast of WBZ. The concerts that are offered each Saturday evening by this world famous organization, have met with the hearty approval of thousands of listeners. The concert that Serge Koussevitsky has prepared is as wide in variety as have been the concerts of the past. With a dash of the old, set off by the new the offerings of the orchestra under Mr Koussevitsky have been greatly successful.

Dick Newcomb, and his Masters of Modern Melody, will open the broadcast of the evening with dance offerings. The orchestra will introduce its program tonight with its usual trademark "Who," at 6 o'clock.

At 6.45 p. m., the students of the Massachusetts Agricultural college will visit the local studio to entertain for a few moments with a bit of college harmony.

The Knights of Pythias Male quartet, whose Saturday evening concerts have been one of the most popular features on the Westinghouse wave will be heard again this evening. One of the outstanding features of this organization, is the work of Antonio Martone, the second tenor of the quartet. In addition to having a remarkable tenor voice Mr [illegible] one is a violinist and pianist of [illegible]rst rank and his work on these [illegible]ments helps to make this [illegible]ast one of the most popular on [illegible] Programs:—

14TH CONCERT BY SYMPHONY

Program Includes Copland, Prokofieff, Schumann, and Bach Pieces

CONCERT TO BE REPEATED TONIGHT

HER — JAN 29

By PHILIP HALE

The 14th concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Bach, Brandenburg Concerto No. 3 for strings; Prokofieff, "Classic" symphony (first time in Boston); Copland, concerto in one movement for piano and orchestra (first performance); Schumann, Symphony in B flat major, No. 1 op. 38. Mr. Copland was the pianist.

After a virile, strongly rhythmed performance of Bach's music, came the "Classic" symphony of Prokofieff. Were those who were disturbed by the "Scythian" suite and "They are Seven" of this composer, reassured by the word "Classic"? Did they enter the hall free from fear of the "Wild" Russian and his splendid savagery? The statemenot that his idea in this symphony was "to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores," did not inspire confidence or kindle joyful anticipation, for one remembered that the Stravinsky of the latter years insists that he is writing in the manner of Bach. And with what dire results!

Prokofieff's symphony turned out to be a delightful little work, fresh, melodious, vivacious, with significant themes; masterly, not pedantic treatment of them; charming orchestration achieved by apparently simple means, but showing consummate skill. The first movement and the finale were in many measures truly Mozartian in mood, the Larghetto and the Gavotte were more modern but in no way aggressively contradictory. The piquancy of the two middle movements was especially enjoyed by the audience, warmly applausive of the whole work, as it had been of the Suite by Bach.

One should be sorry for Mr. Copland. His "Music for the Theatre, played here late in 1925, was much more to his credit than his Symphony for organ and orchestra heard earlier in that year. One hoped to note continued progress in the invention of thematic material; in firmness of control, so that one could say he was leaving the experimental state and writing with surety, no longer relying on what he thought would attract attention by novelty and audacity.

If this concerto shows the present condition of Mr. Copland's musical mind, he is on the wrong track. One is not easily annoyed in these days by a free use of dissonances, by daring juxtapositions of tonalities, if they are effective; if they serve in establishing a mood, contemplative, fiery, sombre; if there is a revelation of strength, however barbaric, of beauty, however strange and fantastical. In this Concerto we found little to attract, little to admire, much to repel.

Jazz is not the monster it has been called; it has already had its uses; it has stimulated symphonic composers to greater rhythmic energy and freedom. It all depends on the use made of this form of music. There must also be originality in the "tune" and in the treatment when it is allowed to influence a work of importance. Mr. Copland is not yet an adept in this field.

The Concerto also shows a shocking lack of taste, of proportion. The first measures are proof enough. After thunderous, blaring measures in which one brass instrument vies with another in arrogant announcement—announcements without logical connection, though the composer says this introduction proclaims the principal thematic material—there are gentle, purposeless measures for the piano, which is struck by fingers apparently directed at random, as a child amuses itself by making noises when it is restless in the room.

We do not doubt Mr. Copland's honesty of purpose; it is the purpose, the musical scheme that is to be deplored. Yesterday some in the audience laughed, as if the Concerto were a huge joke played on the hearers, also on Mr. Koussevitzky, who, as Mr. Copland says, suggested to him the composition of it.

The question comes up legitimately: Does Mr. Copland hear music in this way? Is his musical speech natural or acquired? His next composition may answer satisfactorily these questions.

Let us not forget that the leading English reviewers characterized Schumann's Symphony in B flat when they first heard it as belonging to the "Broken Crockery School." Our objection to Mr. Copland's broken crockery is that it is not of the first quality.

This Symphony of Schumann's was eloquently performed, so eloquently that one forgot the various adverse judgments that have been passed upon it from the days of Chorley and Davidson to those of Vincent d'Indy.

The concert will be repeated tonight. The orchestra will be away next week. The program of Feb. 11 and 12 is as follows: Langendoen, Variations for strings on a Dutch Theme of A. Valerius; Brahms, Piano Concerto No. 2, B flat minor (Moriz Rosenthal, pianist); Elgar, Variations on an Original Theme. Mr. Langendoen is a violoncellist in the orchestra.

COPLAND'S LATEST IS POOR STUFF

Post — JAN 29

Symphony in Banal Piece With the Composer

BY WARREN STOREY SMITH

There are some who do not hold in especially high regard the First Symphony of Robert Schumann, but the harshest critic of this simple-minded music must have warmed to it at Symphony Hall yesterday afternoon since, repeating the Symphony from the concerts of a few weeks ago, Mr. Koussevitzky gave it on this occasion a singularly flattering setting.

PROKOFIEFF'S SYMPHONY

By way of beginning to as oddly assorted a Symphony programme as one hears often, came the Third Brandenburg Concerto of Bach, already conducted here by Mr. Koussevitzky. A work in which Bach is less the poet in tones than the spinner of an intricate and somewhat monotonous contrapuntal web, this concerto was magnificently played by the orchestra's string choir, and Mr. Koussevitzky bade these gentlemen rise in response to the warm applause.

From Bach the programme leapt a couple of centuries to the so-called "classic" Symphony of Prokofieff. But the leap proved not such a wide one after all, since in this work of his 27th year the gifted Russian set out, and with a measure of success, to ape the manner, style and idiom of Mozart. Brief, tuneful, cleverly made, this symphony in miniature is pleasant enough to hear, and yesterday's audience received it gracefully. Only a captious critic would suggest that Mozart wrote better "Mozart" than Prokofieff possibly could, and that Prokofieff writes "Prokofieff" far better than he does "Mozart."

And then came the aural sensation not merely of the afternoon, but of the season, the first performance on any concert stage of Aaron Copland's new Concerto for piano and orchestra, with the composer himself as pianist assisting in the deed. Thrice has this young-est of recognized American composers been honored by Mr. Koussevitzky in Boston.

To question Mr. Copland's sincerity would be unjust and unkind. It was necessary only to watch him yesterday to be convinced that he is in deadly earnest. But if there exists anywhere in the world of music a stranger concatenation of meaninglessly ugly sounds and distorted rhythms, Boston has been spared it. Since there must be a bit of jazz in all American music nowadays, Mr. Copland has his measures in that vein, but as one young man in the audience remarked, no dance-hall would tolerate jazz of such utter badness. No doubt a European audience would have hissed Mr. Copland's Concerto. That of yesterday merely snickered, and was politely applausive when the piece was done.

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
JAN 29 1927

* * *

KOUSSEVITZKY TO LEAD FIRST BOSTON SYMPHONY

The Boston Symphony Orchestra, under the masterly direction of Serge Koussevitzky, the great Russian conductor, will give its first Washington concert this season on Wednesday afternoon, at 4:30, as the second attraction in Mrs. Wilson-Greene's Philharmonic Course of afternoon concerts, at Poli's Theater.

Mr. Koussevitzky will open the program with the Handel "Concerto Grosso" in B minor, for strings; playing also the Prokofieff "Classic Symphony," opus 25; the Ravel choreographis poem, "La Valse;" and the Schumann Symphony, B flat.

This program is expected to prove tremendously interesting to Washington lovers of orchestral music. The Boston Symphony Orchestra, since its last appearance in Washington last season, has steadily advanced in popularity both at home and on tour.

Seats are now on sale at Mrs. Wilson-Greene's Concert Bureau, in Droop's, 1300 G St. N. W., and will be on sale at Poli's Theater box office on the afternoon of the concert.

COPLAND HEARD AT SYMPHONY CONCERT

His New Concerto Proves Sensational

GLOBE — JAN 29

Aaron Copland, "born in Brooklyn, N Y, in 1900," as the program had it, was the soloist at yesterday's Boston Symphony concert. He played the piano part in a new concerto, written at the suggestion of Mr Koussevitzky, and performed yesterday for the first time anywhere.

No music heard at these concerts in the past 15 seasons has created so great a sensation. The audience forgot its manners, exchanged scathing verbal comments, and giggled nervously while the piece was being played, creating so great a bustle that at times it was difficult to hear the music clearly. The writer had the misfortune to be near a particularly perturbed portion of the congregation, but there was a distinct undercurrent of commotion all over the hall during the final allegro.

At the close of the piece there were a few scattered hisses, a few scattered handclaps, and a general appearance of stupefaction. Mr Koussevitzky led out Mr Copland to acknowledge the applause which thereupon swelled to respectable proportions.

The scandal was created by the wholly incidental use of saxophones, muted trumpets, bits of jazz rhythm and other effects which the public has come to associate with modern dancing rather than with the Symphony concerts. Since Mr Copland has written in this concerto compact, clearly thought out and almost excessively formal music, not melodramatic and not intrinsically incoherent or vulgar, it is perhaps to be regretted that he chose to score it with such self-conscious audacity.

Though still a young man, he ought by the age of 27 to have learned to restrain what is sometimes a pardonable desire to thumb one's nose at the stupidities of audiences. One could not see that the offending bits of tone color were essential to his artistic design.

Difficult to Judge Work

It is impossible to judge a new work finally at a first hearing, but this new concerto, the aforesaid experiments in scoring apart, sounded yesterday like the early work of a man who may become a great composer The themes are salient and memorable.

His treatment of them in the slow first section is long-breathed and assured, attaining lyric utterance, with very little fumbling. In the allegro finale, the capricious and fragmentary use of rhythm is a bit questionable. But even here it is at Copland's episodes, at details in his development, not at his themes or at the main outlines of his music, that one cavils.

The piano in this concerto is not treated as a solo instrument, but as a member of the orchestra with a function near the percussion section, akin to that of the harp. But the audience, of course, giggled at watching Mr Copland in one portion of the finale solemnly pounding rhythmically at a handful of the extreme top notes of the keyboard, not realizing that his proper place on the stage was momentarily not that of a piano soloist but up in a humble rear corner near the triangle and the Chinese drum. He is too good a pianist, by the way, to deserve the old gibe that some may inflict upon him of "playing like a composer."

The other new piece at this concert Prokofieff's "Classical Symphony" an amusing bit of light music, written in an attempt to create out of an ingenious musical imagination the style which Mozart, if miraculously brought to life in the present decade, might conceivably use. The four movements are very brief, deftly turned, with rather obvious prettiness of detail. They were gracefully played and very warmly applauded.

Program Lengthened

The program has been lengthened by prefixing to it the familiar G major third "Brandenburg" concerto of Bach, a nobly energetic piece always gladly listened to. The scoring again was not that of the original. No piano replaced the missing "cembalo," as it has on some previous occasions. The performance was eloquent and full of energy.

THIS CLIPPING FROM
N. Y. EVENING SUN
JAN 29 1927

The Boston Symphony Orchestra and Serge Koussevitzky will make their third visit of the season to Carnegie Hall for concerts next Thursday evening and Saturday afternoon.

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On the Saturday program, Koussevitzky will introduce to New York a Suite in F, composed by Albert Roussel for the Boston Symphony Orchestra, and dedicated to its conductor last summer. The other number will be Handel's Concerto Grosso, No. 7. Vaughan Williams's Norfolk Rhapsody, No. 1, and the First Symphony of Schumann in B-flat.

THIS CLIPPING FROM
DEMOCRAT CHRONICLE
ROCHESTER, N. Y.
JAN 29 1927

COPELAND TO BE HEARD TO-NIGHT IN RADIO CONCERT

Noted Composer-Pianist to Broadcast Own Work Through WBZ, WJZ

The fourteenth Saturday evening concert by the Boston Symphony Orchestra will be broadcast for the audiences of stations WBZ and WJZ at 8:10 o'clock to-night through the courtesy of Mr. W. S. Quinby of the W. S. Quinby Company of Boston, New York and Chicago, producers of La Touraine Coffee and Tea, whose slogan is — "You might as well have the best." On account of previous commitments to-night's concert will not be broadcast by KDKA, but definite arrangements have been completed whereby the Westinghouse pioneer station will send out the remaining ten concerts of the Symphony series. Because of previous arrangements, WJZ will tie in with only six of the remaining ten concerts.

Featuring the concert to-night, Aaron Copland, one of the younger American composers, will appear as guest soloist on the occasion of the performance of his own work, a concerto for pianoforte and orchestra. Mr. Copland was born in Brooklyn, N. Y., and is now living in New York city. The concerts was written for the most part during the summer of 1925, when the composer was at the MacDowell Colony in Peterboro, N. H.

Mr. Koussevitzky has arranged to present another of the works of his life-long friend and countryman, Serge Prokofieff, as the opening number of the program. This work, called a Classic Symphony, was written in Leningrad in 1916-17, and was first performed there by the orchestra called by the Bolshevists the State Orchestra, but which was formerly under the control of the Imperial Court. The symphony is written in strict classical form, and Prokofieff states that what he tried to do in the work was to catch the spirit of Mozart, and write that which Mozart might have written were he alive today.

A large proportion of the comments received after the program of the Boston Symphony pay high tribute to the help gained in appreciation of the works through the remarks of Professor John Patten Marshall, head of the music departments of the Boston University and Holy Cross College. Professor Marshall will discuss during the intermission Schumann's Symphony No. 1 in B flat major, which is given its second performance of the present season by the orchestra. Besides analyzing this symphony and illustrating the themes, Professor Marshall will tell of the romantic movement of which Schumann was the leader. He will be assisted in the illustrations before the concert and during the intermission by Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain and Mr. Nicholas Slonimsky, pianists.

The complete program follows:

Classic Symphony, Op. 25.....Prokofieff
- I. Allegro
- II. Larghetto
- III. Gavotte
- IV. Finale

Concerto for Pianoforte.....Copland
Aaron Copland, soloist.

Symphony in B flat major,
No. 1, Op. 38.....Schumann
- I. Andante un poco maestoso; Allegro molto vivace
- II. Larghetto
- III. Scherzo; Molto vivace. Trio I; Molto piu vivace; Trio II
- IV. Allegro animato a grazioso

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
JAN 29 1927

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SPECIAL SERIES OF SYMPHONY CONCERTS

Beethoven to Be Honored March 22 to 29

Globe Jan 29

The Boston Symphony Orchestra announces a special series of concerts in commemoration of Beethoven, who died March 26, 1827. The dates of this Beethoven festival are March 22-29. There will be seven concerts, all with Beethoven programs. The nine symphonies, the "Missa Solemnis," and much chamber music will be heard. The advance sale of tickets began yesterday at Symphony Hall.

The assisting artists include the Harvard Glee Club, the Radcliffe Choral Society, Carl Friedberg, Florence Austral, the London String Quartet, the Lenox Quartet, and a number of well-known vocalists for the solo parts in the mass and the ninth symphony.

Ernest Newman, distinguished English writer on musical topics, will journey from London to make a commemorative address on Beethoven as part of this series.

It is doubtful whether any of the commemorations planned the world over in every musical capital will surpass this Boston tribute to Beethoven's immortal genius on the 100th anniversary of his death.

TO PAY BEETHOVEN GREAT TRIBUTE

HER — JAN 29

Boston Orchestra to Play All Nine Symphonies March 26

Of the many tributes to Beethoven which are to take place in every part of the musical world next March 26, the 100th anniversary of the composer's death, none will equal the centenary festival to be given in Symphony hall in that week. The outline of this festival, now announced, is such that it is debatable whether a precedent could be found, if one considers both the participants and the scope of the programs.

The Boston Symphony orchestra, under Mr. Koussevitzky, will perform Beethoven's nine symphonies. Masterpieces from his choral and chamber music will also be played; celebrities of the musical world will assist. Ernest Newman, the English critic, will journey from London to Boston, to give an address on Beethoven. The festival will comprise seven concerts from Tuesday, March 22 through March 29.

In the Ninth Symphony, the orchestra will combine forces with the Harvard Glee Club and the Radcliffe Choral Society. Orchestra and chorus will likewise combine to perform the Missa Solennis. The Harvard and Radcliffe choruses are now being trained in these two choral scores by Messrs. Davison and Woodworth.

Quartets will be performed by the London String Quartet and the Lenox String Quartet. Carl Friedberg will play works for piano solo.

Ernest Newman of London has accepted the invitation of the trustees of the Boston Symphony Orchestra, and will come to America especially to pay a verbal tribute to the genius of Beethoven.

Solo singers to appear in the festival are Florence Austral, Jeanne Gordon, Jeannette Vreeland, Tudor Davies, Nevada Van Der Veer, Arthur Middleton, Charles Stratton and Fred Patton.

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.
JAN 29 1927

BOSTON SYMPHONY IS RADIO'S BEST

The program of the Boston Symphony orchestra holds the honors on this evening's broadcast of WBZ. The concerts that are offered each Saturday evening by this world famous organization, have met with the hearty approval of thousands of listeners. The concert that Serge Koussevitsky has prepared is as wide in variety as have been the concerts of the past. With a dash of the old, set off by the new the offerings of the orchestra under Mr Koussevitsky have been greatly successful.

Dick Newcomb, and his Masters of Modern Melody, will open the broadcast of the evening with dance offerings. The orchestra will introduce its program tonight with its usual trademark "Who," at 6 o'clock.

At 6.45 p. m., the students of the Massachusetts Agricultural college will visit the local studio to entertain for a few moments with a bit of college harmony.

The Knights of Pythias Male quartet, whose Saturday evening concerts have been one of the most popular features on the Westinghouse wave will be heard again this evening. One of the outstanding features of this organization, is the work of Antonio Martone, the second tenor of the quartet. In addition to having a remarkable tenor voice Mr Martone is a violinist and pianist of first rank and his work on these instruments helps to make this quartet one of the most popular on the air. Programs:—

14TH CONCERT BY SYMPHONY

Program Includes Copland, Prokofieff, Schumann, and Bach Pieces

CONCERT TO BE REPEATED TONIGHT

HER — JAN 29

By PHILIP HALE

The 14th concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Bach, Brandenburg Concerto No. 3 for strings; Prokofieff, "Classic" symphony (first time in Boston); Copland, concerto in one movement for piano and orchestra (first performance); Schumann, Symphony in B flat major, No. 1 op. 38. Mr. Copland was the pianist.

After a virile, strongly rhythmed performance of Bach's music, came the "Classic" symphony of Prokofieff. Were those who were disturbed by the "Scythian" suite and "They are Seven" of this composer, reassured by the word "Classic"? Did they enter the hall free from fear of the "Wild" Russian and his splendid savagery? The statemenot that his idea in this symphony was "to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores," did not inspire confidence or kindle joyful anticipation, for one remembered that the Stravinsky of the latter years insists that he is writing in the manner of Bach. And with what dire results!

Prokofieff's symphony turned out to be a delightful little work, fresh, melodious, vivacious, with significant themes; masterly, not pedantic treatment of them; charming orchestration achieved by apparently simple means, but showing consummate skill. The first movement and the finale were in many measures truly Mozartian in mood, the Larghetto and the Gavotte were more modern but in no way aggressively contradictory. The piquancy of the two middle movements was especially enjoyed by the audience, warmly applausive of the whole work, as it had been of the Suite by Bach.

One should be sorry for Mr. Copland. His "Music for the Theatre, played here late in 1925, was much more to his credit than his Symphony for organ and orchestra heard earlier in that year. One hoped to note continued progress in the invention of thematic material; in firmness of control, so that one could say he was leaving the experimental state and writing with surety, no longer relying on what he thought would attract attention by novelty and audacity.

If this concerto shows the present condition of Mr. Copland's musical mind, he is on the wrong track. One is not easily annoyed in these days by a free use of dissonances, by daring juxtapositions of tonalities, if they are effective; if they serve in establishing a mood, contemplative, fiery, sombre; if there is a revelation of strength, however barbaric, of beauty, however strange and fantastical. In this Concerto we found little to attract, little to admire, much to repel.

Jazz is not the monster it has been called; it has already had its uses; it has stimulated symphonic composers to greater rhythmic energy and freedom. It all depends on the use made of this form of music. There must also be originality in the "tune" and in the treatment when it is allowed to influence a work of importance. Mr. Copland is not yet an adept in this field.

The Concerto also shows a shocking lack of taste, of proportion. The first measures are proof enough. After thunderous, blaring measures in which one brass instrument vies with another in arrogant announcement—announcements without logical connection, though the composer says this introduction proclaims the principal thematic material—there are gentle, purposeless measures for the piano, which is struck by fingers apparently directed at random, as a child amuses itself by making noises when it is restless in the room.

We do not doubt Mr. Copland's honesty of purpose; it is the purpose, the musical scheme that is to be deplored. Yesterday some in the audience laughed, as if the Concerto were a huge joke played on the hearers, also on Mr. Koussevitzky, who, as Mr. Copland says, suggested to him the composition of it.

The question comes up legitimately: Does Mr. Copland hear music in this way? Is his musical speech natural or acquired? His next composition may answer satisfactorily these questions.

Let us not forget that the leading English reviewers characterized Schumann's Symphony in B flat when they first heard it as belonging to the "Broken Crockery School." Our objection to Mr. Copland's broken crockery is that it is not of the first quality.

This Symphony of Schumann's was eloquently performed, so eloquently that one forgot the various adverse judgments that have been passed upon it from the days of Chorley and Davidson to those of Vincent d'Indy.

The concert will be repeated tonight. The orchestra will be away next week. The program of Feb. 11 and 12 is as follows: Langendoen, Variations for strings on a Dutch Theme of A. Valerius; Brahms, Piano Concerto No. 2, B flat minor (Moriz Rosenthal, pianist); Elgar, Variations on an Original Theme. Mr. Langendoen is a violoncellist in the orchestra.

COPLAND'S LATEST IS POOR STUFF

Post — JAN. 29

Symphony in Banal Piece With the Composer

BY WARREN STOREY SMITH

There are some who do not hold in especially high regard the First Symphony of Robert Schumann, but the harshest critic of this simple-minded music must have warmed to it at Symphony Hall yesterday afternoon since, repeating the Symphony from the concerts of a few weeks ago, Mr. Koussevitzky gave it on this occasion a singularly flattering setting.

PROKOFIEFF'S SYMPHONY

By way of beginning to as oddly assorted a Symphony programme as one hears often, came the Third Brandenburg Concerto of Bach, already conducted here by Mr. Koussevitzky. A work in which Bach is less the poet in tones than the spinner of an intricate and somewhat monotonous contrapuntal web, this concerto was magnificently played by the orchestra's string choir, and Mr. Koussevitzky bade these gentlemen rise in response to the warm applause.

From Bach the programme leapt a couple of centuries to the so-called "classic" Symphony of Prokofieff. But the leap proved not such a wide one after all, since in this work of his 27th year the gifted Russian set out, and with a measure of success, to ape the manner, style and idiom of Mozart. Brief, tuneful, cleverly made, this symphony in miniature is pleasant enough to hear, and yesterday's audience received it gracefully. Only a captious critic would suggest that Mozart wrote better "Mozart" than Prokofieff possibly could, and that Prokofieff writes "Prokofieff" far better than he does "Mozart."

And then came the aural sensation not merely of the afternoon, but of the season, the first performance on any concert stage of Aaron Copland's new Concerto for piano and orchestra, with the composer himself as pianist assisting in the deed. Thrice has this young master of recognized American composers been honored by Mr. Koussevitzky in Boston.

To question Mr. Copland's sincerity would be unjust and unkind. It was necessary only to watch him yesterday to be convinced that he is in deadly earnest. But if there exists anywhere in the world of music a stranger concatenation of meaninglessly ugly sounds and distorted rhythms, Boston has been spared it. Since there must be a bit of jazz in all American music nowadays, Mr. Copland has his measures in that vein, but as one young man in the audience remarked, no dance-hall would tolerate jazz of such utter badness. No doubt a European audience would have hissed Mr. Copland's Concerto. That of yesterday merely snickered, and was politely applausive when the piece was done.

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
JAN 29 1927

* * *

KOUSSEVITZKY TO LEAD FIRST BOSTON SYMPHONY

The Boston Symphony Orchestra, under the masterly direction of Serge Koussevitzky, the great Russian conductor, will give its first Washington concert this season on Wednesday afternoon, at 4:30, as the second attraction in Mrs. Wilson-Greene's Philharmonic Course of afternoon concerts, at Poli's Theater.

Mr. Koussevitzky will open the program with the Handel "Concerto Grosso" in B minor, for strings; playing also the Prokofieff "Classic Symphony," opus 25; the Ravel choreographis poem, "La Valse;" and the Schumann Symphony, B flat.

This program is expected to prove tremendously interesting to Washington lovers of orchestral music. The Boston Symphony Orchestra, since its last appearance in Washington last season, has steadily advanced in popularity both at home and on tour.

Seats are now on sale at Mrs. Wilson-Greene's Concert Bureau, in Droop's, 1300 G St. N. W., and will be on sale at Poli's Theater box office on the afternoon of the concert.

COPLAND HEARD AT SYMPHONY CONCERT

His New Concerto Proves Sensational

GLOBE — JAN 29

Aaron Copland, "born in Brooklyn, N Y, in 1900," as the program had it, was the soloist at yesterday's Boston Symphony concert. He played the piano part in a new concerto, written at the suggestion of Mr Koussevitzky, and performed yesterday for the first time anywhere.

No music heard at these concerts in the past 15 seasons has created so great a sensation. The audience forgot its manners, exchanged scathing verbal comments, and giggled nervously while the piece was being played, creating so great a bustle that at times it was difficult to hear the music clearly. The writer had the misfortune to be near a particularly perturbed portion of the congregation, but there was a distinct undercurrent of commotion all over the hall during the final allegro.

At the close of the piece there were a few scattered hisses, a few scattered handclaps, and a general appearance of stupefaction. Mr Koussevitzky led out Mr Copland to acknowledge the applause which thereupon swelled to respectable proportions.

The scandal was created by the wholly incidental use of saxophones, muted trumpets, bits of jazz rhythm and other effects which the public has come to associate with modern dancing rather than with the Symphony concerts. Since Mr Copland has written in this concerto compact, clearly thought out and almost excessively formal music, not melodramatic and not intrinsically incoherent or vulgar, it is perhaps to be regretted that he chose to score it with such self-conscious audacity.

Though still a young man, he ought by the age of 27 to have learned to restrain what is sometimes a pardonable desire to thumb one's nose at the stupidities of audiences. One could not see that the offending bits of tone color were essential to his artistic design.

Difficult to Judge Work

It is impossible to judge a new work finally at a first hearing, but this new concerto, the aforesaid experiments in scoring apart, sounded yesterday like the early work of a man who may become a great composer The themes are salient and memorable.

His treatment of them in the slow first section is long-breathed and assured, attaining lyric utterance, with very little fumbling. In the allegro finale, the capricious and fragmentary use of rhythm is a bit questionable. But even here it is at Copland's episodes, at details in his development, not at his themes or at the main outlines of his music, that one cavils.

The piano in this concerto is not treated as a solo instrument, but as a member of the orchestra with a function near the percussion section, akin to that of the harp. But the audience, of course, giggled at watching Mr Copland in one portion of the finale solemnly pounding rhythmically at a handful of the extreme top notes of the keyboard, not realizing that his proper place on the stage was momentarily not that of a piano soloist but up in a humble rear corner near the triangle and the Chinese drum. He is too good a pianist, by the way, to deserve the old gibe that some may inflict upon him of "playing like a composer."

The other new piece at this concert Prokofieff's "Classical Symphony" an amusing bit of light music, written in an attempt to create out of an ingenious musical imagination the style which Mozart, if miraculously brought to life in the present decade, might conceivably use. The four movements are very brief, deftly turned, with rather obvious prettiness of detail. They were gracefully played and very warmly applauded.

Program Lengthened

The program has been lengthened by prefixing to it the familiar G major third "Brandenburg" concerto of Bach, a nobly energetic piece always gladly listened to. The scoring again was not that of the original. No piano replaced the missing "cembalo," as it has on some previous occasions. The performance was eloquent and full of energy.

The final number was Schumann's First Symphony, already performed this season at these concerts. Mr Koussevitzky again gave a brilliant and on the whole unusually successful reading, revivifying music which has sometimes seemed half faded, half inarticulate, so that it sounded like new.

There are no Boston Symphony concerts here next week, as the orchestra goes on tour. P. H.

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Mr. Koussevitzky has arranged to present another of the works of his life-long friend and countryman, Serge Prokofieff, as the opening number of the program. This work, called a Classic Symphony, was written in Leningrad in 1916-17, and was first performed there by the orchestra called by the Bolshevists the State Orchestra, but which was formerly under the control of the Imperial Court. The symphony is written in strict classical form, and Prokofieff states that what he tried to do in the work was to catch the spirit of Mozart, and write that which Mozart might have written were he alive to-day.

A large proportion of the comments received after the program of the Boston Symphony pay high tribute to the help gained in appreciation of the works through the remarks of Professor John Patten Marshall, head of the music departments of the Boston University and Holy Cross College. Professor Marshall will discuss during the intermission Schumann's Symphony No. 1 in B flat major, which is given its second performance of the present season by the orchestra. Besides analyzing this symphony and illustrating the themes, Professor Marshall will tell of the romantic movement of which Schumann was the leader. He will be assisted in the illustrations before the concert and during the intermission by Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain and Mr. Nicholas Slonimsky, pianists.

The complete program follows:

Classic Symphony, Op. 25..Prokofieff
I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

Concerto for Pianoforte.....Copland
Aaron Copland, soloist.

Symphony in B flat major,
No. 1, Op. 38.....Schumann
I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo; Molto vivace. Trio I; Molto piu vivace; Trio II
IV. Allegro animato a grazioso

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EVENING POST
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On the Saturday program, Koussevitzky will introduce to New York a Suite in F, composed by Albert Roussel for the Boston Symphony Orchestra, and dedicated to its conductor last summer. The other number will be Handel's Concerto Grosso, No. 12, Vaughan Williams's Norfolk Rhapsody, No. 1, and the First Symphony of Schumann in B-flat.

On the Saturday program Koussevitzky will introduce to New York a Suite in F, composed by Albert Roussel for the orchestra. The other numbers will be Handel's Concerto Grosso, No. 12; Vaughan Williams's Norfolk Rhapsody, No. 1, and the First Symphony of Schumann in B flat.

Albert Roussel wrote his Suite in F last year, from March to August. The score is dedicated to Serge Koussevitzky and was performed from the manuscript at the Boston concerts of January 21 and 22. The French composer divides his music into three movements—Prelude, Sarabande and Gigue, observing to an extent these classical forms.

Serge Prokofieff composed his "Classical" Symphony, Op. 25, in 1916 and 1917. His intention, according to Felix Borowski, was "to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores." The score has the traditional four movements—allegro, larghetto, gavotta and finale—and scrupulously follows sonata form.

Aaron Copland wrote his Piano Concerto at the suggestion of Mr. Koussevitzky. He began it in January, 1926, worked upon it last summer in France and completed it last November. It was first performed by the orchestra

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER
JAN 29 1927

PHILA. ORCHESTRA'S REVISED CONCERT

Rodzinski Conducts Varied Programme That Creates Conflicting Impressions

German Novelty and Fourth Tchaikovski Symphony Are the Features

BY LINTON MARTIN

The Philadelphia Orchestra concer in the Academy yesterday afternoo was programmed and presented b Artur Rodzinski, fortuitous circum stances having somewhat unexpectedl brought forward the assistant conduct or in this capacity, since Fritz Reine had been temporarily released as gue conductor in Stokowski's absence, t direct the New York Philharmonic Or chestra in the dilemma of Toscanini illness. The result was something an emergency offering, consisting of substantial symphony, a moderate modern German novelty, and two m lodious offerings, all of which emph sized Rodzinski's qualities as conduct that have already been made quite f miliar here.

The symphony was the Tchaikovs Fourth. The novelty was Franz Schre er's "Prelude to a Drama." The pr gramme included Charpentier's ingr tiating orchestral suite, "Impressions Italy," and it began, in summer amus ment park style, with Rossini's "Ba ber of Seville" Overture, which, course, isn't actually even the authe tic overture to that ancient opera, a seems exceedingly simple judged prevailing symphonic standards.

The Schreker work is a curio combination of sententious sentiment ism suggesting Victor Herbert in more florid flight, a pompous parade the pathy, and an obvious Orientalis of the pseudo-sort. It sounds st prisingly old-fashioned in many of roundly resolved harmonies, althou it has its dissonant details as well, its more Oriental aspects. The pie is tediously long, and has no commar ing characteristics, in all its excess nineteen minutes.

It would be cruel to compare y terday's presentation of the Tchaik ski fateful Fourth Symphony w Koussevitsky's thrilling interpretat here last season with his Bos Symphony Orchestra, or the Stok ski style. Rodzinski's reading ran from routine to ragged. It complet missed the tingling intensity which the outstanding aspect of this sup symphony, and sounded slack stodgy. Rodzinski is as earnest as is uninspired in works of command calibre, although he has a fair fact in obvious and melodious music. was as rash as it was regrettable him to tackle the Tchaikovski Fou

THIS CLIPPING FROM
NEWS
SPRINGFIELD, MASS.
JAN 29 1927

AARON COPLAND IN SYMPHONY CONCERT

Fourteenth of the Radio Series Will Feature American Composer Tonight From Boston

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arrangements have been completed whereby the Westinghouse pioneer station will send out the remaining 10 concerts.

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Mr Koussevitzky has arranged to present another of the works of his life-long friend and countryman, Serge Prokofieff, as the opening number of the program and Prof John Patten Marshall, head of the music departments of the Boston university and Holy Cross college will discuss during the intermission Schumann's symphony No. 1 in B flat major, which is given its second performance of the present season by the orchestra. The complete program follows:—

Classic symphony, opus 25.....Prokofieff
Allegro
Larghetto
Gavotte
Finale
Concerto for pianoforte.....Copland
Aaron Copland, soloist
Symphony in B flat major, No 1, opus 38. Schumann
Andante un poco maestoso; allegro molto vivace
Larghetto
Scherzo; molto vivace; trio I; molto piu vivace; trio II
Allegro animato e grazioso

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 29 1927

BOSTON SYMPHONY CONCERT PROGRAM

One to Be Given Here Monday Is Entirely Out of the Ordinary

Is One Which Will Undoubtedly Appeal to All Lovers of Music

Much interest attaches to the program which Serge Koussevitzky has made for the coming concert of the Boston Symphony Orchestra, in the Shubert Playhouse, Wilmington, on January 31, under his direction.

The first number will be a Concerto of Philip Emanual Bach, the most talented son of Johann Sebastion Bach. This Concerto has been especially arranged for Mr. Koussevitzky by Maximlian Steinberg, the talented nephew of Rimsky-Korsakov. Steinberg has used a string orchestra with a small choir of wind instruments. His scoring is not in strict acordance with the period, since he gives much of the melody of the slow movement to the English horn, an instrument of modern usage. In spirit, however, Steinberg's treatment is considered by on means irreverent or anachronistic.

The next number will be Berlioz Overture, "The Roman Carnival". This great composer, founder of the French national school of music, was perhaps never more highly and brilliantly effective than in the overture to this opera. This short piece in itself would be sufficient to establish his rank by its striking originality in the use of "color". This number figured on Koussevitzky's first concert in America, when Warren Storey-Smith called it, in the Boston Post, "a performance that for expressiveness and corruscating brilliance must have come to each individual in the hall as a revelation both of the potentialities of Berlioz's thrice-familiar music and of the powers and the prowess of the Boston Symphony Orchestra". Penfield Roberts then likewise remarked upon this performance in the Boston Globe: "One will remember in hearing the piece years later from other hands how it sounded yesterday afternoon."

There will be two notable excerpts from the music dramas of Richard Wagner—the first called "Waldweben" ("Forest Murmurs"), is drawn from the second act of Siegfried, which in turn is the third drama of the "Ring" cycle. Reclining in the forest, Sieggried listens to the soft and drowsy sounds of nature, and is especially enchanted by the bird calls which by magic

e is soon to be able to understand. This gentle and dreamy music of ature figures among the finest ages of Wagner.

The other Wagner excerpt will e the Prelude of his gay music rama, "The Mastersingers of Nuemberg". Using the principal emes of this music drama, and ting them in the propore order, agner made his prelude a sort of ngation of the entire work

THIS CLIPPING FROM
TIMES
JAN 30 1927

with alternate passages of romantic loveliness which characterize Wagner's one humorous music drama, are so eloquently, if more tersely expressed in the brilliant prelude.

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WASH. D. C.
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SUN
BALTIMORE, MD.
JAN 30 1927

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Their First Concert Of The Season Will Take Place Tuesday Evening. New York Symphony Here Wednesday

Musical Events Of The Week.

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Wednesday—New York Symphony Orchestra, Oscar Klemperer conducting, at the Lyric.

Friday—Emilio de Gogorza, barytone, at the Peabody, 4 P. M.

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Coming to this country heralded as a great conductor, Koussevitzky has lived up to his reputation. As a result of his fine work, the Boston Orchestra has again been brought to the high standard which characterized its work of the pre-war days.

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Largo.
Allegro.
Larghetta e piano.
Largo.
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Le Valse.....Ravel
Suite from the opera, "The Love for Three Oranges".....Prokofieff
Les Ridicules.
Marche.
Scherzo.
Le Prince et la Princesse.
La Fuite.
Symphony in D minor.....Franck
Lento; Allegro non troppe.
Allegretto.
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Wherever the Boston organization has appeared during the present season comment has been heard as to the big strides made by it under the direction of Koussevitzky

And this is not surprising, for the Boston leader is simply carrying on the work that made him famous in Europe, which fame resulted in his being invited by the Boston management when a great leader was being sought—one who could reestablish the organization's former prestige

BROOKLYN
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"Though played without interruption, the concerto is really divided into two contrasted parts, which are linked thematically. The first is a slow, lyric section; the second a fast, rhythmic one.

"A short orchestral introduction announces the principal thematic material. The piano enters quietly and improvises around this for a short space, then the principal theme is sung by a flute and clarinet in unison over an accompaniment of muted strings. This main idea recurs twice during the course of the movement—once in the piano with imitations by the woodwind and French horns and later in triple canon in the strings, mounting to a sonorous climax.

"A few transitional measures lead directly to the second part, which, roughly speaking, is in sonata form without recapitulation. The first theme, announced immediately by the solo piano, is considerably extended and developed before the second idea is introduced by a soprano saxophone. The development, based entirely on these two themes, contains a short cadenza presenting difficulties of a rhythmic nature. Before the end a part of the first movement is recalled. This is followed by a brief coda.

"The concerto is scored for piccolo, two flutes, two oboes, English horn, two clarinets, clarinet piccolo in E-flat, bass clarinet, two bassoons, double bassoon, alto saxophone (interchangeable with soprano saxophone), four horns, three trumpets, three trombones, tuba, kettledrums, bass drum, side drum, cymbals, tam-tam, Chinese drum, woodblock, triangle, xylophone, celesta and strings.

"The score is dedicated to Alma Wertheim."

This concerto had its first performance in the symphony concerts in Boston on January 28 and 29. Mr. Koussevitzky has also played in the last two seasons Copland's "Organ Symphony" and "Music for the Theater."

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WILMINGTON, DEL.
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Albert Roussel wrote his Suite in F last year, from March to August. The score is dedicated to Serge Koussevitzky and was performed from the manuscript at the Boston concerts of January 21 and 22. The French composer divides his music into three movements—Prelude, Sarabande and Gigue, observing to an extent these classical forms.

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Aaron Copland wrote his Piano Concerto at the suggestion of Mr. Koussevitzky. He began it in January, 1926, worked upon it last summer in France and completed it last November. It was first performed by the orchestra [illegible]day.

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER
JAN 29 1927

PHILA. ORCHESTRA'S REVISED CONCERT

Rodzinski Conducts Varied Programme That Creates Conflicting Impressions

German Novelty and Fourth Tchaikovski Symphony Are the Features

BY LINTON MARTIN

The Philadelphia Orchestra concer in the Academy yesterday afternoo was programmed and presented b Artur Rodzinski, fortuitous circum stances having somewhat unexpectedl brought forward the assistant conduct or in this capacity, since Fritz Reine had been temporarily released as gues conductor in Stokowski's absence, t direct the New York Philharmonic Or chestra in the dilemma of Toscanini illness. The result was something an emergency offering, consisting of substantial symphony, a moderate modern German novelty, and two m lodious offerings, all of which emph sized Rodzinski's qualities as conduct that have already been made quite f miliar here.

The symphony was the Tchaikovs Fourth. The novelty was Franz Schre er's "Prelude to a Drama." The pr gramme included Charpentier's ingr tiating orchestral suite, "Impressions Italy," and it began, in summer amus ment park style, with Rossini's "Ba ber of Seville" Overture, which, course, isn't actually even the authe tic overture to that ancient opera, a seems exceedingly simple judged prevailing symphonic standards.

The Schreker work is a curio combination of sententious sentiment ism, suggesting Victor Herbert in more florid flight, a pompous parade the paltry, and an obvious Orientalis of the pseudo-sort. It sounds st prisingly old-fashioned in many of roundly resolved harmonies, althou it has its dissonant details as well, its more Oriental aspects. The pie is tediously long, and has no commar ing characteristics, in all its excessi nineteen minutes.

It would be cruel to compare y terday's presentation of the Tchaik ski fateful Fourth Symphony w Koussevitsky's thrilling interpretat here last season with his Bos Symphony Orchestra, or the Stoko ski style. Rodzinski's rending ran from routine to ragged. It complet missed the tingling intensity which the outstanding aspect of this sup symphony, and sounded slack stodgy. Rodzinski is as earnest as is uninspired in works of command calibre, although he has a fair faci in obvious and melodious music. was as rash as it was regrettable him to tackle the Tchaikovski Fou

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NEWS
SPRINGFIELD, MASS.
JAN 29 1927
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AARON COPLAND IN SYMPHONY CONCERT

Fourteenth of the Radio Series Will Feature American Composer Tonight From Boston

The 14th Saturday evening concert by the Boston Symphony orchestra will be broadcast for the audiences of stations WBZ and WJZ at 8.10 tonight. On account of previous commitments, tonight's concert will not be broadcast by KDKA but definite arrangements have been completed whereby the Westinghouse pioneer station will send out the remaining 10 concerts.

Featuring the concert of tonight, Aaron Copland, one of the younger American composers, will appear as guest soloist on the occasion of the performance of his own work, a concerto for pianoforte and orchestra. Mr Copland was born in Brooklyn, N. Y., and is now living in New York city. The concerto was written for the most part during the summer of 1925, while the composer was at the MacDowell colony in Peterboro, N. H.

Mr Koussevitzky has arranged to present another of the works of his life-long friend and countryman, Serge Prokofieff, as the opening number of the program and Prof John Patten Marshall, head of the music departments of the Boston university and Holy Cross college will discuss during the intermission Schumann's symphony No. 1 in B flat major, which is given its second performance of the present season by the orchestra. The complete program follows:—

Classic symphony, opus 25.....Prokofieff
Allegro
Larghetto
Gavotte
Finale
Concerto for pianoforte.....Copland
Aaron Copland, soloist
Symphony in B flat major, No 1, opus 38.....Schumann
Andante un poco maestoso; allegro molto vivace
Larghetto
Scherzo; molto vivace; trio I; molto piu vivace; trio II
Allegro animato e grazioso

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NEWS
WILMINGTON, DEL.
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BOSTON SYMPHONY CONCERT PROGRAM

One to Be Given Here Monday Is Entirely Out of the Ordinary

Is One Which Will Undoubtedly Appeal to All Lovers of Music

Much interest attaches to the program which Serge Koussevitzky has made for the coming concert of the Boston Symphony Orchestra, in the Shubert Playhouse, Wilmington, on January 31, under his direction.

The first number will be a Concerto of Philip Emanual Bach, the most talented son of Johann Sebastion Bach. This Concerto has been especially arranged for Mr. Koussevitzky by Maximlilian Steinberg, the talented nephew of Rimsky-Korsakov. Steinberg has used a string orchestra with a small choir of wind instruments. His scoring is not in strict acordance with the period, since he gives much of the melody of the slow movement to the English horn, an instrument of modern usage. In spirit, however, Steinberg's treatment is considered by on means irreverent or anachronistic.

The next number will be Berlioz Overture, "The Roman Carnival". This great composer, founder of the French national school of music, was perhaps never more highly and brilliantly effective than in the overture to this opera. This short piece in itself would be sufficient to establish his rank by its striking originality in the use of "color". This number figured on Koussevitzky's first concert in America, when Warren Storey-Smith called it, in the Boston Post, "a performance that for expressiveness and corruscating brilliance must have come to each individual in the hall as a revelation both of the potentialities of Berlioz's thrice-familiar music and of the powers and the prowess of the Boston Symphony Orchestra". Penfield Roberts then likewise remarked upon this performance in the Boston Globe: "One will remember in hearing the piece years later from other hands how it sounded yesterday afternoon."

There will be two notable excerpts from the music dramas of Richard Wagner—the first called "Waldweben" ("Forest Murmurs"), is drawn from the second act of Siegfried, which in turn is the third drama of the "Ring" cycle. Reclining in the forest, Siegfried listens to the soft and drowsy sounds of nature, and is especially enchanted by the bird calls which by magic

[illegible]e is soon to be able to understand. This gentle and dreamy music of [illegible]ature figures among the finest [illegible]ages of Wagner.

The other Wagner excerpt will [illegible] the Prelude of his gay music [illegible]rama, "The Mastersingers of Nu[illegible]mberg". Using the principal [illegible]emes of this music drama, and [illegible]ating them in the propore order, [illegible]agner made his prelude a sort of [illegible]condensation of the entire work, with alternate passages of romantic loveliness which characterize Wagner's one humorous music drama, are so eloquently, if more tersely expressed in the brilliant prelude.

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Allegro animato e grazioso

with alternate passages of romantic loveliness which characterize Wagner's one humorous music drama, are so eloquently, if more tersely expressed in the brilliant prelude.

The principal number on the programe will be the Fourth Symphony of Tchaikovsky in F minor. This symphony is considere by many as the Russian composer's masterpiece, and was even finer than the Sixth or "Pathetic" Symphony. It is a score of exceeding brilliance and dramatic effectiveness, with a lovely songful slow movement and a delightful scherzo in which the entire string orchestra, laying down their bows, play pizzicato throughout.

Salisbury Man Pays

Mr. Koussevitzky, at whose suggestion Aaron Copland wrote his piano concerto to be heard here next Thursday, was to produce the work in Boston in the last two days. The composition was sketched out last January and Mr. Copland worked on it last Summer in France, completing it on his return in November. Though played without interruption, the concerto is in two contrasted parts, the first a slow, lyric section and the second a fast and rhythmic one.

Serge Prokofieff's "Classic Symphony" in the same program is dated ten years ago and aims "to catch the spirit of Mozart and put down that which, if he were living now, Mozart might put in his scores."

Albert Roussel's classic Suite in F on next Saturday's matinee bill, is a new work composed for the Boston Symphony and dedicated to Koussevitzky. The matinee also hears Schumann's romantic symphony, "Spring."

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER
JAN 29 1927

PHILA. ORCHESTRA'S REVISED CONCERT

Rodzinski Conducts Varied Programme That Creates Conflicting Impressions

German Novelty and Fourth Tchaikovski Symphony Are the Features

BY LINTON MARTIN

The Philadelphia Orchestra concer in the Academy yesterday afternoo was programmed and presented b Artur Rodzinski, fortuitous circum stances having somewhat unexpectedl brought forward the assistant conduct or in this capacity, since Fritz Reine had been temporarily released as gue conductor in Stokowski's absence, t direct the New York Philharmonic O chestra in the dilemma of Toscanini illness. The result was something an emergency offering, consisting of substantial symphony, a moderate modern German novelty, and two m lodious offerings, all of which emph sized Rodzinski's qualities as conduct that have already been made quite f miliar here.

The symphony was the Tchaikovs Fourth. The novelty was Franz Schre er's "Prelude to a Drama." The pr gramme included Charpentier's ingr tiating orchestral suite, "Impressions Italy," and it began, in summer amus ment park style, with Rossini's "Ba ber of Seville" Overture, which, course, isn't actually even the authe tic overture to that ancient opera, a seems exceedingly simple judged prevailing symphonic standards.

The Schreker work is a curio combination of sententious sentiment ism, suggesting Victor Herbert in more florid flight, a pompous parade the paltry, and an obvious Orientalis of the pseudo-sort. It sounds st prisingly old-fashioned in many of roundly resolved harmonies, althou it has its dissonant details as well, its more Oriental aspects. The pie is tediously long, and has no commar ing characteristics, in all its excessi nineteen minutes.

It would be cruel to compare y terday's presentation of the Tchaik ski fateful Fourth Symphony w Koussevitsky's thrilling interpretat here last season with his Bost Symphony Orchestra, or the Stoko ski style. Rodzinski's reading ran from routine to ragged. It complet missed the tingling intensity which the outstanding aspect of this sup symphony, and sounded slack stodgy. Rodzinski is as earnest as is uninspired in works of command calibre, although he has a fair faci in obvious and melodious music. was as rash as it was regrettable him to tackle the Tchaikovski Fou

THIS CLIPPING FROM
NEWS
WILMINGTON, DEL.
JAN 29 1927

BOSTON SYMPHONY CONCERT PROGRAM

One to Be Given Here Monday Is Entirely Out of the Ordinary

Is One Which Will Undoubtedly Appeal to All Lovers of Music

Much interest attaches to the program which Serge Koussevitzky has made for the coming concert of the Boston Symphony Orchestra, in the Shubert Playhouse, Wilmington, on January 31, under his direction.

The first number will be a Concerto of Philip Emanual Bach, the most talented son of Johann Sebastion Bach. This Concerto has been especially arranged for Mr. Koussevitzky by Maximllian Steinberg, the talented nephew of Rimsky-Korsakov. Steinberg has used a string orchestra with a small choir of wind instruments. His scoring is not in strict acordance with the period, since he gives much of the melody of the slow movement to the English horn, an instrument of modern usage. In spirit, however, Steinberg's treatment is considered by on means irreverent or anachronistic.

The next number will be Berlioz Overture, "The Roman Carnival". This great composer, founder of the French national school of music, was perhaps never more highly and brilliantly effective than in the overture to this opera. This short piece in itself would be sufficient to establish his rank by its striking originality in the use of "color". This number figured on Koussevitzky's first concert in America, when Warren Storey-Smith called it, in the Boston Post, "a performance that for expressiveness and corruscating brilliance must have come to each individual in the hall as a revelation both of the potentialities of Berlioz's thrice-familiar music and of the powers and the prowess of the Boston Symphony Orchestra". Penfield Roberts then likewise remarked upon this performance in the Boston Globe: "One will remember in hearing the piece years later from other hands how it sounded yesterday afternoon."

There will be two notable excerpts from the music dramas of Richard Wagner—the first called "Waldweben" ("Forest Murmurs"), is drawn from the second act of Siegfried, which in turn is the third drama of the "Ring" cycle. Reclining in the forest, Sieggried listens to the soft and drowsy sounds of nature, and is especially enchanted by the bird calls which by magic

ne is soon to be able to understand. This gentle and dreamy music of nature figures among the finest pages of Wagner.

The other Wagner excerpt will be the Prelude of his gay music drama, "The Mastersingers of Nurembeyg". Using the principal themes of this music drama, and stating them in the propore order, Wagner made his prelude a sort of condensation of the entire work,

THIS CLIPPING FROM
TIMES
JAN 30 1927

Serge Koussevitzky and the Boston Symphony Orchestra will visit Brooklyn for the third time this season, giving a concert in the Academy of Music next Friday evening.

The Russian conductor will present as the principal number on his program, the symphony of Cesar Franck in D minor. A novelty of interest will be the "Classic" Symphony of Prokofieff. In this score the young Russian composer reverts in form and spirit to the simple grace and charm of the 18th century.

The program will open with the twelfth "Concerto Grosso" of Handel in which the string sections of the orchestra will be heard alone, and also includes Ravel's choreographic poem, "La Valse," which depicts the evolution of the Viennese waltz.

Mr. Koussevitzky will present a new American work, a concerto for piano and orchestra by Aaron Copland on Thursday night in Carnegie Hall. Mr. Copland will play the piano part. This work was begun at the suggestion of Mr. Koussevitzky and completed in New York last November. Though played without interruption t cehoncerto is really divided into two contrasted parts which are linked thematically.

Mr. Copland was born in Brooklyn in 1900. His entire training as composer took place under Rubin Goldmark in New York and later under Nadia Boulanger in Paris. His first work in large form to be presented in this country was a symphony for organ and orchestra introduced by the New York Symphony with Mlle. Boulanger as soloist January, 1925, and later played Mr. Koussevitzky in Boston.

THIS CLIPPING FROM
HERALD
WASH. D. C.
JAN 30 1927

Boston Symphony

The Boston Symphony Orchestra, under the masterly direction of Serge Koussevitzky, the great Russian conductor, will make its first concert appearance of the season Wednesday afternoon at 4:30 o'clock, as the second attraction in Mrs. Wilson-Greene's Philharmonic Course, at Poli's Theater. Koussevitzky has a program opening with Handel's Concerto Grosso, No. 12, for string orchestrated in B minor; Prokofieff's Classic Symphony, Opus 25 Ravel's choregraphic poem, "La Valse," and Schumann's Symphony in B flat major, Opus 38, No. 1.

Seats are now on sale at Mrs Wilson-Greene's Concert Bureau in Droop's, 1300 G St. N. W. and will be on sale at Poli's Th[illegible]x office on the afternoon of the concert.

THIS CLIPPING FROM
SUN
BALTIMORE, MD.
JAN 30 1927

Bostonians Coming With Koussevitzky

Their First Concert Of The Season Will Take Place Tuesday Evening. New York Symphony Here Wednesday

Musical Events Of The Week.

Tuesday—Boston Symphony Orchestra, Serge Koussevitzky conducting, at the Lyric.

Wednesday—New York Symphony Orchestra, Oscar Klemperer conducting, at the Lyric.

Friday—Emilio de Gogorza, barytone, at the Peabody, 4 P. M.

By W. G. OWST.

THE first of the series of two concerts by the Boston Symphony Orchestra will take place Tuesday evening under the baton of Serge Koussevitzky.

Coming to this country heralded as a great conductor, Koussevitzky has lived up to his reputation. As a result of his fine work, the Boston Orchestra has again been brought to the high standard which characterized its work of the pre-war days.

The program is as follows:

Concerta Grosso for string orchestra, in B minor, No. 12.....Handel
Largo.
Allegro.
Larghetta e piano.
Largo.
Allegro.
Le Valse.....Revel
Suite from the opera, "The Love for Three Oranges".....Prokofieff
Les Ridicules.
Marche.
Scherzo.
Le Prince et la Princesse.
La Fulte.
Symphony in D minor.....Franck
Lento: Allegro non troppe.
Allegretto.
Allegro non troppe.

Wherever the Boston organization has appeared during the present season comment has been heard as to the big strides made by it under the direction of Koussevitzky

And this is not surprising, for the Boston leader is simply carrying on the work that made him famous in Europe, which fame resulted in his being invited by the Boston management when a great leader was being sought—one who could reestablish the organization's former prestige

BROOKLYN
JAN 30 1927

Present a New Concerto by Copeland

Serge Koussevitzky will present a new American work, a concerto for piano and orchestra by Aaron Copland on Feb. 3, in Carnegie Hall at the evening concert of the Boston Symphony Orchestra. Mr. Copland will play the piano part.

This work was begun at the suggestion of Mr. Koussevitzky and completed in New York last November. Though played without interruption the concerto is really divided into two contrasted parts which are linked thematically. The first is a slow lyric section; the second, a fast rhythmic one.

Mr. Copland was born in Brooklyn in 1900. His entire training as a composer took place in New York and Paris. His first work in large form to be presented in this country was a Symphony for organ and orchestra introduced by the New York Symphony Orchestra with Mlle. Boulanger as soloist in January 1925 and later played by Mr. Koussevitzky in Boston. His suite for small orchestra, "Music for the Theatre", composed for and introduced here by the League of Composers in November 1925, has been recently selected by the International Society for Contehporary Music as one of two works to represent America at the next festival in Frankfort. Two violin pieces, "Nocturne" and "Serenade" written last summer will be presented at a League of Composers recital on Feb. 13.

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE
JAN 30 1927

The Boston Symphony Orchestra conducted by Serge Koussevitzky, will make its third New York visit of the season this week, with concerts Thursday night and Saturday afternoon in Carnegie Hall and Friday night at the Brooklyn Academy of Music.

On Thursday Aaron Copland, young American composer of this city, will play the piano part in his latest score. He wrote this piano concerto at Mr. Koussevitzky's suggestion, began it in January, 1926, worked on it last summer in France and finished it in November. He describes it as follows:

"Though played without interruption, the concerto is really divided into two contrasted parts, which are linked thematically. The first is a slow, lyric section; the second a fast, rhythmic one.

"A short orchestral introduction announces the principal thematic material. The piano enters quietly and improvises around this for a short space, then the principal theme is sung by a flute and clarinet in unison over an accompaniment of muted strings. This main idea recurs twice during the course of the movement—once in the piano with imitations by the woodwind and French horns and later in triple canon in the strings, mounting to a sonorous climax.

"A few transitional measures lead directly to the second part, which, roughly speaking, is in sonata form without recapitulation. The first theme, announced immediately by the solo piano, is considerably extended and developed before the second idea is introduced by a soprano saxophone. The development, based entirely on these two themes, contains a short cadenza presenting difficulties of a rhythmic nature. Before the end a part of the first movement is recalled. This is followed by a brief coda.

"The concerto is scored for piccolo, two flutes, two oboes, English horn, two clarinets, clarinet piccolo in E-flat, bass clarinet, two bassoons, double bassoon, alto saxophone (interchangeable with soprano saxophone), four horns, three trumpets, three trombones, tuba, kettledrums, bass drum, side drum, cymbals, tam-tam, Chinese drum, woodblock, triangle, xylophone, celesta and strings.

"The score is dedicated to Alma Wertheim."

This concerto had its first performance in the symphony concerts in Boston on January 28 and 29. Mr. Koussevitzky has also played in the last two seasons Copland's "Organ Symphony" and "Music for the Theater."

The program will open with Prokofieff's "Classical" Symphony, Op. 25, which was composed in 1916-'17, and has four movements: Allegro, Larghetto, Gavotta and Finale. Prokofieff's intention, according to Felix Borowski, was "to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores." The Franck symphony will close the program.

On Saturday, Mr. Koussevitzky will introduce to New York a suite in F composed by Albert Roussel last year, from March to August, for the Boston Symphony, and dedicated to its conductor. It was first performed in the Boston concerts of January 21-22. The work is in three movements: Prelude, Sarabande and Gigue; the composer states that this is not program music. Handel's twelfth concerto grosso, Vaughan William's Norfolk [illegible]B

THIS CLIPPING FROM
JOURNAL
WILMINGTON, DEL.
JAN 31 1927

served.

* * * *

SYMPHONY CONCERT AT SHUBERT TONIGHT

A rare treat is in store for music lovers tonight, who will hear the Boston Symphony Orchestra in a concert at the Shubert Playhouse. The Delaware Musical Association, of which Mrs. William N. Bannard is head, brings the orchestra here for one concert. Conducted by Serge Koussevitsky, the Boston organization takes rank with the best symphony orchestras in America and Europe.

Combined in the personnel of 108 is a wealth of talent and artistry. Koussevitzky has continued the work of his predecessors in maintaining the high standard of Boston Symphony concerts, and tonight's program is sure to be one of excellence.

THIS CLIPPING FROM
[illegible]
JAN 29 1927

AARON CO[illegible] SYM[illegible]

Fourteenth [illegible] Will Featu[illegible] poser To[illegible]

The 14th S[illegible] by the Bost[illegible] will be broa[illegible] of stations w[illegible] night. On a[illegible] mitments, t[illegible] be broadca[illegible]

employes, w[illegible]ty in the g[illegible] as Washing[illegible]ernment ha[illegible] stem after[illegible]ustries, so may be prov[illegible] days. In W[illegible] from their [illegible] funds from [illegible] the governm[illegible]

Much

There is [illegible] jection to r[illegible] the clerks, [illegible] receive will [illegible] ary they ha[illegible] this is never[illegible] employ. Als[illegible] a life with [illegible]

INFORMATION OBSCURED

THIS CLIPPING FROM
~~NEWS~~
WASHINGTON, D. C.
JAN 30 1927

SERGE KOUSSEVIT
Polis (Wednesda

THIS CLIPPING FROM
NEW YORK TELEGRAPH
JAN 30 1927

Boston Symphony.

Serge Koussevitzky will present a new American work, a concerto for piano and orchestra, by Aaron Copland, on February 3 in Carnegie Hall, at the evening concert of the Boston Symphony Orchestra. Mr. Copland will play the piano part.

This work was begun at the suggestion of Mr. Koussevitzky and completed in New York last November. Though played without interruption the concerto is really divided into two contrasted parts which are linked thematically. The first is a slow lyric section; the second, a fast rhythmic one.

Mr. Copland was born in Brooklyn in 1900. His entire training as a composer took place under Rubin Goldmark in New York and later under Nadia Boulanger in Paris. His first work in large form to be presented in this country was a symphony for organ and orchestra introduced by the New York Symphony Orchestra with Mlle. Boulanger as soloist, in January, 1925, and later played by Mr. Koussevitzky in Boston. His suite for small orchestra, "Music for the Theatre," composed for and introduced here by the League of Composers in November, 1925, has been recently selected by the International Society for Contemporary Music as one of two works to represent America at the next festival in Frankfort. Two violin pieces, "Nocturne" and "Serenade," written last Summer, will be presented at the League of Composers' recital on February 13.

THIS CLIPPING FROM
TIMES
JAN 30 1927

Baltimore will receive a visit from the Boston Symphony Orchestra, under Serge Koussevitzky, on Feb. 1. The New York Symphony Orchestra, under Otto Klemperer, will give the third and last of its Baltimore series of season on Feb. 2.

From AMERICAN,
Address Baltimore, Md.
Date JAN 30 1927

Boston Symphony To Give Recital At Lyric

THE first of the series of two concerts by the Boston Symphony Orchestra will take place at the Lyric next Tuesday night under the local management of Mrs. Wilson-Greene. The present marks the third season under the baton of Serge Koussevitzky.

Coming to this country heralded as one of the greatest of living conductors, Koussevitzky has lived up to his advance reputation. As a result of his fine work the Boston Orchestra has again been brought to the high standard that characterized its work in the pre-war days when Dr. Karl Muck wielded the baton.

Wherever the Boston organization has appeared this season comment has been aroused as to the further big strides made by it under Mr. Koussevitzky's direction. This is not surprising, and the Boston leader is merely carrying on the work that made him famous in Europe and which fame resulted in the Boston management naming him when world-famous leader was being sought to bring the orchestra back to the pinnacle it occupied for quite some years before the war.

Every indication points to a very large audience on Tuesday night, when Mr. Koussevitzky can be assured of the same enthusiastic reception that has been in evidence at his other Baltimore appearances.

THIS CLIPPING FROM
~~NEWS~~
WASHINGTON, D. C.
JAN 30 1927

BOSTON SYMPHONY—Wednesday.

The Boston Symphony Orchestra, under Serge Koussevitzky, Russian conductor, will make its first concert appearance of the 1926-27 season in Washington Wednesday afternoon, at 4:30 o'clock, in Mrs. Wilson-Greene's Philharmonic course at Poli's Theater. For this concert the program will be:

Concerto, "Grosso No. 12, for Strings, in B Minor" ..... Handel
"Classis Symphony, Opus 25" ..... Prokofieff
"La Valse" (choregraphic poem) ..... Ravel
"Symphony in B Flat Major, Opus 38, No 1" ..... Schuman

THIS CLIPPING FROM
POST
WASHINGTON, D. C.
JAN 30 1927

First Concert Here Wednesday Afternoon

The Boston Symphony orchestra, under the direction of Serge Koussevitzky, will make its first concert appearance of the 1926-27 season in Washington on Wednesday afternoon, February 2, at 4:30 o'clock, as the second attraction in the Philharmonic Course of afternoon concerts at Poli's theater.

For his first Washington appearance of the season, Koussevitzky has carefully selected a program opening with Handel's Concerto Grosso No. 12 for strings, orchestrated in B minor; Prokofieff's Classic Symphony, Opus 25; Ravel's choregraphic poem, "La Valse," and Schumann's Symphony in B flat Major, Opus 38, No. 1.

The Boston Symphony orchestra since its appearance in Washington last season, has steadily advanced in popularity both at home and on tour and its coming on Wednesday afternoon is expected to offer one of the outstanding high lights of the current musical season.

THIS CLIPPING FROM
TIMES
JAN 30 1927

The contract of Serge Koussevitzky with the Boston Symphony Orchestra has been extended until May, 1929. Mr. Koussevitzky began his term in 1924. During Mr. Koussevitzky's vacation, Alfredo Casella was guest-conductor at the concerts on Jan. 14 and 15, with Walter Gieseking as the soloist. Mr. Casella had a sweeping success.

THIS CLIPPING FROM
BLADE
TOLEDO, O.
JAN 31 1927

Saturday night I listened to a va
riety of programs but found tha
offered by the Boston Symphony o
chestra through WJZ to be bes
This program was of a higher mu
ical character than is broadcast u
ually and probably for that reaso
did not appeal to a large group
hearers. One work in particula
termed a jazz symphony, aroused n
interest and likewise my amazeme
that it is called music. But for t
fact the listener was warned th
the discords to be heard were a pa
of the work I would have thoug
the pianist, who is the compos
was enjoying a nice, public, music
jag. I wonder what Beethoven
Chopin would think if they coul
hear such modern "music" if th
word "music" can be aptly applie
to such ravings. The Bach concert
while dry in passages, was far mor
interesting and the remainder of th
program could be enjoyed even b
such an old-fashioned music love
as myself. Incidentally I think th
composer of the modern work wa
Aaron Copland, at least, that is th
way I understood it over the radio

THIS CLIPPING FROM
EVERY EVENING
WILMINGTON, DEL.
JAN 31 1927

hospital group.

BOSTON SYMPHONY ORCHESTRA IN THE PLAYHOUSE TONIGHT

Many music lovers in the city will take advantage of the opportunity of hearing the Boston Symphony Orchestra which will be presented at the Shubert Playhouse this evening under the auspices of the Delaware Musical Association. The program has been arranged with care, and will be one of brilliance and beauty.

Among the most popular will be, perhaps, the Fourth Symphony of Tschaikovsky in F Minor. Serge Koussevitzky, the noted leader, has [illegible] to please his hear-

THIS CLIPPING FROM
DAY
NEW LONDON, CONN.
JAN 31 19[illegible]

Boston Symphony In Hartford Feb. 6

The Boston Symphony orchestra will appear in concert in Hartford Feb. 6, under the management of Frank Sedgwick.

Two eminent names joined together for one purpose when Sergei Koussevitzky came to America and the Boston Symphony orchestra in 1924. The fact that a conductor about whom almost incredible reports were heard from Europe was to direct one of the finest and oldest orchestras in the world, put our public in a state of expectancy.

Two seasons of Boston Symphony concerts under Koussevitzky's leadership have exceeded the most sanguine expectations. The 108 musicians respond as a single rare instru-

THIS CLIPPING FROM
EVE. SUN
BALTIMORE, MD.
JAN 31 1927
101

TO CONDUCT CONCERT OF BOSTON SYMPHONY

SERGE KOWA[illegible]ITZKY

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
JAN 31 1927

BOSTON SYMPHONY

The week of March 22 will be devoted by the Boston Symphony orchestra to a Centenary Festival in Symphony hall, Boston. The schedule will consist of the rendering of Beethoven's "Nine Symphonies" and commemorative addresses. The Harvard Glee club, Radcliffe Choral society and the London and Lenox String quartet will also participate.

Ludwig van Beethoven died in Vienna, March 26, 1827. Mr. Koussevitzky and his orchestra plan to observe the centennial anniversary of the master's death next spring with a series of performances of his principal works. Prominent in this festival will be the famous Eroica Symphony and its performance in Hartford, this coming Sunday will also be in the nature of a tribute to Beethoven.

Hartford is fortunate in being numbered among the few New England cities visited by the renowned orchestra and their illustrious leader. Reservations for the concert may be obtained at McCoy's, No. 89 Asylum street. Telephone 2-2251.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
JAN 31 1927

Boston Symphony

The week of March 22 will be devoted by the Boston Symphony Orchestra to a centenary festival in Symphony Hall, Boston. The schedule will lonsist of Beethoven's nine symphonies and commemorative addresses. The Harvard Glee Club, Radcliffe Choral Society and the London and Lenox String Quartet will also participate. Ludwig von Beethoven died in Vienna, March 26, 1827. Mr. Koussevitzky and his orchestra plan to observe the centennial anniversary of the master's death next spring with a series of performances of his principal works. Prominent in this festival will be the famous "Eroica Symphony," and its performance in Hartford next Sunday will also be as a tribute to Beethoven. Hartford is fortunate in being numbered among the few New England cities visited by this renounced orchestra and its illustrious leader. Reservations for the at McCoy's hone 2-2251

THIS CLIPPING FROM
EXPRESS
PORTLAND, ME.
JAN 31 1927

Concert Cellist Given Tribute

The winter concert of the Woman's Choral Society will be held on Wednesday evening of this week at Frye Hall, the assisting artist to be Alwin Schroeder, veteran cellist of the Boston Symphony Company. This group of women, under the direction of Robert Neily, is an especially fine organization, and the concerts are among the finest of the season.

With the addition of so fine an artist as Mr. Schroeder, the program is sure to call out a fine representation of music lovers. Mr. Schroeder has been a member of the Boston Symphony Orchestra and the Kneisel Quartette for many years and he ranks among the finest of artists.

At a concert given in Boston a few months ago, the orchestra and audience rose in greeting as he appeared upon the stage and at the conclusion of his playing he was recalled many times. Mr. Schroeder has always maintained a noble conception of his instrument the violoncello. He has never made use of the sickly sentimental style to which the instrument easily lends itself, but rather chooses such pieces as Dvorak's Waldesruhe and Bach's Sarabande.

THIS CLIPPING FROM
BULETTIN
NORWICH, CONN.
JAN 31 1927

ANNOUNCEMENTS

Boston Symphony in Hartford

A program of exceeding brilliance, which represents the foremost achievements of symphonic music, has been made by Sergei Koussevitzky for the coming visit of the Boston Symphony orchestra of 108 musicians, to Hartford, in the Capitol theater on Sunday afternoon, February sixth at 3 o'clock. The Russian conductor is now in his third season in America and at the

[illegible] famous orchestra. Once the foremost figure in the orchestral concerts of Russia and later in Paris, London and western Europe, this leader has likewise succeeded in America in no uncertain fashion. His brilliant and magnetic personality, his intense artistic vision and sincerity, his exacting command as a leader have all made their impress upon the fine performances of the Boston Symphony orchestra.

The principal number on the program will be Beethoven's Third Symphony Eroica. A notable novelty on this program will be a Suite from Prokofieff's opera The Love for Three Oranges. The remaining number will be Debussy's Nocturne, Fetes (Festivals) the Prelude to Wagner's Lohengrin, and to close the symphonic, Finlandia, by Sibelius.

Reservations may be secured at McCoy's Music Store, 89 Asylum street, Hartford. Prices for seats are $1.73, $2.30, $2.88, $3.45.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
FEB 1 1927

BOSTON SYMPHONY

A special train will bring the Boston Symphony orchestra of 108 musicians and its illustrious leader, Sergei Koussevitsky, to Hartford next Sunday. Several cars are required for the accommodation of the musicians, and an entire baggage car for the transportation of the instruments—such instruments as harps and double-basses requiring especially constructed trunks.

When the concert in the Capitol theater is over, the personnel of the orchestra will board their train for return to Boston after a week's absence. The orchestra is devoting this week to its annual appearances in Washington and Baltimore, as well as Hartford, playing also in Wilmington, Del. The latter part of the week the orchestra gives its third series of concerts in greater New York. This is one of the busiest trips of the orchestra which has compelled, by the exceeding demand in Boston, the curtailing of its traveling schedule. Indeed, Hartford is fortunate in being one of the few New England cities the Orchestra visits. The only annual series of the Boston Symphony outside of Boston, New York and Brooklyn being the series in Providence. When their auditorium was demolished last spring, the citizens of that city carried through a campaign raising more than sufficient funds to buy out performances at the largest vaudeville theater. Thus expressing their appreciation and assuring the orchestra's return.

Tickets are on sale at McCoy's, No. 89 Asylum street, telephone, 2-2251.

THIS CLIPPING FROM
TIMES
TRENTON, N. J.
FEB 1 1927

Boston Symphony Keeps Koussevitzky

Serge Koussevitzky has agreed to remain in Boston through two more seasons, as conductor of the Boston Symphony Orchestra. The decision of the trustees to invite the eminent Russian leader to continue in that capacity is hardly surprising in view of the extraordinary success which he has enjoyed in this city since his advent three years ago. Indeed, not only in Boston, but also in New York and other cities visited by the orchestra, Mr. Koussevitzky has been greeted with more enthusiasm than has been vouchsafed any Boston leader since the reign of Karl Muck. This success may be attributed both to his personal magnetism as a leader, and also to the fact that he has restored the Boston Symphony to that high degree of orchestral virtuosity which was associated with this organization in the time of Gericke, Nikisch, and Muck.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
FEB 1 1927

Boston Symphony

A special train wil bring the Boston Symphony Orchestra of 108 musicians and its illustrious leader, Sergei Koussevitzky to Hartford next Sunday, February sixth. Several cars are required for the accommodation of the instruments.

When the concert in the Capitol Theater is over, the personnel of the orchestra will board their train for return to Boston after a week's absence. The orchestra is devoting this week to its annual appearances in Washington and Baltimore, as well as Hartford, playing also in Wilmington, Del. The latter part of the week the orchestra gives its third series of concerts in greater New York. This is one of the busiest trips of the orchestra which has compelled, by the exceeding demand in Boston, the curtailing of its traveling schedule. Indeed, Hartford is fortunate in being one of the few New England cities the orchestra visits.

Tickets are on sale at McCoy's, 89 Asylum street. Phone 2-2251.

INFORMATION OBSCURED

THIS CLIPPING FROM
NEWS
WASHINGTON, D. C.
JAN 30 1927

SERGE KOUSSEVIT
Polis (Wednesda

THIS CLIPPING FROM
NEW YORK TELEGRAPH
JAN 30 1927

Boston Symphony.

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This work was begun at the suggestion of Mr. Koussevitzky and completed in New York last November. Though played without interruption the concerto is really divided into two contrasted parts which are linked thematically. The first is a slow lyric section; the second, a fast rhythmic one.

Mr. Copland was born in Brooklyn in 1900. His entire training as a composer took place under Rubin Goldmark in New York and later under Nadia Boulanger in Paris. His first work in large form to be presented in this country was a symphony for organ and orchestra introduced by the New York Symphony Orchestra with Mlle. Boulanger as soloist, in January, 1925, and later played by Mr. Koussevitzky in Boston. His suite for small orchestra, "Music for the Theatre," composed for and introduced here by the League of Composers in November, 1925, has been recently selected by the International Society for Contemporary Music as one of two works to represent America at the next festival in Frankfort. Two violin pieces, "Nocturne" and "Serenade," written last Summer, will be presented at the League of Composers' recital on February 13.

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From AMERICAN,
Address Baltimore, Md.
Date JAN 30 1927

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THE first of the series of two concerts by the Boston Symphony Orchestra will take place at the Lyric next Tuesday night under the local management of Mrs. Wilson-Greene. The present marks the third season under the baton of Serge Koussevitzky.

Coming to this country here aided as one of the greatest of living conductors, Koussevitzky has lived up to his advance reputation. As a result of his fine work the Boston Orchestra has again been brought to the high standard that characterized its work in the pre-war days when Dr. Karl Muck wielded the baton.

Wherever the Boston organization has appeared this season comment has been aroused as to the further big strides made by it under Mr. Koussevitzky's direction. This is not surprising, and the Boston leader is merely carrying on the work that made him famous in Europe and which fame resulted in the Boston management naming him when world-famous leader was being sought to bring the orchestra back to the pinnacle it occupied for quite some years before the war.

Every indication points to a very large audience on Tuesday night, when Mr. Koussevitzky can be assured of the same enthusiastic reception that has been in evidence at his other Baltimore appearances.

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The contract of Serge Koussevitzky with the Boston Symphony Orchestra has been extended until May, 1929. Mr. Koussevitzky began his term in 1924. During Mr. Koussevitzky's vacation, Alfredo Casella was guest-conductor at the concerts on Jan. 14 and 15, with Walter Gieseking as the soloist. Mr. Casella had a sweeping success.

THIS CLIPPING FROM
BLADE
TOLEDO, O.
JAN 31 1927

Saturday night I listened to a variety of programs but found that offered by the Boston Symphony orchestra through WJZ to be best. This program was of a higher musical character than is broadcast usually and probably for that reason did not appeal to a large group of hearers. One work in particular termed a jazz symphony, aroused my interest and likewise my amazement that it is called music. But for the fact the listener was warned that the discords to be heard were a part of the work I would have thought the pianist, who is the composer, was enjoying a nice, public, musical jag. I wonder what Beethoven or Chopin would think if they could hear such modern "music" if that word "music" can be aptly applied to such ravings. The Bach concerto while dry in passages, was far more interesting and the remainder of the program could be enjoyed even by such an old-fashioned music lover as myself. Incidentally I think the composer of the modern work was Aaron Copland, at least, that is the way I understood it over the radio.

THIS CLIPPING FROM
EVERY EVENING
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JAN 31 1927

hospital group.

BOSTON SYMPHONY ORCHESTRA IN THE PLAYHOUSE TONIGHT

Many music lovers in the city will take advantage of the opportunity of hearing the Boston Symphony Orchestra which will be presented at the Shubert Playhouse this evening under the auspices of the Delaware Musical Association. The program has been arranged with care, and will be one of brilliance and beauty.

Among the most popular will be, perhaps, the Fourth Symphony of Tschaikovsky in F Minor. Serge Koussevitzky, the noted leader, has left nothing undone to please his hear-

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Two seasons of Boston Symphony concerts under Koussevitzky's leadership have exceeded the most sanguine expectations. The 108 musicians respond as a single rare instru-

THIS CLIPPING FROM
EVE. SUN
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TO CONDUCT CONCERT OF BOSTON SYMPHONY

SERGE KOUSSEVITZKY

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Ludwig van Beethoven died in Vienna, March 26, 1827. Mr. Koussevitzky and his orchestra plan to observe the centennial anniversary of the master's death next spring with a series of performances of his principal works. Prominent in this festival will be the famous Eroica Symphony and its performance in Hartford, this coming Sunday will also be in the nature of a tribute to Beethoven.

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With the addition of so fine an artist as Mr. Schroeder, the program is sure to call out a fine representation of music lovers. Mr. Schroeder has been a member of the Boston Symphony Orchestra and the Kneisel Quartette for many years and he ranks among the finest of artists.

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and for this famous orchestra. Once the foremost figure in the orchestral concerts of Russia and later in Paris, London and western Europe, this leader has likewise succeeded in America in no uncertain fashion. His brilliant and magnetic personality, his intense artistic vision and sincerity, his exacting command as a leader have all made their impress upon the the performances of the Boston Symphony orchestra.

The principal number on the program will be Beethoven's Third Symphony Eroica. A notable novelty on this program will be a Suite from Prokofieff's opera The Love for Three Oranges. The remaining number will be Debussy's Nocturne, Fetes (Festivals) the Prelude to Wagner's Lohengrin, and to close the symphonic, Finlandia, by Sibelius.

Reservations may be secured at McCoy's Music Store, 89 Asylum street, Hartford. Prices for seats are $1.73, $2.30, $2.88, $3.45.

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NEWS
WILMINGTON, DEL.
FEB 1 1927
TUESDAY,

BOSTON SYMPHONY PLEASES AUDIENCE

Unusual and Delightful Program Given to Crowded House at Shubert Playhouse

Serge Koussevitsky, Director, Easily Wins Those Present With His Splendid Work

Serge Koussevitzky conducted the Boston Symphony Orchestra in a very unusual and delightful program before a crowded house last night at the Shubert Playhouse.

The first number was the Concerto in D Major, by C. P. E. Bach, in three movements, Allegro moderato, Andante lento moto and Allegro, arranged by Maxmilian Steinberg. The concerto is characterized by a melancholy strain running through it, like a gray thread in a tapestry of muted colors. It was in direct contrast to the Overture, "Le Carneval Roman," by Berlioz, which was the second offering of the orchestra, performed with spirit and a certain almost pyrotechnical flare that won the whole?hearted applause of the audience, resulting in repeated encores, which Mr. Koussevitzky responded to by bowing.

"Forrest Murmurs," Wagner's concert arrangement of the scene before Fafner's cave in the second act of Sigfried, was almost cinemic in its portrayal of the scene and the dramatic episodes in which Siegfried hears and reflects upon the forest noises and the birds. The performance was especially excellent and the rich organ tones of the cellos, the clear voices of the flutes, together with the other instruments, conveyed to the listening cear the stirring life of the forest denizons.

Wagner's prelude to the "Mastersingers of Nuremburg" came next, and in this, perhaps more than any of its predecessors, one fe't the guiding individuality of the conductor, M. Koussevitzky. Magnificent in its Wagnerian disonances. the theme changes as suddenly as the sky on an April day and a motif of pure lyricism, like a Spring breeze, wanders across the bowed heads of the musicians.

These numbers concluded the first part of the program and were followed by thunderous applause, a theme in itself which showed the one mind which swayed performers and audience.

In a different manner was the 'ast number, Tchaikovsky's Symphony No. 4 in F. minor, Op. 36, which, although well received did not find the same popular favor as did the former numbers.

The theme was, to this reviewer, a bit ponderous, lightened, it is true, by thrilling and short passages of exquisite beauty. The symphony as a whole, however, is amorphous, blurred, tending to no defined end and is inclined to grow a bit restless

FEBRUARY 1, 1927

under the ceaseless flow of the symphony which impresses one as a bit futile. Perhaps it takes a Slavic temperament to find the lasting beauty.

The program as a whole was varied and unusual and last night's performance was indeed a hyacinth for the soul.

E. M. D.

From AMERICAN,
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NEWS
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BOSTON SYMPHONY PLEASES AUDIENCE

Unusual and Delightful Program Given to Crowded House at Shubert Playhouse

Serge Koussevitsky, Director, Easily Wins Those Present With His Splendid Work

Serge Koussevitzky conducted the Boston Symphony Orchestra in a very unusual and delightful program before a crowded house last night at the Shubert Playhouse.

The first number was the Concerto in D Major, by C. P. E. Bach, in three movements, Allegro moderato, Andante lento moto and Allegro, arranged by Maxmilian Stenberg. The concerto is characterized by a melancholy strain running through it, like a gray thread in a tapestry of muted colors. It was in direct contrast to the Overture, "Le Carneval Roman," by Berlioz, which was the second offering of the orchestra, performed with spirit and a certain almost pyrotechnical flare that won the whole?hearted applause of the audience, resulting in repeated encores, which Mr. Koussevitzky responded to by bowing.

"Forrest Murmurs," Wagner's concert arrangement of the scene before Fafner's cave in the second act of Sigfried, was almost cinemic in its portrayal of the scene and the dramatic episodes in which Siegfried hears and reflects upon the forest noises and the birds. The performance was especially excellent and the rich organ tones of the cellos, the clear voices of the flutes, together with the other instruments, conveyed to the listening cear the stirring life of the forest denizons.

Wagner's prelude to the "Mastersingers of Nuremburg" came next, and in this, perhaps more than any of its predecessors, one fe't the guiding individuality of the conductor, M. Koussevitzky. Magnificent in its Wagnerian disonances. the theme changes as suddenly as the sky on an April day and a motif of pure lyricism, like a Spring breeze, wanders across the bowed heads of the musicians.

These numbers concluded the first part of the program and were followed by thunderous applause, a theme in itself which showed the one mind which swayed performers and audience.

In a different manner was the last number, Tchaikovsky's Symphony No. 4 in F. minor, Op. 36, which, although well received did not find the same popular favor as did the former numbers.

The theme was, to this reviewer, a bit ponderous, lightened, it is true, by thrilling and short passages of exquisite beauty. The symphony as a whole, however, is amorphous, blurred, tending to no defined end and is inclined to grow a bit restless

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NEWS
WILMINGTON, DEL.

FEB 1 1927

TUESDAY,

BOSTON SYMPHONY PLEASES AUDIENCE

Unusual and Delightful Program Given to Crowded House at Shubert Playhouse

Serge Koussevitsky, Director, Easily Wins Those Present With His Splendid Work

Serge Koussevitzky conducted the Boston Symphony Orchestra in a very unusual and delightful program before a crowded house last night at the Shubert Playhouse.

The first number was the Concerto in D Major, by C. P. E. Bach, in three movements, Allegro moderato, Andante lento moto and Allegro, arranged by Maxmillan Steinberg. The concerto is characterized by a melancholy strain running through it, like a gray thread in a tapestry of muted colors. It was in direct contrast to the Overture, "Le Carneval Roman," by Berlioz, which was the second offering of the orchestra, performed with spirit and a certain almost pyrotechnical flare that won the whole?hearted applause of the audience, resulting in repeated encores, which Mr. Koussevitzky responded to by bowing.

"Forrest Murmurs," Wagner's concert arrangement of the scene before Fafner's cave in the second act of Sigfried, was almost cinematic in its portrayal of the scene and the dramatic episodes in which Siegfried hears and reflects upon the forest noises and the birds. The performance was especially excellent and the rich organ tones of the cellos, the clear voices of the flutes, together with the other instruments, conveyed to the listening ear the stirring life of the forest denizons.

Wagner's prelude to the "Mastersingers of Nuremburg" came next, and in this, perhaps more than any of its predecessors, one fe't the guiding individuality of the conductor, M. Koussevitzky. Magnificent in its Wagnerian disonances, the theme changes as suddenly as the sky on an April day and a motif of pure lyricism, like a Spring breeze, wanders across the bowed heads of the musicians.

These numbers concluded the first part of the program and were followed by thunderous applause, a theme in itself which showed the one mind which swayed performers and audience.

In a different manner was the last number, Tchaikovsky's Symphony No. 4 in F. minor, Op. 36, which, although well received did not find the same popular favor as did the former numbers.

The theme was, to this reviewer, a bit ponderous, lightened, it is true, by thrilling and short passages of exquisite beauty. The symphony as a whole, however, is amorphous, blurred, tending to no defined end and is inclined to grow a bit restless

FEBRUARY 1, 1927

under the ceaseless flow of the symphony which impresses one as a bit futile. Perhaps it takes a Slavic temperament to find the lasting beauty.

The program as a whole was varied and unusual and last night's performance was indeed a hyacinth for the soul.

E. M. D.

From AMERICAN,

Address Baltimore, Md.

Date FEB 1 1927

BOSTON SYMPHONY AT LYRIC TONIGHT

The last of the large orchestras to make its appearance in Baltimore this season in the Boston Symphony Orchestra, which will give the first concert of its course tonight at the Lyric under the local management of Mrs. Wilson-Greene. Serge Koussevitzky, the famous Russian leader, who is now in the third season with the Boston, will wield the baton

Mr. Koussevitzky has made good in every sense and again brought this famous roganization to the high peak which it occupied in pre-war days, just before its director of that time got into some arguments regarding the conflict which resulted in his departure and a general weakening of the orchestra.

A most interesting program has been arranged for tonight including a suite from the opera, "The Love of Three Oranges," which was produced in this country for the first time last season. The symphony of the evening will be the Franck in D. Minor.

The complete program is as follows:

Concerto Gross for String Orchestra in B Minor, No. 12; (I) Largo,

Of the many tributes to Beethoven which are to take place in every part of the musical world next March 26, the 100th anniversary of the composer's death, none will equal the centenary festival to be given in Symphony hall, Boston, in that week. The outline of this festival, now announced, is such that it is debatable whether a precedent could be found, if one considers both the participants and the scope of the programs.

The Boston Symphony orchestra, under Mr. Koussevitzky, will perform Beethoven's nine symphonies. Masterpieces from his choral and chamber music will also be played; celebrities of the musical world will assist. The festival will comprise seven concerts from Tuesday, March 22 through March 29. LOWELL

In the Ninth Symphony, the orchestra will combine forces with the Harvard Glee Club and the Radcliffe Choral Society. Orchestra and chorus will likewise combine to perform the Missa Solennis. The Harvard and Radcliffe choruses are now being trained in these two choral scores by Messrs. Davison and Woodworth. COURIER

Quartets will be performed by the London String quartet and the Lenox String quartet. Carl Friedberg will play works for piano solo.

Ernest Newman of London has accepted the invitation of the trustees of the Boston Symphony orchestra, and will come to America especially to pay a verbal tribute to the genius of Beethoven. FEB 2

Solo singers to appear in the festival are Florence Austral, Jeanne Gordon, Jeannette Vreeland, Tudor Davies, Nevada Van Der Veer, Arthur Middleton, Charles Stratton and Fred

THIS CLIPPING FROM

NEW YORK

FEB 2 1927

TO HONOR BEETHOVEN.

Harvard Glee Club and Radcliffe Society to Join in Festival.

Special to The New York Times.

CAMBRIDGE, Mass., Feb. 1.—The Harvard Glee Club, together with the Radcliffe Choral Society, will give two Beethoven concerts in March at Symphony Hall, Boston, singing "Missa-Solemnis," the famous mass and the "Ninth Symphony." The program will be given as a part of the Beethoven festival arranged by the Boston Symphony Orchestral Association.

The two college organizations consist of 500 students. Shortly before the festival, which is to be given during the week of March 22, 300 of the singers will be chosen for the performances. The work is being rehearsed under the direction of A. T. Davison, '06, and will be directed finally by Serge Koussevitsky, conductor of the Boston Symphony Orchestra.

Augustus Barratt, director of the musical comedy, "Dearest Enemy," ... engaged to coach the annual

THIS CLIPPING FROM

TIMES
HARTFORD, CONN.

FEB 2 1927

BOSTON SYMPHONY

That the conducting of Sergei Koussevitzky is quite overwhelming is revealed in the contribution of the Toronto Globe:

"No wonder that the ovation which had been threatening all evening broke out at last and almost passed all bounds. This unusual demonstration was justified by the imaginative and lucent reading of the Russian leader. Every section of the Boston Symphony orchestra was heard without any feeling of conflict or separation. The themes and their accompanying filligree were played with exceptional ease and smoothness. Through the intricate development section there was perfect symmetry and clarity of outline. The remaining movements fulfilled the expectations aroused by the first and at the end the audience arose and clapped as if hoping to hear the whole symphony played over again."

The personnel of the Boston Symphony will arrive by special train for the concert in Capitol theater this Sunday afternoon at 3 o'clock. After the concert here, the 108 musicians and their illustrious conductor, Mr. Koussevitzky, will board their train and return to Boston after a week's absence. Tickets may be secured at McCoy's No. 89 Asylum street; Telephone 2-2251.

THIS CLIPPING FROM

BULLETIN
PROVIDENCE, R. I.

FEB 2 1927

LOCAL BROADCAST OF SYMPHONY MAY COME NEXT SEASON

W. S. Quinby, Sponsor of Concerts, Promises to Try to Have Relay Resumed as Result of Pleas Forwarded to Him by Mrs. Misch.

Through the efforts of Mrs. Caesar Misch and other music lovers here whom she enlisted in the cause, Providence stands a chance of again enjoying local broadcasts of the Boston Symphony Orchestra concerts next season. W. S. Quinby, sponsor of the concerts now broadcast through Boston and Springfield stations, has promised to "do his best" for this city during the next music season.

Mrs. Misch declared yesterday that she had given to Mr. Quinby the names and some of the letters of 698 persons in this vicinity who had expressed the desire for a continuance of the local broadcasts which this city enjoyed a year ago.

Some of these names, Mrs. Misch said, had been solicited, while others came to her spontaneously. Excerpts from many of the letters were given to Mr. Quinby to convince him that this city enjoyed and desired to hear the symphony over the radio.

One of the reasons for the discontinuance was the difficulty of obtaining wire communication with Boston to a local station, but the greatest reason, according to Mrs. Misch and Mr. Quinby, was that so few letters of appreciation were received from persons here that the sponsor of the concerts believed this city did not want the music.

Knowing that this was not so, Mrs. Misch marshalled her forces and secured tangible evidence to submit to Mr. Quinby.

"Providence people must show their appreciation, not only of this series, if it is resumed, but of all other such things," Mrs. Misch declared.

THIS CLIPPING FROM

NEWS
PROVIDENCE, R. I.

FEB 2 1927

SYMPHONY ORCHESTRA RADIO MAY RESUME

While there is no definite assurance that broadcasting of the Boston Symphony orchestra concerts through a Providence radio station will be restored, W. S. Quinby of Boston, sponsor of the concert broadcasts, is making every effort to effect the restoration.

Quinby's efforts to reinstate the concert broadcasts, which were discontinued because he received so few letters of appreciation from Rhode Island that he felt the concerts were not appreciated here, are a result of efforts of Mrs. Caesar Misch who recently handed Quinby a petition signed by nearly 700 Rhode Islanders who wish to have the air concerts continued.

THIS CLIPPING FROM

COURANT
HARTFORD, CONN.

FEB 2 1927

Boston Symphony

Of the many musical tributes to Beethoven which are to take place in every part of the musical world next March 26, the hundredth anniversary of the composer's death, it is doubtful whether any will excel the centenary festival to be given in Symphony Hall, Boston, that week.

All of the nine Symphonies will be performed by the Boston Symphony Orchestra and Sergei Koussevitzky. In the Ninth Symphony, the orchestra will combine forces with the Harvard Glee Club and the Radcliffe Choral Society. Orchestra and chorus will likewise combine to perform the Missa Solennis, the master's great Mass which is seldom performed on account of extreme difficulties. Quartets will be performed by the London String Quartet and the Lenox String Quartet. There will be other distinguished soloists. Ernest Newman, of London, foremost writer and authority on music.

Sale of tickets for the concert at Capitol Theatear this Sunday now in progress at McCoy's, 89 Asylum street. Phone 2-2251.

1927

...te is over, the personnel of the ...stra will board their train for ...n to Boston after a week's ab... The orchestra is devoting this ... to its annual appearance in ...lington and Baltimore, as well as ...ford, playing also in Wilmington, ...ware. The latter part of the ... the orchestra gives its third ... of concerts in greater New ... This is one of the busiest trips ... orchestra which has compelled, ... exceeding demand in Boston, ...rtailing of its traveling sched... indeed. Hartford is fortunate in ... one of the few New England ... orchestra visits. The only ...eries of the Boston Symphony ...tra of Boston, New York and ... is the series in Providence. ...ons may be secured for ...ted concert at McCoy's ... 89 Asylum street, Phone ...hestra seats $2.30, $2.88, ... balcony, $2.30. Second ... Boxes and loges, $3.45. ... of Frank A. Sedgwick. ...lled. See adv.

THIS CLIPPING FROM

JOURNAL
PROVIDENCE, R. I.

FEB 2 1927

CITY STATION MAY RELAY SYMPHONIES

W. S. Quinby, Sponsor, Promises to Work for Providence Broadcasts Next Season.

MRS. MISCH MAKES PLEA

Presents Appeals from 698 Local Music Lovers.—Failure to Express Desire for Concerts Reason for Discontinuance

Providence may enjoy local broadcasting of the Boston Symphony Orchestra again next season, if the efforts of W. S. Quinby, sponsor of that concerts broadcasts through Boston and Springfield stations, are successful. If it does, it will be because of the efforts of Mrs. Caesar Misch and other music lovers here whom she has enlisted in the cause.

Mrs. Misch reported yesterday that she had handed over to Mr. Quinby the names of 698 Providence people who earnestly desire that the concerts through a local broadcasting station be resumed. Some of the names had been solicited, she said, while others came to her spontaneously. Some she obtained with letters from music lovers who pleaded for the resumption of the concerts, and some of these she gave to Mr. Quinby to prove to him that Providence people were not unappreciative of the concerts.

The reason for discontinuance of the broadcasting through a local station was that Mr. Quinby received so few letters from people in this vicinity after a concert had been given that he believed this city did not want the music. Knowing that this was not so, Mrs. Misch marshalled her forces and secured tangible evidence that there were music lovers here who ardently desired to hear the orchestra over the radio.

"Providence people must show their appreciation, not only of this series, if it is resumed, but of all other such things," said Mrs. Misch yesterday. "Otherwise they will lose the enjoyable music events that are available to them. There is no applause over the radio, and there is but one way for such a man as Mr. Quinby to discover whether his time and effort and expenditure of money are being appreciated. People must write to him and tell him they want the concerts. After each concert they must write of their appreciation and in that way make radio concert sponsors feel that they must keep on with their offerings because so many people enjoy them.

"I proved to Mr. Quinby that people here wanted to hear the symphony. I showed him one letter from a woman out in the country who had not heard a symphony for 40 years, and he read of that woman's joy at being able to hear it over the radio. It is such appreciation, if anything, that will bring the concert broadcasting back to Providence.

"I cannot thank in person all those who have helped me in this effort to have the broadcasting resumed, but I want to take this opportunity of thanking them through the columns of the press."

THIS CLIPPING FROM

BULETTIN
NORWICH, CONN.

FEB 2 1927

Boston Symphony In Hartford

A special train will bring the Boston Symphony orchestra of 108 musicians and its illustrious leader, Sergei Koussevitzky, to Hartford, next Sunday, Feb. 6th. Several cars are required for the accommodation of the musicians and an entire baggage car for the transportation of the instruments.

When the concert in the Capitol

THIS CLIPPING FROM

TIMES
HARTFORD, CONN.

FEB 2 1927

BOSTON TO HEAR BEETHOVEN'S NINE

All of Composer's Symphonies on Centenary Program.

Of the many musical tributes to Beethoven which are to take place in every part of the musical world next March 26, the hundredth anniversary of the composer's death, it is doubtful whether any will excel the Centenary festival to be given in Symphony hall, Boston, that week.

All of the nine symphonies will be performed by the Boston Symphony orchestra and Sergei Koussevitzky. In the Ninth Symphony, the orchestra will combine forces with the Harvard Glee club and the Radcliffe Choral society. Orchestra and chorus will likewise combine to perform the "Missa Solennis," the master's great mass, which is seldom performed on account of extreme difficulties. Quartets will be performed by the London String Quartet and the Lenox String Quartet. There will be other distinguished soloists. Ernest Newman of London, foremost writer and authority on music, has accepted the invitation of the trustees of the Boston Symphony orchestra, and will come to America especially to pay verbal tribute to the genius of Beethoven, as a part of the festival.

If this is to be the Boston Symphony orchestra's greatest tribute to Beethoven it will not be the first. The master has always been given the place of honor before all symphonic composers. In Music hall, the orchestra's original home, a large bronze statue of Beethoven was prominently placed before the organ. Here, in its first season (1881-2), all of the nine symphonies were played. When Symphony hall was built for the orchestra in 1900, the name of Beethoven was inscribed on the cartouche which surmounts the proscenium arch, and Symphony hall was inaugurated with a performance of Beethoven's great "Missa Solennis."

THIS CLIPPING FROM

POST
BALTIMORE, MD.

FEB 2 1927

Boston Orchestra At The Lyric

Thanks to Mrs. Wilson-Greene, the Boston Symphony Orchestra came last night to the Lyric, where, under the baton of Serge Koussevitzky, it played Handel, Prokofieff and the Franck whose first name is Cesar. And, by this time, it goes without saying that the prelude to Wagner's "Lohengrin" was included.

As conductors go, Serge Koussevitzky is effective and affected. Yet, beneath his face-making, his imitation of a leader chewing gum, his penchant for placing forefinger and thumb most preciously together, the Boston Symphony's captain is a thoroughgoing, painstaking, most excellently endowed musician.

Last night a much-too-slim audience made more appreciative noises than you'd have thought possible. The Handel "Concerto Grosso" for string orchestra in B minor opened the evening. Serge Koussevitzky projected it with loving—at times, overly loving—care. The Wagner prelude that followed was at least more human.

Listening to Prokofieff's suite from the opera, "The Love for Three Oranges," you wondered why, six years ago in Chicago, wisecracking critics wrote of it as "The Love for Three Lemons" or something of the kind. As Serge Koussevitzky conducted five fleeting episodes they were whimsical and charming.

Opening the suite with "Les Ridicules," the march followed. After the march came the scherzo. Then "Le Prince et la Princess"—which, ever so often, forgot itself while thinking of Debussy. The fifth and final episode—"La Fuite"—is that abomination: descriptive music. Yet, it's descriptive music with a sense of humor.

It was the Cesar Franck symphony in D minor that brought the concert to a close.

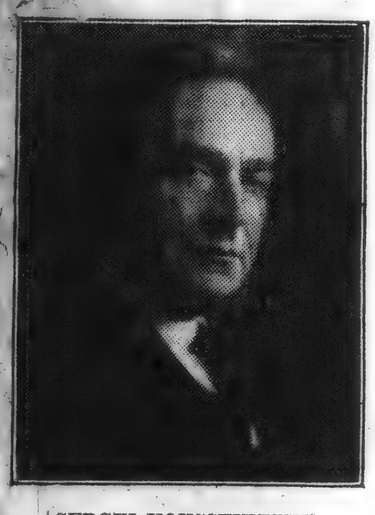
ROBERT GARLAND.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
FEB 3 - 1927

BOSTON SYMPHONY

In Concert Sunday Afternoon at Capitol Theater.

Symphony music in its finest moments is moving and impressive—music that is not easy to forget. Indeed, music in all its beauty and significance can hardly be surpassd by symphony orchestra achievements. Surely the press, everywhere, has acclaimed the imagina-



SERGEI KOUSSEVITZKY.

tive and sympathetic readings of Sergei Koussevitsky, the extremely gifted leader of the Boston Symphony orchestra. For after all, music on the page is rather futile until performed and much depends on the intelligence and emotional nature of the interpreter. There seem to be no limitations for Mr. Koussevitzky and through his fine precision and superb technique and discipline, our public admiration of him has grown very strong. By remarkable beauty of tone and splendid artistic quality, the Boston Symphony orchestra has become known as one of the world's finest orchestras.

A varied and brilliant program will be performed this Sunday afternoon at 3 o'clock in the Capitol theater. The concert Sunday will prove a festal and captivating occasion.

It is advisable to secure reservations at once at McCoy's, No. 89 Asylum street. Requests for tickets will be filled at the Capitol theater, Sunday morning at 9 o'clock; telephone 2-0375.

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE
FEB 3 _ 1927

WASHINGTON

Mrs. Coolidge attended the Boston Symphony Orchestra concert at Poli's Theater yesterday afternoon and had with her Mrs. Henry Wilder Keyes, wife of Senator Keyes, of New Hampshire, and their son, Mr. Henry Wilder Keyes jr., who accompanied his mother on her recent trip around the world. He is a Harvard student.

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE
FEB 3 _ 1927

Symphony to Repeat "Classic"

The Boston Symphony Orchestra has made one change in the program which Serge Koussevitzky will conduct Saturday afternoon in Carnegie Hall. Instead of Albert Roussel's suite, Prokofieff's "Classic" Symphony, which is also on to-night's Carnegie Hall program of the Boston orchestra, will be repeated.

THIS CLIPPING FROM
NEWS
WASHINGTON, D. C.
Star
FEB 3 - 1927

THE BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Russian conductor, brought that admirable organization, the Boston Symphony Orchestra, which has regained its supremacy in orchestral ranks, to Washington yesterday for the first concert of the current season. A capacity audience showed marked enthusiasm over the well balanced program. Twice during the afternoon Mr. Koussevitzky had his orchestra rise to acknowledge the applause.

Oddly enough, although Handel and Schumann were on the program, it was a work by an ultra-modernist, Serge Prokofieff, which won the real ovation of the afternoon. It wasn't one of Mr. Prokofieff's more hectic pieces, but his "Classical" Symphony, opus 25, which is a delightfully clever, sophisticated example of musical writ-

especially in the larghetto and gavotta movements. As Felix Borowski, another young composer, is quoted in the notes: "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores." Mr. Prokofieff seems to have achieved this admirably in atmosphere and tone, if not in actual content. The "Classical" Symphony is a work that should prove popular on orchestra programs.

The other real feature of the afternoon was Robert Schumann's "Symphony No. 1 in B Flat Major," a work large in scope, broad in themes and beautifully performed, so that the mastery of the singing quality that is so essentially the leading characteristic of this composer was brought out consistently throughout the work. This work, which is known as the "Spring" symphony, is another of the increasingly important list of original autographed scores which are in the possession of the music division of the Library of Congress.

A comparative novelty was Ravel's "La Valse," described in the program as a choreographic poem. It was first heard in Washington in January, 1924, as played by the Philadelphia Symphony Orchestra, under Frederick Stock, guest conductor. It is a brilliant, scintillating thing, almost a sarcastic caricature, yet frequently assuming only a modernistic cloak for sincere romanticism. As Lawrence Gilman remarked in his notes on this work for the Philadelphia program: "The fancy and virtuosity which Ravel has expended upon this metamorphosis are as dazzling as the images he evokes. He has achieved a reincarnation of the old Viennese idioms of Strauss and Lanner, extraordinary for its invention, its gusto, its imaginative and poetic transmutation of material whose original charm he has neither forgotten nor obscured. But this is only half of the achievement. 'La Valse,' despite its surface charm and scintillation, is essentially a work of tragic irony. It is as perturbing and ominous as a mobilization order."

The opening selection was Handel's "Concerto Grosso for String Orchestra in B Minor, No. 12." It was excellently played, but seemed a bit drawn out and not nearly so interesting as the other numbers of the afternoon.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
FEB 3 - 1927

Boston Symphony

Symphony music in its finest moments is moving and impressive, music that is not easy to forget. The press, everywhere, has acclaimed the imaginative and sympathetic readings of Sergei Koussevitzky, the gifted leader of the Boston Symphony Orchestra. After all, music on the page is nothing until performed and much depends upon the intelligence and emotional nature of the interpreter. There seem to be no limitations for Mr. Koussevitzky, and through his fine precision and superb technique and discipline, public admiration of him has grown strong. By remarkable beauty of tone and splendid artistic quality, the Boston Symphony Orchestra has become known as one of the world's finest orchestras. A varied and brilliant program will be performed this Sunday afternoon at 3 o'clock in the Capitol

THIS CLIPPING FROM
HERALD
WASH. D. C.
FEB 3 1927

BOSTON SYMPHONY CONCERT PLEASES

By LEE SOMERS

The Boston Symphony Orchestra, which, under the baton of Serge Koussevitzky, is experiencing a noteworthy progress toward the position it formerly held as the foremost organization of its kind in the United States, gave a varied and interesting program at Poli's yesterday afternoon, under the local management of Mrs. Wilson-Greene.

Koussevitzky's achievements with this orchestra are remarkable, in view of the rather rundown condition in which he inherited it. He has developed now an instrument keenly responsive to his handling, and has already brought it to highly efficient musicianship.

A number of more than ordinary interest was Ravel's "La Valse," a choreographic poem in the modernist manner and with the tempo of a Viennese waltz. It is a delightful revelation of the possibilities of modernist experimentation, and the orchestra's rendition could hardly have been surpassed. It was enthusiastically applauded.

Prokofieff's "Classical" symphony, Op. 25, an "attempt to catch the spirit of Mozart," was equally enjoyable. Koussevitzky's reading was in full sympathy with the aim of the composer, and Mozart might well have been an interested and appreciative listener were he alive today.

The first number of the program, in striking contrast to the Ravel composition, was Handel's Concerto Grosso, No. 12, B minor. The symphony was Robert Schumann's Symphony No. 1, in B flat major, Op. 38, a work not spectacular but genuinely enjoyable throughout its four movements.

THIS CLIPPING FROM
NEWS
WASHINGTON, D. C.
FEB 3 - 1927

MUSIC

By RUTH HOWELL

LONG remembered among the orchestral concerts of this season will be the program yesterday afternoon at Poli's Theater by the Boston Symphony Orchestra, with Serge Koussevitzky conducting. Seldom does an orchestra give us in one afternoon so much that is wholesome, satisfactory and musically worthwhile. There was Handel with its classical beauty, played by an augmented string orchestra which gave it a big and sweeping quality.

Then there was Prokofieff, the modernist, writing in the classical style of Mozart, whose Symphony Op. 25, was played with delicacy and precision, finding particular favor with the audience. The ultra modern Ravel was represented by the orchestral poem, "La Valse," a strange number which was beautiful in spite of itself; and the romantic age of great musical writing was recalled in Schumann's First Symphony, a composition of immense proportions and marvelous inspiration.

Serge Koussevitzky is still another kind of conductor, more like Mengelberg than anyone, but bringing more rhythm and greater precision to his readings. His serious and determined manner in leading seemed to pass into the orchestra, lending an atmosphere of studied perfection thruout the afternoon, and making each succeeding number more satisfactory. The program mounted in interest and beauty to the end of the symphony, leaving the audience reluctant to go even at a late hour.

* * *

THE Washington Civic Orchestra, local colored organization under the direction of Wesley I. Howard, teacher of violin at Howard University, will present the following program tonight at 8:30 in the Wesley A. M. E. Zion Church, 14th and Corcoran streets, with Mayme Holden as piano soloist and accompanist:

Festival March ..... Mendelssohn
Unfinished Symphony ..... Schubert
Enchanted Forest ..... Spitalny
Concerto in A Minor ..... Grieg

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
FEB 3 - 1927

By Jessie MacDrue

KOUSSEVITZKY BRINGS US HUMOR AND ROMANCE

Koussevitzky has again restored the Boston Symphony Orchestra to its unassailable place among the great orchestras of America, or of the world. What an exquisite choir of strings he has achieved! I doubt if we have any body of strings in America who play with the exquisite beauty that Serge Koussevitzky obtained from those choirs at yesterday's concert, that was given to a "sold out" house in the Wilson-Greene series of the philharmonic course.

Mr. Koussevitzky fooled us, too. He brought us a Prokofieff "classic symphony," opus 25, that was as lucid as Mozart with not a dissonance, yet with an orchestration that was intriguing in its "Harlequin" vagaries, that was Italian in some exquisite arias. It held many bizarre elements, yet contained a clarity that was refreshing.

The orchestra made it an exquisite thing, concluding with a sort of perpetual motion of lightest swiftness, that was a scurrying of tone created in fascinating manner and delineated with color, charm and vitality.

Between a noble Handel, big in the drama form of oratorio, and a Schumann symphony, No. 1, never in my memory played here before, Mr. Koussevitzky placed first the gay Prokofieff and then a bewildering parody. It was Ravel's "choreographic" poem, "La Valse," which was none other than an eccentric [illegible] of the [illegible] waltz of Johann Strauss, akin to his "Blue Danube."

It opened with a far-off deep vibration, scarcely a real sound, then swung into a three-four measure that suggested a clownish Viennese waltz, a sort of "Blue Danube" "a la Russe," a decadent flash of tone-color of green and yellow with dark tones of viola and 'cello that might have been the big splashed effects of a Boris Anisfeld canvas for a Metropolitan Opera ballet. Ravel rather inhibited his rhythm by freakishness, and wound up with a typical Russian mob with the abandon of the Ballet Russe.

It was fascinating for the curious-minded. It would be splendidly spectacular to see. And Mr. Koussevitzky gave it with the humor and gayety that characterized his entire program.

For even the Schumann, with its lovely lyric song of the Larghetto, that was so beautifully played, held in the Scherzo a tripping lightness that was a-quiver with life and that contrasted rarely with the martial timbre that he put into the opening movement. It was almost melodramatic at times. Mr. Koussevitzky made of its themes perfect sense, that sent his audience home singing the infectious melodies with lighthearted gayety.

Such programs are experiences that both enrich our artistic appreciations and add zest to imaginative fancy.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
FEB 4 - 1927

BOSTON SYMPHONY

That the conducting of Sergei Koussevitzky is quite overwhelming is revealed in the contribution of the Toronto Globe:

"No wonder that the ovation which had been threatening all evening broke out at last and almost passed all bounds. This unusual demonstration was justified by the imaginative and lucent reading of the Russian leader. Every section of the Boston Symphony orchestra was heard without conflict or separation. The themes and their accompanying filligree were played with exceptional ease and smoothness. Through the intricate development section there was symmetry and clarity of outline. The remaining movements fulfilled the expectations roused by the first and at the end the audience arose and clapped as if hoping to hear the whole symphony played over again."

The personnel of the Boston Symphony will arrive by special train for the concert in Capitol theater, Sunday afternoon, at 3 o'clock.

Reservations should be secured at once for this prominent musical occasion. Tickets may be secured at McCoy's music store, No. 89 Asylum street. Telephone 2-2251.

THIS CLIPPING FROM
HERALD
FEB 4 - 1927

Mu

By LAWREN

A New American Concerto at the Boston Symphony Concert

Concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor; at Carnegie Hall. Soloist, Aaron Copland composer-pianist.

PROGRAM

1. Brandenburg Concerto No. 3.J. S. Bac
2. "Classic" Symphony, Op. 25 Serge Prokofie
3. Concerto for Piano and Orchestra (one movement).....Aaron Coplan First time in New York Mr. Copland, pianist
4. Symphony in D minor....Cesar Franc

MR. AARON COPLAND, the youn Brooklyn modernist, was natural ly the star of last night's Boston Sym phony concert; for not only was hi new piano concerto the novelty of th evening, but the composer himsel played the solo part.

Moreover, the new piece came to u trailing clouds of blood-red glory from the place of its "world premiere," which was, of course, Boston: since Mr. Copland is the protégé of Mr Koussevitzky, and wrote his concert last year at the suggestion of that re doubtable maestro.

* * *

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TIMES
HARTFORD, CONN.
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In Concert Sunday Afternoon at Capitol Theater.

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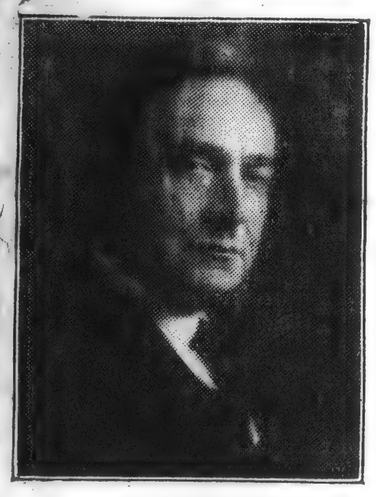

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A comparative novelty was Ravel's "La Valse," described in the program as a choreographic poem. It was first heard in Washington in January, 1924, as played by the Philadelphia Symphony Orchestra, under Frederick Stock, guest conductor. It is a brilliant, scintillating thing, almost a sarcastic caricature, yet frequently assuming only a modernistic cloak for sincere romanticism. As Lawrence Gilman remarked in his notes on this work for the Philadelphia program: "The fancy and virtuosity which Ravel has expended upon this metamorphosis are as dazzling as the images he evokes. He has achieved a reincarnation of the old Viennese idioms of Strauss and Lanner, extraordinary for its invention, its gusto, its imaginative and poetic transmutation of material whose original charm he has neither forgotten nor obscured. But this is only half of the achievement. 'La Valse,' despite its surface charm and scintillation, is essentially a work of tragic irony. It is as perturbing and ominous as a mobilization order."

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MUSIC

By RUTH HOWELL

LONG remembered among the orchestral concerts of this season will be the program yesterday afternoon at Poli's Theater by the Boston Symphony Orchestra, with Serge Koussevitzky conducting. Seldom does an orchestra give us in one afternoon so much that is wholesome, satisfactory and musically worthwhile. There was Handel with its classical beauty, played by an augmented string orchestra which gave it a big and sweeping quality.

Then there was Prokofieff, the modernist, writing in the classical style of Mozart, whose Symphony Op. 25, was played with delicacy and precision, finding particular favor with the audience. The ultra modern Ravel was represented by the orchestral poem, "La Valse," a strange number which was beautiful in spite of itself; and the romantic age of great musical writing was recalled in Schumann's First Symphony, a composition of immense proportions and marvelous inspiration.

Serge Koussevitzky is still another kind of conductor, more like Mengelberg than anyone, but bringing more rhythm and greater precision to his readings. His serious and determined manner in leading seemed to pass into the orchestra, lending an atmosphere of studied perfection thruout the afternoon, and making each succeeding number more satisfactory. The program mounted in interest and beauty to the end of the symphony, leaving the audience reluctant to go even at a late hour.

* * *

THE Washington Civic Orchestra, local colored organization under the direction of Wesley I. Howard, teacher of violin at Howard University, will present the following program tonight at 8:30 in the Wesley A. M. E. Zion Church, 14th and Corcoran streets, with Mayme Holden as piano soloist and accompanist:

Festival March ..... Mendelssohn
Unfinished Symphony ..... Schubert
Enchanted Forest ..... Spitalny
Concerto in A Minor ..... Grieg

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KOUSSEVITZKY BRINGS US HUMOR AND ROMANCE

By Jessie MacDride

Koussevitzky has again restored the Boston Symphony Orchestra to its unassailable place among the great orchestras of America, or of the world. What an exquisite choir of strings he has achieved! I doubt if we have any body of strings in America who play with the exquisite beauty that Serge Koussevitzky obtained from those choirs at yesterday's concert, that was given to a "sold out" house in the Wilson-Greene series of the philharmonic course.

Mr. Koussevitzky fooled us, too. He brought us a Prokofieff "classic symphony," opus 25, that was as lucid as Mozart with not a dissonance, yet with an orchestration that was intriguing in its "Harlequin" vagaries, that was Italian in some exquisite arias. It held many bizarre elements, yet contained a clarity that was refreshing.

The orchestra made it an exquisite thing, concluding with a sort of perpetual motion of lightest swiftness, that was a scurrying of tone created in fascinating manner and delineated with color, charm and vitality.

Between a noble Handel, big in the drama form of oratorio, and a Schumann symphony, No. 1, never in my memory played here before, Mr. Koussevitzky placed first the gay Prokofieff and then a bewildering parody. It was Ravel's "choreographic" poem, "La Valse," which was none other than an eccentric [illegible] waltz of Johann Strauss, akin to his "Blue Danube."

It opened with a far-off deep vibration, scarcely a real sound, then swung into a three-four measure that suggested a clownish Viennese waltz, a sort of "Blue Danube" "a la Russe," a decadent flash of tone-color of green and yellow with dark tones of viola and 'cello that might have been the big splashed effects of a Boris Anisfeld canvas for a Metropolitan Opera ballet. Ravel rather inhibited his rhythm by freakishness, and wound up with a typical Russian mob with the abandon of the Ballet Russe.

It was fascinating for the curious-minded. It would be splendidly spectacular to see. And Mr. Koussevitzky gave it with the humor and gayety that characterized his entire program.

For even the Schumann, with its lovely lyric song of the Larghetto, that was so beautifully played, held in the Scherzo a tripping lightness that was a-quiver with life and that contrasted rarely with the martial timbre that he put into the opening movement. It was almost melodramatic at times Mr. Koussevitzky made of its themes perfect gems, that sent his audience home singing the infectious melodies with light-hearted gayety.

Such programs are experiences that both enrich our artistic appreciations and add zest to imaginative fancy.

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BOSTON SYMPHONY

That the conducting of Sergei Koussevitzky is quite overwhelming is revealed in the contribution of the Toronto Globe:

"No wonder that the ovation which had been threatening all evening broke out at last and almost passed all bounds. This unusual demonstration was justified by the imaginative and lucent reading of the Russian leader. Every section of the Boston Symphony orchestra was heard without conflict or separation. The themes and their accompanying filligree were played with exceptional ease and smoothness. Through the intricate development section there was symmetry and clarity of outline. The remaining movements fulfilled the expectations roused by the first and at the end the audience arose and clapped as if hoping to hear the whole symphony played over again."

The personnel of the Boston Symphony will arrive by special train for the concert in Capitol theater, Sunday afternoon, at 3 o'clock.

Reservations should be secured at once for this prominent musical occasion. Tickets may be secured at McCoy's music store, No. 89 Asylum street. Telephone 2-2251.

THIS CLIPPING FROM
HERALD
FEB 4 - 1927

Mu

By LAWREN

A New American Concerto at the Boston Symphony Concert

Concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor; at Carnegie Hall. Soloist, Aaron Copland composer-pianist.

PROGRAM

1. Brandenburg Concerto No. 3 J. S. Bach
2. "Classic" Symphony, Op. 25 Serge Prokofieff
3. Concerto for Piano and Orchestra (one movement) ..... Aaron Copland First time in New York Mr. Copland, pianist
4. Symphony in D minor .... Cesar Franck

MR. AARON COPLAND, the young Brooklyn modernist, was naturally the star of last night's Boston Symphony concert; for not only was his new piano concerto the novelty of the evening, but the composer himself played the solo part.

Moreover, the new piece came to us trailing clouds of blood-red glory from the place of its "world premiere," which was, of course, Boston: since Mr. Copland is the protégé of Mr. Koussevitzky, and wrote his concerto last year at the suggestion of that redoubtable maestro.

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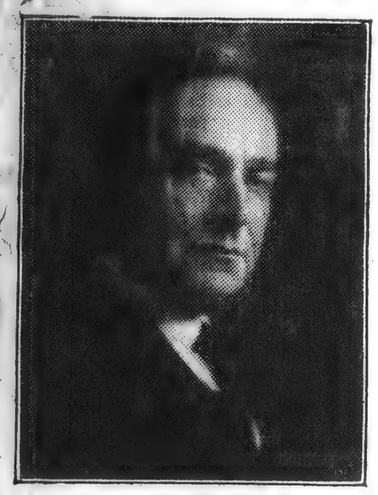

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By RUTH HOWELL

LONG remembered among the orchestral concerts of this season will be the program yesterday afternoon at Poli's Theater by the Boston Symphony Orchestra, with Serge Koussevitzky conducting. Seldom does an orchestra give us in one afternoon so much that is wholesome, satisfactory and musically worthwhile. There was Handel with its classical beauty, played by an augmented string orchestra which gave it a big and sweeping quality.

Then there was Prokofieff, the modernist, writing in the classical style of Mozart, whose Symphony Op. 25, was played with delicacy and precision, finding particular favor with the audience. The ultra modern Ravel was represented by the orchestral poem, "La Valse," a strange number which was beautiful in spite of itself; and the romantic age of great musical writing was recalled in Schumann's First Symphony, a composition of immense proportions and marvelous inspiration.

Serge Koussevitzky is still another kind of conductor, more like Mengelberg than anyone, but bringing more rhythm and greater precision to his readings. His serious and determined manner in leading seemed to pass into the orchestra, lending an atmosphere of studied perfection thruout the afternoon, and making each succeeding number more satisfactory. The program mounted in interest and beauty to the end of the symphony, leaving the audience reluctant to go even at a late hour.

* * *

THE Washington Civic Orchestra, local colored organization under the direction of Wesley I. Howard, teacher of violin at Howard University, will present the following program tonight at 8:30 in the Wesley A. M. E. Zion Church, 14th and Corcoran streets, with Mayme Holden as piano soloist and accompanist:

Festival March ..... Mendelssohn
Unfinished Symphony ..... Schubert
Enchanted Forest ..... Spitalny
Concerto in A Minor ..... Grieg

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
FEB 3 - 1927

By Jessie MacDrue

KOUSSEVITZKY BRINGS US HUMOR AND ROMANCE

Koussevitzky has again restored the Boston Symphony Orchestra to its unassailable place among the great orchestras of America, or of the world. What an exquisite choir of strings he has achieved! I doubt if we have any body of strings in America who play with the exquisite beauty that Serge Koussevitzky obtained from those choirs at yesterday's concert, that was given to a "sold out" house in the Wilson-Greene series of the philharmonic course.

Mr. Koussevitzky fooled us, too. He brought us a Prokofieff "classic symphony," opus 25, that was as lucid as Mozart with not a dissonance, yet with an orchestration that was intriguing in its "Harlequin" vagaries, that was Italian in some exquisite arias. It held many bizarre elements, yet contained a clarity that was refreshing.

The orchestra made it an exquisite thing, concluding with a sort of perpetual motion of lightest swiftness, that was a scurrying of tone created in fascinating manner and delineated with color, charm and vitality.

Between a noble Handel, big in the drama form of oratorio, and a Schumann symphony, No. 1, never in my memory played here before, Mr. Koussevitzky placed first the gay Prokofieff and then a bewildering parody. It was Ravel's "choreographic" poem, "La Valse," which was none other than an eccentric [illegible] waltz of Johann Strauss, akin to his "Blue Danube."

It opened with a far-off deep vibration, scarcely a real sound, then swung into a three-four measure that suggested a clownish Viennese waltz, a sort of "Blue Danube" "a la Russe," a decadent flash of tone-color of green and yellow with dark tones of viola and 'cello that might have been the big splashed effects of a Boris Anisfeld canvas for a Metropolitan Opera ballet. Ravel rather inhibited his rhythm by freakishness, and wound up with a typical Russian mob with the abandon of the Ballet Russe.

It was fascinating for the curious-minded. It would be splendidly spectacular to see. And Mr. Koussevitzky gave it with the humor and gayety that characterized his entire program.

For even the Schumann, with its lovely lyric song of the Larghetto, that was so beautifully played, held in the Scherzo a tripping lightness that was a-quiver with life and that contrasted rarely with the martial timbre that he put into the opening movement. It was almost melodramatic at times. Mr. Koussevitzky made of its themes perfect gems, that sent his audience home singing the infectious melodies with lighthearted gayety.

Such programs are experiences that both enrich our artistic appreciations and add zest to imaginative fancy.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
FEB 4 - 1927

BOSTON SYMPHONY

That the conducting of Sergei Koussevitzky is quite overwhelming is revealed in the contribution of the Toronto Globe:

"No wonder that the ovation which had been threatening all evening broke out at last and almost passed all bounds. This unusual demonstration was justified by the imaginative and lucent reading of the Russian leader. Every section of the Boston Symphony orchestra was heard without conflict or separation. The themes and their accompanying filligree were played with exceptional ease and smoothness. Through the intricate development section there was symmetry and clarity of outline. The remaining movements fulfilled the expectations roused by the first and at the end the audience arose and clapped as if hoping to hear the whole symphony played over again."

The personnel of the Boston Symphony will arrive by special train for the concert in Capitol theater, Sunday afternoor, at 3 o'clock.

Reservations should be secured at once for this prominent musical occasion. Tickets may be secured at McCoy's music store, No. 89 Asylum street. Telephone 2-2251.

THIS CLIPPING FROM
HERALD
FEB 4 - 1927

Mu

By LAWREN

A New American Concerto at the Boston Symphony Concert

Concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor; at Carnegie Hall. Soloist, Aaron Copland composer-pianist.

PROGRAM

1. Brandenburg Concerto No. 3 J. S. Bach
2. "Classic" Symphony, Op. 25 Serge Prokofieff
3. Concerto for Piano and Orchestra (one movement) ..... Aaron Copland First time in New York Mr. Copland, pianist
4. Symphony in D minor .... Cesar Franck

MR. AARON COPLAND, the young Brooklyn modernist, was naturally the star of last night's Boston Symphony concert; for not only was his new piano concerto the novelty of the evening, but the composer himself played the solo part.

Moreover, the new piece came to us trailing clouds of blood-red glory from the place of its "world premiere," which was, of course, Boston: since Mr. Copland is the protégé of Mr. Koussevitzky, and wrote his concerto last year at the suggestion of that redoubtable maestro.

* * *

Mr. Parker, reviewing in "The Boston Transcript" last week's première of Mr. Copland's so-called "jazz concerto," declared that the new work "burst like a hail storm upon the sunlit scene"—the sunlit scene in question having been spread before the audience at Symphony Hall by the exhilarating brilliance of the Third Brandenburg Concerto of the sovereign Johann Sebastian and by the artificial illumination of Mr. Prokofieff's *ersatz* Mozart. Mr. Parker reported hissing after the Copland work. Altogether, one gathers that the new piece, for many of its first hearers, was somewhat less than laetificant.

* * *

Nothing could have been more encouraging to those who were yet to hear the concerto; for some of us are very weary of manicured jazz; jazz that is too genteel to point; jazz that was born wearing a morning coat and spats; jazz that asks us to "excuse its glove." We have longed for a jazz ruthless and draconian; a jazz mutinous and nonconformist and alarming. And Mr. Copland's essay seemed promising.

We were not disappointed. There is nothing tame or otiose about this concerto. It avoids the chief peril that confronts all current attempts of jazz to move into Carnegie Hall and pretend to be at home there: the peril of anxious and sterilizing conformity to a tradition of musical respectability misconceived and misapplied.

The last time we listened in a concert hall to jazz endeavoring to be serious and achieving the quite different result of being merely tragical, we found ourselves crying pitifully for the qualities that we fancied an American musicmaker might wring out of an attempt to turn the rawness of popular idioms into vigorous and fine-fibered art. We asked for a melodic design that should be daring, individual, sharp edged, unsentimental; for a harmonic texture pregnant and savorous and free from clichés; for an enriched and more adventurous complex of rhythmic patterns. We wanted to hear an American composer forgetting to be "serious," forgetting the stale platitudes of the concert hall—forgetting Liszt and Rachmaninoff and Tchaikovsky and Debussy and Stravinsky; and daring to take his problem to his own corner of the universe and work it out in his own untrammelled way, even if it were an outrageous way.

* * *

Mr. Copland has gone a long way toward giving us what we wanted. Parts of his concerto are probably outrageous—we are willing to grant the possibility without being greatly concerned one way or the other. Certainly this music is at times as raucous and blatant as Longacre Square—and as indigenous. But Mr. Copland knows a musical hawk from a hanshaw. His

[illegible]
[illegible] GILMAN
Aaron Copland

Whose new American "Jazz" Concerto was performed at last night's Boston Symphony Concert

offenses are deliberate, not unwitting. What he does he does knowingly, shrewdly, and with extraordinary cunning.

Unlike certain of his more naïve colleagues, he does not have to seek painfully to be "serious." He was "serious" to begin with. In other words, he has the brains and the equipment of a musician. He is an expert craftsman. He is musically literate. He has not had to worry about his symphonic table manners, for he knows them intimately enough to be at liberty to forget them. He is aware, as the late Mrs. Van Rensselaer Cruger once sagely observed, that it is only a gentleman who can with impunity eat with his knife, if he sees fit.

* * *

The concerto is in two parts: a slow section, and a fast one which succeeds the first without pause. The opening movement is the more remarkable of the two—music of impressive austerity, of true character; music bold in outline and of singular power. Astringent, unassuaging, no doubt unpalatable, it will bring Mr. Copland no easy rewards from the immortalizing disc. No one is going to hunger and thirst after this music; but some may return to it for stimulus and invigoration and reinforcement.

* * *

It is in the second section that Mr. Copland makes play with his "polyrhythmic" jazz; and amazing play it is. This frenetic and untamed music makes the average "serious" treatment of jazz sound like a nocturne by John Field. For Mr. Copland has done with his material what we have long hoped that some adventurous and unhampered composer would do: he has cleansed it of its melodic and harmonic triteness, heightened its rhythmic interest, charged it with character, sharpened and released it, incited it to corybantic and affronting revelries, filled it full of a glorious and criard rudeness. Perhaps it is vulgar; but this is the racy and exhialrating vulgarity of an artist who means to be vulgar, not that of genteel pretender whose only offense is his spurious refinement.

If Mr. Copeland's music is vulgar, it is vulgar as soil and crowds are vulgar, with a fullness and authenticity of life which makes it at once perturbing and richly treasurable.

The music is not wholly free of echoes. But there is so much of what is obviously pure Copeland in it that one can afford to forgive its occasional tributes to those who are, after all, merely Mr. Copeland's musical parents.

THIS CLIPPING FROM
W YORK AMERICAN
FEB 4 - 1927

Boston Symph Give Notab

By GRENA BENNETT.

SERGE KOUSSEVITSKY and the Boston Symphony Orchestra were hosts to a capacity audience at Carnegie Hall last night. The New Englanders provided a programme notable for the variety of its fare. The single novelty on the list was a concerto for piano and orchestra by Aaron Copland, the solo part played by the composer.

Mr. Copland, a native of Brooklyn and still in the twenties, has composed many works in his few creative years. The concerto, which had its first local hearing last night, is an ambitious work, the scoring well done, the composer evidently having thoroughly studied the handling of a large orchestra. The themes have originality and their development is sufficiently individual to hold the attention of the auditor. His performance of the piano part was scholarly.

Brilliant Tone

The concert began with Bach's Brandenburg concerto No. 3. At each hearing of any of that group one wonders anew at the marvelous ingenuity of Bach, whose "busy" music resembles nothing so much as a remarkable tapestry with a multitude of designs. Every measure has its surprise, a new paraphrase or another sparkling theme born and presently grown to maturity. The concerto blazed and glowed with brilliant tone. Its interpretation was uplifting, and Mr. Koussevitsky was recalled several times after its performance.

There were two symphonies in the programme, Prokofieff's "Classic," which after the Bach number was tenuous and often commonplace, and Francks D minor symphony, the closing number.

But Mr. Copland surrounded it with all the machinery of sound and fury, and the most raucous modernistic fury at that. The composer-pianist smote his instrument at random; the orchestra, under the impassioned baton of Mr. Koussevitzky, heaved and shrieked and fumed and made anything but sweet moan until both pianist and conductor attained such a climax of absurdity that many in the audience giggled with delight. Mr. Copland was evidently seriously engaged in saying something of vital importance to himself, and played away frantically, aided and abetted by the orchestra, which made barnyard and stable noises in the intervals of proclaiming imposing Scriabinish fanfares. When it was all over, a man in back of me involuntarily exclaimed, "Thank God." All the same, the piece created the sensation expected of it and was generously applauded.

The Prokofieff Classic Symphony, which followed the G Major Brandenburg Concerto of Bach is an old morsel, having been played here by the now defunct Russian Symphony Orchestra. It is a rather pointless imitation of Mozart, whose brevity seemed to me its only merit. Mr. Felix Borowski the critic says of it: "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores." It is rather difficult to say just what Mozart would put into his scores if he were living now, but one can safely hazard that he would not have written a note of Mr. Prokofieff's Classic Symphony. Nevertheless, last night's audience loved it and applauded it frantically.

In the Bach Concerto and the Franck Symphony, Mr. Koussevitzky had music worthier of his efforts. A large audience attended and listened to the whole of the concert in an extraordinarily appreciative mood.

THIS CLIPPING FROM
TIMES
FEB 4 1927

MUSIC

By OLIN DOWNES.

Boston Symphony Orchestra.

New compositions by Prokofieff and Aaron Copland were played for the first time in New York at the concert given by the Boston Symphony Orchestra, Serge Koussevitsky conducting, last night in Carnegie Hall. Prokofieff contributed to the program his "Classic Symphony," op. 25, and Aaron Copland was present to appear as soloist in the performance of his concerto in one movement for piano and orchestra. The third Brandenburg concerto of J. S. Bach opened the concert, and Franck's symphony brought it to an end.

There was a lusty, two-fisted performance of Bach's music. The performance of Prokofieff's "Symphony" in the "classic" manner would have unquestionably have delighted the composer. It was technically transparent as air; it was witty and spirited. These same words might be used as description of the character of Prokofieff's writing, which appears in a singularly innocent guise. Gone is the barbarity and outrage of the Scythian Suite or the brilliant ribaldry of the ballet "Chout" which Mr. Koussevitsky per formed earlier this season. In place of the bizarre and outré characteristics of these and other of Mr. Prokofieff's compositions we encounter music as light as a feather and as guiltless as the key of C major.

But hist! It seems that Mr. Prokofieff—according, at least, to Felix Browski, compiler of the program notes of the Chicago orchestra—sought in this symphony to emulate Mozart, at least, in the words of the programmatist, "to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores." It is a tall order. It would take at least a Mozart to imagine what Mozart would put into his scores if he were living today. Mozart when he lived was more than once an ultra-modern; and the greatness of Mozart lies not at all in the fact that he used eighteenth century idioms known and employed by every Tom, Dick and Harry of a composer about him.

There is a quality in Mozart not to be captured or imitated by another man, or even by so ingenious and gifted a modern composer as Mr. Prokofieff. What have we actually in this specimen of a "classic symphony?" We have music written with extraordinary facility, esprit and technical finish, music that is melodious in a diatonic manner and engagingly humorous in its vein. That is a great deal, but it is not enough to be "the spirit of Mozart." Beside the representative Mozart symphony that of Mr. Prokofieff is a joke, if not precisely the joke that the composer intended. Its short movements are far more in the genre of a divertimento or suite than a symphony; they are amusing, delightfully unpretentious, they have a certain airy mockery of the classic style which is infectious. They just escape being music of the superficially popular kind and they could take a position more convincing and creditable to themselves if they would kindly emerge from behind the statue of Mozart.

Mr. Copland's concerto has some effective ideas. It also has vim and gusto, and its highly peppered treatment of phrases and rhythms in the manner of jazz music is exhilarating to hear. The opening phrases, heard in imitation, are, however, short-lived when the composer attempts to develop them, and the work is not organic. It progresses by fits and starts, impressing the listener anew with the talent of the composer and confirming his suspicions that Mr. Copland needs a firmer hold of principles of musical structure than he has before he will do his own ideas justice. But here is a temperament. Here is a young man who can surely not remain content with the praise of partisans or knowledge of his own artistic shortcomings. He has produced a concerto with something in it, more especially interesting instrumental sonorities and intensively treated rhythms. From its composer more can be expected—and better. Mr. Copland played the piano part with a composer's authority, and Mr. Koussevitsky aided and abetted him as a willing conspirator should, for it was at Mr. Koussevitsky's suggestion that Mr. Copland wrote this concerto.

The concluding performance of the Franck symphony was one of obvious sincerity, of many fine nuances and a half-rhapsodic manner that suited well the nature of the composition. Mr. Koussevitsky avoided exaggeration or merely theatrical effects. He maintained the unique and characteristic "color" of Franck, the organist and the mystic of Paris of the Third Empire. The orchestra uttered noble and tender thoughts in a spirit of devotion and reverence to the composer. The conductor proved his right to the individual treatment of certain details of the score, and his instrument displayed its fine sonority and its constantly increasing virtuosity. At the end of the concert there were many [illegible]

THIS CLIPPING FROM
New York Telegram
FEB 4 - 1927

Moderns T

Serge Koussevitzky C Copland at C

By Pitts

The program with which Serge Koussevitzky and the Boston Symphony Orchestra regaled a very large audience at Carnegie Hall last evening indisputably achieved variety. Bach began it. Prokofieff followed. Then came a concerto for piano and orchestra in a single movement (but what a singularity!) by Mr. Aaron Copland, of Brooklyn and sometimes of Paris, with the composer, as the cheery saying goes, at the piano. To soothe the savage breast of anybody who had been unduly wrought up by the youthful disclosures of Mr. Copland, the visitors administered in parting balm the D minor symphony of the Sainted Papa Franck. Seldom has any program provoked such resounding applause.

Bach—the modish creature!—contributed his third "Brandenburg" concerto for string orchestra, couched in the amiable key of G. The music itself, let us believe, as well as the incisive, rhythmic, scintillant performance won the first ovation of the evening, which Mr. Koussevitzky recognized with special ceremony by bidding his men stand up. After Bach Prokofieff!

This was no Prokofieff let loose among the Scythians, nor yet the multi-colored plucker of the oranges of love. It was Prokofieff enedeavoring to "catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores." Those of us who have maintained all along that this young Russian, however he may choose to appear at times, has been always in his heart of hearts a classicist had our well earned night of triumph thanks to this "Classical" symphony.

It is a delightful little work, of pleasant themes and crisp and clever rhythms, ingenious in its development, sparkling in its instrumental dress, and the surpassing wit of each of the four movements is its perfect brevity. One finds here, to be sure, progressions, modulations, instrumental devices, a kind of complexity that are not of the eighteenth century. But remember, it is Mozart "if he were living now" that M. Prokofieff has set out to serve. And he has served him well.

The most recognizably Mozartean of the four movements are the initial allegro and the rollicking finale. A wistful Rimskyan cadence breathes from the larghetto, and the gavotte (which [illegible] of a minuet) is appre-

MU

By Samue

AT CARNEGIE HALL
BOSTON SYMPHONY

Classic Symphony, Op. 25.....Prokofieff
Piano concerto (new).....Aaron Copland
(Composer at the piano)
Symphony in D Minor.....Cesar Franck

Another Jazz Concerto

Mr. Aaron Copland, one of the more serious members of the American branch of the modernist school of composition, was the hero of the Boston Symphony concert at Carnegie Hall last night. Mr. Copland, whose "Music for the Theatre" has become, through frequent performances, tolerably familiar to local audiences, appeared on Mr. Koussevitzky's program in the double role of composer and performer, playing his latest opus, a "concerto" for pianoforte and orchestra. The concerto, finished in November, 1926, was written at the suggestion of Mr. Koussevitzky and calls for a large orchestra, with a few extra trappings like a tam-tam, Chinese drum, woodblock and xylophone.

Mr. Copland, as is the habit with modern composers, submits a de-

SIC

Chotzinoff

scription of the genesis and contents of his latest work. We are informed that though it is played without interruption the concerto is really divided into two contrasted parts which are linked thematically. The first is a slow lyric section, the second a fast rhythmic one. Mr. Copland says a lot more about the themes and their manipulation in the usual obscure fashion of program notes, which mystifies more than it elucidates and which I refrain from quoting. One thing he carefully omits telling—the presence of a good deal of jazz in the concerto. Furthermore, it is jazz strongly reminiscent of George Gershwin's Concerto in F.

However, the resemblance is superficial. For Mr. Gershwin, who knows nothing about form, having had disreputable beginnings in Tin Pan Alley, seems a veritable Beethoven as regards musical form compared to Mr. Copland in his latest composition. Last night's concerto, which started in grandiose fashion with one of those themes which smells of Scriabine, suddenly

hitched on to jazz. The jazz theme [illegible] in fact, a pretty poor pick, as

ia Boston.

nducts Prokofieff an arnegie Hall.

Sanborn.

ciably less distinguished than its f lows. Still, as a whole, this sinfonie (it is no more than that) is most gratiating, and yesterday's audie took it immediately and vociferously its heart.

Mr. Copland's piano concerto is va different matter and nothing that is be judged with even an approach finality from a single unprepared he ing. It opens with a tremendous chestral fracas—embracing an impos dialogue of brasses and strings, throu which growls a deep, lowering note of menace or warning. The still, sm voice of the piano enters in a childi infantile expostulation. There are [illegible]

of elephants engaged in jungle rivalry of Charleston and dances further south. Rhythm runs away with rhythm and key shatters its sabre against key.

And yet 'cellos and fiddles lilt their occasional syrupy cantilena as though Mme. Chaminade had lent the laboring Copland a gracile helping hand. A curious and puzzling performance, this concerto, but at the very least it is more ponderable stuff than the piano concerto perpetrated for personal uses by M. Stravinsky, and with respect to sheer quantity of sound, it makes that doughty Russian's "Sacre" sound like early Haydn or the first hesitant lispings of Johann Christian Bach. Last evening the concerto in its course drew fourth a little not unfriendly laughter. When it was over, the house responded with salvos of tumultuous applause.

It is worth remembering that less than thirty years ago the decorous and respectable composition of the Pere Franck was called in some quarters a veritable negation of music, and that indignant Bostonians walked out on it when the immaculate Gericke made so bold as to lead it at a concert of their sacrosanct orchestra.

The program yesterday was exact, of course, in marking the Copland concerto "first time in New York." The same legend would have applied with equal accuracy to M. Prokofieff's symphony. Each work was played superlatively well.

A concert rich in varied emotions and assorted thrills.

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
FEB 4 - 1927

Music

Boston Symphony Concert Introduces Two Unfamiliar Works—Rosenthal Writes

BACH and Cesar Franck, in the third Brandenburg Concerto and the D minor Symphony, respectively, were the real moderns on last night's Boston Symphony program—at least so far as living originality is concerned. Between these two works Prokofieff's Classic Symphony Op. 25 and Copland's Concerto for piano and orchestra (first time in New York) were performed, with the composer as piano soloist in the latter work. As Casella has sought inspiration in Scarlatti, and Strawinsky Pergolesi, so Prokofieff had in min according to Borowski, quoted in M Philip Hale's always illuminating pr gram notes, the idea to "catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores."

Olga Samaroff

Let us hope this claim was made for Prokofieff and not by him. For much as I admire Prokofieff in general, I must confess that nothing resembling a Mozartian afflatus exists in this little Classic Symphony, so far as I could discover. It rather brought to my mind the question whether these modern composers are in league to reconcile restive audiences to new idioms through proving how futile it is to try to continue writing in old ones. Mr. Copland's piano Concerto, of which Mr. Koussewitzky is the musical godfather, seemed to me singularly dry and dull. An endless development of uninteresting thematic material, salted with modern devices which a thorough course of ultra modern music administered by the various propaganda societies in New York effectually robs of any startling novelty.

Ornstein was writing piano music in which the omnipresent semi-tone figured as it did in last night's concerto in 1916. Gershwin has done much more interesting things with jazz elements in his Rhapsody in Blue and I failed to find any characteristic ideas, quality or element of instrumentation making the work in question important even from the point of view of originality. It had for me its amusing moments and its painful ones. It found a polite reception. Mr. Koussewitzky conducted the whole program with ardor and with a fine response from the orchestra.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
FEB 4 - 1927

Boston Symphony

The 108 musicians of the Boston Symphony Orchestra and their famous Russian leader, Sergei Koussevitzzky, will arrive by special train for the concert in the Capitol Theater Sunday at 3 o'clock. When the concert in Hartford is over, the personnel of the orchestra will board the train for return to Boston after a week's absence, [illegible] this week

[illegible] orchestra having [illegible] annual appearances in Washington, Baltimore and Wilmington. The only other annual series of the Boston Symphony Orchestra, outside of Boston, New York and Brooklyn is the series in Providence. When its auditorium was demolished last spring, the citizens of that city carried through a campaign, raising more than sufficient funds to buy out performances at the largest vaudeville theater, thus showing their appreciation and assuring the orchestra's return. Reservations should be placed at once for this prominent musical occasion. Telephone McCoy's, No. 89 Asylum street, 2-2251. Frank A. Sedgwick, management. Prices $1.73, $2.30, $2.88, $3.45.

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THIS CLIPPING FROM
NEW YORK
EVE. WORLD
FEB 4 - 1927

REALM C

By Richard

ONCE upon a time, the legend go from the zoological bastille in studio, clapped simian paws on nd splashed over a panel with a bedla ognized this masterpiece instantly a erectus; but spirits more subtle affirme himself in vigor of line and sweep of gorilla, though lacking Raphael's brai more bulging.

Aaron Copland, a young composer of this city, laid hands on the tools of Bach and Beethoven, slashed about him with harmony, counterpoint and instrumentation, and fashioned a concerto in one movement for piano and orchestra, which had its first New York hearing yesterday evening at Carnegie Hall, under the auspices of Serge Koussevitzky and the Boston Symphony Orchestra.

At least one hearer, when the din grew unsupportable, sprang from his seat and fled into the foyer. Others of us, less courageous, bore it out to the end. To the present chronicler, the concerto seemed the most horrific and insulting perversion of music that ever affronted these inveterate ears. But there were to be found persons who exclaimed over its primitive vitality and robust urge.

The composer had at least the courage of his dissonances, for he officiated in person at the piano and belabored it from time to time with the insensitive and defiant pertinacity of a Hottentot thumping a gourd. The so-called American idiom was often employed, but with a violence totally at odds with the grace and delicacy affected by professional jazz virtuosi.

That such a work could be written, could win a performance from a leading orchestra and be heard with outward patience by a New York audience is the best possible evidence that his-

F MUSIC

L. Stokes

es—or should go—a gorilla escaped Rome, found its way into Raphael's the painter's brushes and pigments m of colors. Some connoisseurs rec- s the handicraft of pithecanthropus d that the ape had surpassed Raphael hue. This may have been so, for the in, possessed longer arms and thews

torians a few centuries hence will dub our times as the Dark Ages of music, as an era of Goths and Vandals succeeding the Athenian epoch of Handel and Bach.

It was with Bach, by the way, that Mr. Koussevitzky began his program. The composition was the Brandenburg Concerto No. 3 in G Major, for string orchestra. Other numbers were Prokofieff's Classic Symphony No. 25 and Franck's Symphony in D Minor.

The Bostonian chieftain gave the Brandenburg concerto a rude and vigorous performance, during which he contrived to hound even such modest instruments as the violas into unmusical noises. The very aim of the Prokofieff symphony—"to catch the spirit of Mozart and to put down that which, if he were living now, he might put into his score"—withheld the conductor's hand from its full weight, so that this work proved the most charming and refined of the evening.

The Franck symphony may not be a creation of first rank, but it is of the sort a classic. Mr. Koussevitzky read the score as if it were written for a brass band. Again and again the trumpets and drums, which after all in an orchestra are subsidiary instruments, were incited to drown the principal strings. In both the first and third movements so much clamor was [illegible] to incidental passages that no [illegible] left for the chief climaxes. Mr. Koussevitzky seemed inebriated with the intoxication of his own tumultous clangors.

The Boston Orchestra, if left to its own devices, could play with excellent fine and delicate skill. This was proved in the second movement of the Franck symphony and in other passages which imposed a certain gentleness on the conductor. But it is at the mercy of a leader more obstreperous than John Philip Sousa.

THIS CLIPPING FROM
W YORK AMERICAN
FEB 4 - 1927

Boston Symph
Give Notab

By GRENA BENNETT.

SERGE KOUSSEVITSKY and the Boston Symphony Orchestra were hosts to a capacity audience at Carnegie Hall last night. The New Englanders provided a programme notable for the variety of its fare. The single novelty on the list was a concerto for piano and orchestra by Aaron Copland, the solo part played by the composer.

Mr. Copland, a native of Brooklyn and still in the twenties, has composed many works in his few creative years. The concerto, which had its first local hearing last night, is an ambitious work, the scoring well done, the composer evidently having thoroughly studied the handling of a large orchestra. The themes have originality and their development is sufficiently individual to hold the attention of the auditor. His performance of the piano part was scholarly.

Brilliant Tone

The concert began with Bach's Brandenburg concerto No. 3. At each hearing of any of that group one wonders anew at the marvelous ingenuity of Bach, whose "busy" music resembles nothing so much as a remarkable tapestry with a multitude of designs. Every measure has its surprise, a new paraphrase or another sparkling theme born and presently grown to maturity. The concerto blazed and glowed with brilliant tone. Its interpretation was uplifting, and Mr. Koussevitsky was recalled several times after its performance.

There were two symphonies in the programme, Prokofieff's "Classic," which after the Bach number was tenuous and often commonplace, and Francks D minor symphony, the closing number.

THIS CLIPPING FROM
NEW YORK WORLD
FEB 4 - 1927

But Mr. Copland surrounded it with all the machinery of sound and fury, and the most raucous modernistic fury at that. The composer-pianist smote his instrument at random; the orchestra, under the impassioned baton of Mr. Koussevitzky, heaved and shrieked and fumed and made anything but sweet moan until both pianist and conductor attained such a climax of absurdity that many in the audience giggled with delight. Mr. Copland was evidently seriously engaged in saying something of vital importance to himself, and played away frantically, aided and abetted by the orchestra, which made barnyard and stable noises in the intervals of proclaiming imposing Scriabinish fanfares. When it was all over, a man in back of me involuntarily exclaimed, "Thank God." All the same, the piece created the sensation expected of it and was generously applauded.

The Prokofieff Classic Symphony, which followed the G Major Brandenburg Concerto of Bach is an old morsel, having been played here by the now defunct Russian Symphony Orchestra. It is a rather pointless imitation of Mozart, whose brevity seemed to me its only merit. Mr. Felix Borowski the critic says of it: "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores." It is rather difficult to say just what Mozart would put into his scores if he were living now, but one can safely hazard that he would not have written a note of Mr. Prokofieff's Classic Symphony. Nevertheless, last night's audience loved it and applauded it frantically.

In the Bach Concerto and the Franck Symphony, Mr. Koussevitzky had music worthier of his efforts. A large audience attended and listened to the whole of the concert in an extraordinarily appreciative mood.

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TIMES
FEB 4 1927

Mr. Copland's concerto has some effective ideas. It also has vim and gusto, and its highly peppered treatment of phrases and rhythms in the manner of jazz music is exhilarating to hear. The opening phrases, heard in imitation, are, however, short-lived when the composer attempts to develop them, and the work is not organic. It progresses by fits and starts, impressing the listener anew with the talent of the composer and confirming his suspicions that Mr. Copland needs a firmer hold of principles of musical structure than he has before he will do his own ideas justice. But here is a temperament. Here is a young man who can surely not remain content with the praise of partisans or knowledge of his own artistic shortcomings. He has produced a concerto with something in it, more especially interesting instrumental sonorities and intensively treated rhythms. From its composer more can be expected—and better. Mr. Copland played the piano part with a composer's authority, and Mr. Koussevitsky aided and abetted him as a willing conspirator should, for it was at Mr. Koussevitsky's suggestion that Mr. Copland wrote this concerto.

The concluding performance of the Franck symphony was one of obvious sincerity, of many fine nuances and a half-rhapsodic manner that suited well the nature of the composition. Mr. Koussevitsky avoided exaggeration or merely theatrical effects. He maintained the unique and characteristic "color" of Franck, the organist and the mystic of Paris of the Third Empire. The orchestra uttered noble and tender thoughts in a spirit of devotion and reverence to the composer. The conductor proved his right to the individual treatment of certain details of the score, and his instrument displayed its fine sonority and its constantly increasing virtuosity. At the end of the concert there were many re-

Mr. K...

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New York Telegram
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...antic dance measures, as of a herd of elephants engaged in jungle rivalry of Charleston and dances further south. Rhythm runs away with rhythm and key shatters its sabre against key.

And yet 'cellos and fiddles lift their occasional syrupy cantilena as though Mme. Chaminade had lent the laboring Copland a gracile helping hand. A curious and puzzling performance, this concerto, but at the very least it is more ponderable stuff than the piano concerto perpetrated for personal uses by M. Stravinsky, and with respect to sheer quantity of sound, it makes that doughty Russian's "Sacre" sound like early Haydn or the first hesitant lispings of Johann Christian Bach. Last evening the concerto in its course drew fourth a little not unfriendly laughter. When it was over, the house responded with salvos of tumultuous applause.

It is worth remembering that less than thirty years ago the decorous and respectable composition of the Pere Franck was called in some quarters a veritable negation of music, and that indignant Bostonians walked out on it when the immaculate Gericke made so bold as to lead it at a concert of their sacrosanct orchestra.

The program yesterday was exact, of course, in marking the Copland concerto "first time in New York." The same legend would have applied with equal accuracy to M. Prokofieff's symphony. Each work was played superlatively well.

A concert rich in varied emotions and assorted thrills.

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
FEB 4 - 1927

Music

Boston Symphony Concert Introduces Two Unfamiliar Works—Rosenthal Writes

BACH and Cesar Franck, in the third Brandenburg Concerto and the D minor Symphony, respectively, were the real moderns on last night's Boston Symphony program—at least so far as living originality is concerned. Between these two works Prokofieff's Classic Symphony Op. 25 and Copland's Concerto for piano and orchestra (first time in New York) were performed, with the composer as piano soloist in the latter work. As Casella has sought inspiration in Scarlatti, and Strawinsky Pergolesi, so Prokofieff had in mind according to Borowski, quoted in Philip Hale's always illuminating program notes, the idea to "catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores."

Olga Samaroff

Let us hope this claim was made for Prokofieff and not by him. For much as I admire Prokofieff in general, I must confess that nothing resembling a Mozartian afflatus exists in this little Classic Symphony, so far as I could discover. It rather brought to my mind the question whether these modern composers are in league to reconcile restive audiences to new idioms through proving how futile it is to try to continue writing in old ones. Mr. Copland's piano Concerto, of which Mr. Koussewitzky is the musical godfather, seemed to me singularly dry and dull. An endless development of uninteresting thematic material, salted with modern devices which a thorough course of ultra modern music administered by the various propaganda societies in New York effectually robs of any startling novelty.

Ornstein was writing piano music in which the omnipresent semi-tone figured as it did in last night's concerto in 1916. Gershwin has done much more interesting things with jazz elements in his Rhapsody in Blue and I failed to find any characteristic ideas, quality or element of instrumentation making the work in question important even from the point of view of originality. It had for me its amusing moments and its painful ones. It found a polite reception. Mr. Koussewitzky conducted the whole program with ardor and with a fine response from the orchestra.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
FEB 4 - 1927

Boston Symphony

The 108 musicians of the Boston Symphony Orchestra and their famous Russian leader, Sergei Koussevitzzky, will arrive by special train for the concert in the Capitol Theater Sunday at 3 o'clock. When the concert in Hartford is over, the personnel of the orchestra will board the train for return to Boston after a week's absence,

...chestra having ... annual appearances in Washington, Baltimore and Wilmington. The only other annual series of the Boston Symphony Orchestra, outside of Boston, New York and Brooklyn is the series in Providence. When its auditorium was demolished last spring, the citizens of that city carried through a campaign, raising more than sufficient funds to buy out performances at the largest vaudeville theater, thus showing their appreciation and assuring the orchestra's return. Reservations should be placed at once for this prominent musical occasion. Telephone McCoy's, No. 89 Asylum street, 2-2251. Frank A. Sedgwick, management. Prices $1.73, $2.30, $2.88, $3.45.

THIS CLIPPING FROM
NEW YORK
EVE. WORLD
FEB 4 - 1927

REALM C

By Richard

ONCE upon a time, the legend go... from the zoological bastille in ... studio, clapped simian paws on ...nd splashed over a panel with a badla... ognized this masterpiece instantly as ... erectus; but spirits more subtle affirme... himself in vigor of line and sweep of ... gorilla, though lacking Raphael's brai... more bulging.

Aaron Copland, a young composer of this city, laid hands on the tools of Bach and Beethoven, slashed about him with harmony, counterpoint and instrumentation, and fashioned a concerto in one movement for piano and orchestra, which had its first New York hearing yesterday evening at Carnegie Hall, under the auspices of Serge Koussevitzky and the Boston Symphony Orchestra.

At least one hearer, when the din grew unsupportable, sprang from his seat and fled into the foyer. Others of us, less courageous, bore it out to the end. To the present chronicler, the concerto seemed the most horrific and insulting perversion of music that ever affronted these inveterate ears. But there were to be found persons who exclaimed over its primitive vitality and robust urge.

The composer had at least the courage of his dissonances, for he officiated in person at the piano and belabored it from time to time with the insensitive and defiant pertinacity of a Hottentot thumping a gourd. The so-called American idiom was often employed, but with a violence totally at odds with the grace and delicacy affected by professional jazz virtuosi.

That such a work could be written, could win a performance from a leading orchestra and be heard with outward patience by a New York audience is the best possible evidence that his-

OF MUSIC

L. Stokes

...es—or should go—a gorilla escaped ... Rome, found its way into Raphael's ... the painter's brushes and pigments ...m of colors. Some connoisseurs rec... ...s the handicraft of pithecanthropus ...d that the ape had surpassed Raphael ...hue. This may have been so, for the ...n, possessed longer arms and thews ...

torians a few centuries hence will dub our times as the Dark Ages of music, as an era of Goths and Vandals succeeding the Athenian epoch of Handel and Bach.

It was with Bach, by the way, that Mr. Koussevitzky began his program. The composition was the Brandenburg Concerto No. 3 in G Major, for string orchestra. Other numbers were Prokofieff's Classic Symphony No. 25 and Franck's Symphony in D Minor.

The Bostonian chieftain gave the Brandenburg concerto a rude and vigorous performance, during which he contrived to hound even such modest instruments as the violas into unmusical noises. The very aim of the Prokofieff symphony—"to catch the spirit of Mozart and to put down that which, if he were living now, he might put into his score"—withheld the conductor's hand from its full weight, so that this work proved the most charming and refined of the evening.

The Franck symphony may not be a creation of first rank, but it is of the sort a classic. Mr. Koussevitzky read the score as if it were written for a brass band. Again and again the trumpets and drums, which after all in an orchestra are subsidiary instruments, were incited to drown the principal strings. In both the first and third movements so much clamor was ...d to incidental passages that no ... left for the chief climaxes. Mr. Koussevitzky seemed ineb...

briated with the intoxication of his own tumultous clangors.

The Boston Orchestra, if left to its own devices, could play with excellent fine and delicate skill. This was proved in the second movement of the Franck symphony and in other passages which imposed a certain gentleness on the conductor. But it is at the mercy of a leader more obstreperous than John Philip Sousa.

MUSIC

By OLIN DOWNES.

Boston Symphony Orchestra.

New compositions by Prokofieff and Aaron Copland were played for the first time in New York at the concert given by the Boston Symphony Orchestra, Serge Koussevitzky conducting, last night in Carnegie Hall. Prokofieff contributed to the program his "Classic Symphony," op. 25, and Aaron Copland was present to appear as soloist in the performance of his concerto in one movement for piano and orchestra. The third Brandenburg concerto of J. S. Bach opened the concert, and Franck's symphony brought it to an end.

There was a lusty, two-fisted performance of Bach's music. The performance of Prokofieff's "Symphony" in the "classic" manner would have unquestionably have delighted the composer. It was technically transparent as air; it was witty and spirited. These same words might be used as description of the character of Prokofieff's writing, which appears in a singularly innocent guise. Gone is the barbarity and outrage of the Scythian Suite or the brilliant ribaldry of the ballet "Chout" which Mr. Koussevitsky per formed earlier this season. In place of the bizarre and outré characteristics of these and other of Mr. Prokofieff's compositions we encounter music as light as a feather and as guiltless as the key of C major.

But hist! It seems that Mr. Prokofieff—according, at least, to Felix Browski, compiler of the program notes of the Chicago orchestra—sought in this symphony to emulate Mozart, at least, in the words of the programatist, "to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores." It is a tall order. It would take at least a Mozart to imagine what Mozart would put into his scores if he were living today. Mozart when he lived was more than once an ultra-modern; and the greatness of Mozart lies not at all in the fact that he used eighteenth century idioms known and employed by every Tom, Dick and Harry of a composer about him.

There is a quality in Mozart not to be captured or imitated by another man, or even by so ingenious and gifted a modern composer as Mr. Prokofieff. What have we actually in this specimen of a "classic symphony?" We have music written with extraordinary facility, esprit and technical finish, music that is melodious in a diatonic manner and engagingly humorous in its vein. That is a great deal, but it is not enough to be "the spirit of Mozart." Beside the representative Mozart symphony that of Mr. Prokofieff is a joke, if not precisely the joke that the composer intended. Its short movements are far more in the genre of a divertimento or suite than a symphony; they are amusing, delightfully unpretentious they have a certain airy mockery of the classic style which is infectious They just escape being music of the superficially popular kind and the ...ould take a position more convincin... ...d creditable to themselves if the ...uld kindly emerge from behind th... ...tue of Mozart.

Moderns ...

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By Pitts...

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Bach—the modish creature!—contributed his third "Brandenburg" concerto for string orchestra, couched in the amiable key of G. The music itself, let us believe, as well as the incisive, rhythmic, scintillant performance won the first ovation of the evening, which Mr. Koussevitzky recognized with special ceremony by bidding his men stand up. After Bach Prokofieff!

This was no Prokofieff let loose among the Scythians, nor yet the multi-colored plucker of the oranges of love. It was Prokofieff endeavoring to "catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores." Those of us who have maintained all along that this young Russian, however he may choose to appear at times, has been always in his heart of hearts a classicist had our well earned night of triumph thanks to this "Classical" symphony.

It is a delightful little work, of pleasant themes and crisp and clever rhythms, ingenious in its development, sparkling in its instrumental dress, and the surpassing wit of each of the four movements is its perfect brevity. One finds here, to be sure, progressions, modulations, instrumental devices, a kind of complexity that are not of the eighteenth century. But remember, it is Mozart "if he were living now" that M. Prokofieff has set out to serve. And he has served him well.

The most recognizably Mozartean of the four movements are the initial allegro and the rollicking finale. A wistful Rimskyan cadence breathes from the larghetto, and the gavotte (which ... of a minuet) is appre...

SIC

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scription of the genesis and contents of his latest work. We are informed that though it is played without interruption the concerto is really divided into two contrasted parts which are linked thematically. The first is a slow lyric section, the second a fast rhythmic one. Mr. Copland says a lot more about the themes and their manipulation in the usual obscure fashion of program notes, which mystifies more than it elucidates and which I refrain from quoting. One thing he carefully omits telling—the presence of a good deal of jazz in the concerto. Furthermore, it is jazz strongly reminiscent of George Gershwin's Concerto in F.

However, the resemblance is superficial. For Mr. Gershwin, who knows nothing about form, having had disreputable beginnings in Tin Pan Alley, seems a veritable Beethoven as regards musical form compared to Mr. Copland in his latest composition. Last night's concerto, which started in grandiose fashion with one of those themes which smells of Scriabine, suddenly

...hitched on to jazz. The jazz theme ... in fact, a pretty poor pick, as

MU...

By Samuel...

AT CARNEGIE HALL
BOSTON SYMPHONY

Classic Symphony, Op. 25.....Prokofieff
Piano concerto (new).....Aaron Copland
(Composer at the piano)
Symphony in D Minor.....Cesar Franck

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...ia Boston.

...nducts Prokofieff an... ...arnegie Hall.

...Sanborn.

...ciably less distinguished than its ... lows. Still, as a whole, this sinfonie... (it is no more than that) is most ...gratiating, and yesterday's audie... took it immediately and vociferously ... its heart.

Mr. Copland's piano concerto is va... different matter and nothing that is ... be judged with even an approach ... finality from a single unprepared he... ing. It opens with a tremendous ... chestral fracas—embracing an impos... dialogue of brasses and strings, throt... which growls a deep, lowering note ... of menace or warning. The still, sm... voice of the piano enters in a childi... infantile expostulation. There are s...

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W YORK AMERICAN
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New York ...
FEB 4 - 1927

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Chotzinoff

scription of the genesis and contents of his latest work. We are informed that though it is played without interruption the concerto is really divided into two contrasted parts which are linked thematically. The first is a slow lyric section, the second a fast rhythmic one. Mr. Copland says a lot more about the themes and their manipulation in the usual obscure fashion of program notes, which mystifies more than it elucidates and which I refrain from quoting. One thing he carefully omits telling—the presence of a good deal of jazz in the concerto. Furthermore, it is jazz strongly reminiscent of George Gershwin's Concerto in F.

However, the resemblance is superficial. For Mr. Gershwin, who knows nothing about form, having had disreputable beginnings in Tin Pan Alley, seems a veritable Beethoven as regards musical form compared to Mr. Copland in his latest composition. Last night's concerto, which started in grandiose fashion with one of those themes which smells of Scriabine, suddenly

hitched on to jaz... in fact, it

...a Boston.

...nducts Prokofieff an... Carnegie Hall.

Sanborn.

...ciably less distinguished than its f... lows. Still, as a whole, this sinfonic... (It is no more than that) is most ...gratiating, and yesterday's audie... took it immediately and vociferously ... its heart.

Mr. Copland's piano concerto is va... different matter and nothing that is ... be judged with even an approach ... finality from a single unprepared he... ing. It opens with a tremendous ... chestral fracas—embracing an impos... dialogue of brasses and strings, throu... which growls a deep, lowering note ... of menace or warning. The still, sm... voice of the piano enters in a childi... infantile expostulation. There are Ga...

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
FEB 4 - 1927

Music :

Boston Symphony Concert Introduces Two Unfamiliar Works—Rosenthal Writes

BACH and Cesar Franck, in the third Brandenburg Concerto and the D minor Symphony, respectively, were the real moderns on last night's Boston Symphony program—at least so far as living originality is concerned. Between these two works Prokofieff's Classic Symphony Op. 25 and Copland's Concerto for piano and orchestra (first time in New York) were performed, with the composer as piano soloist in the latter work. As Casella has sought inspiration in Scarlatti, and Strawinsky Pergolesi, so Prokofieff had in mind according to Borowski, quoted in M... Philip Hale's always illuminating pr... gram notes, the idea to "catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores."

Olga Samaroff

Let us hope this claim was made for Prokofieff and not by him. For much as I admire Prokofieff in general, I must confess that nothing resembling a Mozartian afflatus exists in this little Classic Symphony, so far as I could discover. It rather brought to my mind the question whether these modern composers are in league to reconcile restive audiences to new idioms through proving how futile it is to try to continue writing in old ones. Mr. Copland's piano Concerto, of which Mr. Koussewitzky is the musical godfather, seemed to me singularly dry and dull. An endless development of uninteresting thematic material, salted with modern devices which a thorough course of ultra modern music administered by the various propaganda societies in New York effectually robs of any startling novelty.

Ornstein was writing piano music in which the omnipresent semi-tone figured as it did in last night's concerto in 1916. Gershwin has done much more interesting things with jazz elements in his Rhapsody in Blue and I failed to find any characteristic ideas, quality or element of instrumentation making the work in question important even from the point of view of originality. It had for me its amusing moments and its painful ones. It found a polite reception. Mr. Koussewitzky conducted the whole program with ardor and with a fine response from the orchestra.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
FEB 4 - 1927

Boston Symphony

The 108 musicians of the Boston Symphony Orchestra and their famous Russian leader, Sergei Koussevitzzky, will arrive by special train for the concert in the Capitol Theater Sunday at 3 o'clock. When the concert in Hartford is over, the personnel of the orchestra will board the train for return to Boston after a week's absence,

...chestra having ... its annual appearances in Washington, Baltimore and Wilmington. The only other annual series of the Boston Symphony Orchestra, outside of Boston, New York and Brooklyn is the series in Providence. When its auditorium was demolished last spring, the citizens of that city carried through a campaign, raising more than sufficient funds to buy out performances at the largest vaudeville theater, thus showing their appreciation and assuring the orchestra's return. Reservations should be placed at once for this prominent musical occasion. Telephone McCoy's, No. 89 Asylum street, 2-2251. Frank A. Sedgwick, management. Prices $1.73, $2.30, $2.88, $3.45.

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THIS CLIPPING FROM
NEW YORK
EVE. WORLD
FEB 4 - 1927

REALM C

By Richard

ONCE upon a time, the legend go... from the zoological bastille in ... studio, clapped simian paws on ...nd splashed over a panel with a badla... ognized this masterpiece instantly as ... erectus; but spirits more subtle affirme... himself in vigor of line and sweep of ... gorilla, though lacking Raphael's brai... more bulging.

Aaron Copland, a young composer of this city, laid hands on the tools of Bach and Beethoven, slashed about him with harmony, counterpoint and instrumentation, and fashioned a concerto in one movement for piano and orchestra, which had its first New York hearing yesterday evening at Carnegie Hall, under the auspices of Serge Koussevitzky and the Boston Symphony Orchestra.

At least one hearer, when the din grew unsupportable, sprang from his seat and fled into the foyer. Others of us, less courageous, bore it out to the end. To the present chronicler, the concerto seemed the most horrific and insulting perversion of music that ever affronted these inveterate ears. But there were to be found persons who exclaimed over its primitive vitality and robust urge.

The composer had at least the courage of his dissonances, for he officiated in person at the piano and belabored it from time to time with the insensitive and defiant pertinacity of a Hottentot thumping a gourd. The so-called American idiom was often employed, but with a violence totally at odds with the grace and delicacy affected by professional jazz virtuosi.

That such a work could be written, could win a performance from a leading orchestra and be heard with outward patience by a New York audience is the best possible evidence that his-

...F MUSIC

...L. Stokes

...es—or should go—a gorilla escaped ... Rome, found its way into Raphael's ... the painter's brushes and pigments ... m of colors. Some connoisseurs rec... ...s the handicraft of pithecanthropus ...d that the ape had surpassed Raphael ...hue. This may have been so, for the ...in, possessed longer arms and thews

...torians a few centuries hence will dub our times as the Dark Ages of music, as an era of Goths and Vandals succeeding the Athenian epoch of Handel and Bach.

It was with Bach, by the way, that Mr. Koussevitzky began his program. The composition was the Brandenburg Concerto No. 3 in G Major, for string orchestra. Other numbers were Prokofieff's Classic Symphony No. 25 and Franck's Symphony in D Minor.

The Bostonian chieftain gave the Brandenburg concerto a rude and vigorous performance, during which he contrived to hound even such modest instruments as the violas into unmusical noises. The very aim of the Prokofieff symphony—"to catch the spirit of Mozart and to put down that which, if he were living now, he might put into his score"—withheld the conductor's hand from its full weight, so that this work proved the most charming and refined of the evening.

The Franck symphony may not be a creation of first rank, but it is of the sort a classic. Mr. Koussevitzky read the score as if it were written for a brass band. Again and again the trumpets and drums, which after all in an orchestra are subsidiary instruments, were incited to drown the principal strings. In both the first and third movements so much clamor was ...d to incidental passages that no ... were left for the chief climaxes. Mr. Koussevitzky seemed ine-

briated with the intoxication of his own tumultous clangors.

The Boston Orchestra, if left to its own devices, could play with excellent tone and delicate skill. This was proved in the second movement of the Franck symphony and in other passages which imposed a certain gentleness on the conductor. But it is at the mercy of a leader more obstreperous than John Philip Sousa.

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.
FEB 4 - 1927

MUSIC OF THE DAY

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussewitsky conducting; Aaron Copland, pianist, assisting artist. Program: Bach, Brandenburg Concerto for Strings, in G; Prokofieff, Classic Symphony; Copland, Concerto for Pianoforte and Orchestra; Franck, D minor Symphony. At Carnegie Hall last evening.

* * *

MUSIC of substance, rude and vital in its expression, has Aaron Copland written into his new Piano Concerto, performed for the first time in New York at last evening's concert of the Boston Symphony Orchestra. In tumult the piece begins, with cries flung fiercely upward by trumpet and trombone and horn fiercely dissonant, yet urgent and aspiring and resolving at length for a radiant moment upon a great E major chord. A superb introduction, as arresting as the apocryphal sunrise in the brazen first measures of Strauss' "Zarathustra." Mr. Copland has given us in the past no music of such intensity and conviction. All that he has written, it is true, has proven interesting; he has never fatigued or annoyed us; he has animated our ideas, opened for us fields of speculation and experiment, sometimes charmed, less often satisfied us, but never has he moved us. Now, with the Concerto, he becomes important in a new way, exhibiting a capacity for emotional utterance, occupying himself with the creation of drama in tone, heedless for a time of that tiresome cry, Music for Music's sake!

* * *

IN THIS Mr. Copland suddenly severs himself from other young musicians of the day and their established traditions, and he becomes, for us, the most important of young Americans concerned with the business of writing music. In the Concerto everything is old and everything is new. The evolutionary line once more taken up; gone are sinuous fiddlings with small orchestras, and all other contemporary gauches. Mr. Copland adopts melody; what is more, he adopts it for its inherent expressiveness. He writes with warmth, with force, with the consciousness of his people and environment molding his thought, creating his pattern and his means. He is not afraid to give offense either to the old or the new idea in his desire to find his way eagerly and conscientiously to the satisfaction of his artistic need. Mr. Copland has, we believe, reason to be easy on the scores of his Concerto.

* * *

IT DOES not matter severely that the momentous introduction is followed by a few footling measures that lack direction, or that the piano part is gracelessly imagined. The music recovers its impetus quickly, and in the second and faster section of the Concerto Mr. Copland treats us to a rhythmic and dynamic orgy of brutal and stunning force. If we must have symphonic jazz, then let Mr. Copland write it. There is biting irony and tragic eloquence in his treatment of our national music. Compare the Concerto with Mr. Carpenter's "Skyscrapers" and you will see what the real thing is beside the ersatz article. Mr. Copland does not employ jazz to the end of achieving novelty or sensation, but to the end of vitalizing an emotional program not otherwise approachable. His symphonic jazz matters; you do not easily forget its bite and pressure.

* * *

MR. COPLAND played the piano part of his work with ample virtuosity, but with a hard and ugly quality of tone. The orchestral body, under Mr. Koussewitsky, performed its portion brilliantly. The program included a Brandenburg Concerto, of which Mr. Koussewitsky gave a vulgar interpretation; Prokofieff's Classic Symphony and the D minor Symphony of Cesar Franck.

Accomplish as Much as Anything

[Toledo Blade.]

Even if Congress can do nothing else for the farmer it might pass a resolution denouncing the corn borer in scathing phraseology.

THIS CLIPPING FROM
N. Y. EVENING SUN
FEB 4 1927

Third Boston Sy

Prokofieff, Bach, Cop
Included in Progra

By W. J.

The Boston Symphony Orc evening in Carnegie Hall. T third Brandenburg concerto, phony," opus 25; Aaron Cop Franck's lone symphony. Mr in his own composition. Mr. duced in this town by the Ru back as 1918 and has since slu

It is called a classic symphony because it is in four movements and constructed generally on the classic last. The composer has enlightened us but little, but the scholarly and illuminating Felix Borowski has informed us that the musician's idea was to treat us to the sort of music Mozart might write were he living at this time.

It is a most tantalizing thought. What indeed would Mozart write if he were now living? Alas, it seems more to the point to ask how could Mozart be possible in this delirious age? Mr. Prokofieff's little symphony may not be the answer, but it is a gleeful and cheering bit of musical sportiveness and it will probably not sleep so long after last evening's performance as it did after that of Mr. Altschuler's defunct organization. The themes are short and graphic and the rhythms sharply drawn. The harmonies are juicy, but not acid, and the whole work radiates tunefulness and good humor. The gavotte, which is very short, delighted the audience which tried hard to induce Mr. Koussevitzky to repeat it. But the stern Cato of the baton would have no such trifling. The finale seemed to this hearer to be the most ingenious of the four movements. But there is no attempt anywhere at profundity. The classic symphony is just a delicious musical humoresque.

Mr. Copland, a writer well and favorably known to those who keep watch and ward in the musical towers of this town, made a piano concerto at the suggestion of Mr. Koussevitzky. He began it in January of last year, labored on it in a Basque village through the summer and finished it in this city in November. The work is performed without pause, but has two movements, one slow and lyric and the other fast and rhythmic.

Mr. Copland's concerto dwells in the land of the future. It is music of tomorrow. It should have been revealed at one of the exciting entertainments of the International Composers Guild. There were moments when some of last evening's listeners were shaken with ribald laughter. This would not be the case at a Guild affair, where music of this futurist type is understood. Yet why was there any failure last night to realize that the use of jazz style in clarinet parts was intentional and that the jazz rhythms did not occur accidentally? Mr. Copland was doubtless endeavoring to continue in the field of the concerto the business of illustrating the pure American spirit, begun so felicitously by Mr. Carpenter in "Skyscrapers."

This is not the time to give a profound analysis of this new work. One must hear it more than once. But will one? Is this characteristic creation of the native breed of futurist music to be set aside to permit more vain repetitions of Beethoven? Mr. Copland must have put much hard work into it. He is entitled to another hearing. Those who laughed last evening may find themselves blushing with shame the next time because they did not rightly value this composition at the first hearing. The writer hereof dares not go further lest he betray the lamentable fact that he did not discover what the young composer was trying to do. That is why he wishes to hear the piece again. But will he?

The Bach music offered no such problems to the mind, but we have all had so many opportunities to consider Bach and be wise. There was also Cesar Franck. Some sceptical people are beginning to say that the Franck symphony is not as great as we thought it was when we first heard it. Maybe that is true. And maybe the Copland concerto is much greater than we thought it. But one thing can be pronounced certain, namely, that time alone will tell. With which venerable bromide the story ends.

HENDERSON.

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Hall
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he program consisted of Bach's
Serge Prokofieff's "Classic Sym
land's piano concerto and Cesa
Copland executed the solo par
Prokofieff's symphony was pro
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THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
FEB 5 - 1927

Boston Symphony

Of the many musical tributes to Beethoven which are to take place in every part of the musical world next March 26, the hundredth anniversary of the composer's death, it is doubtful whether any will excel the centenary festival to be given in Symphony Hall, Boston that week.

All the nine symphonies will be performed by the Boston Symphony Orchestra and Sergei Koussevitzky. In the Ninth Symphony, the orchestra will combine forces with the Harvard Glee Club and the Radcliffe Choral Society. Orchestra and chorus will likewise combine to perform the Missa Solennis, the master's great Mass which is seldom performed, on account of extreme difficulties. Quarters will be performed by the London String Quartet and the Lenox String Quartet. There will be other distinguished soloists.

Tickets for the Hartford concert tomorrow in Capitol Theater may be procured at McCoy's, 89 Asylum street until 10 o'clock this evening. Phone to Capitol Theater Box Office 2-0375 after 9 o'clock tomorrow morning.

THIS CLIPPING FROM
DAY
NEW LONDON, CONN.
FEB5 -1927

BOSTON SYMPHONY

Rare Opportunity to Hear Famous Orchestra at Hartford.

A rare opportunity is offered to hear the famous Boston Symphony orchestra tomorrow afternoon under the baton of one of the world's greatest conductors, Sergei Koussevitzky.

Lawrence Gilman in this week's New York Herald comments on the famous Eroica Symphony which will be performed at the concert in the Capitol theatre, Hartford.

Phone Capitol theatre box office, 2-0375, after 9 o'clock Sunday for reservations. Tickets may be procured at McCoy's, 89 Asylum street, until 9 o'clock this evening.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
FEB 5 - 1927

SYMPHONY ORCHESTRA TO GIVE LAST CONCERT

The Boston Symphony Orchestra will present its last concert of the season in the Albee theatre on Tuesday evening, Feb. 15. Serge Koussevitzky has chosen the great Fifth Symphony in C-minor as the closing number. The soloist will be Miss Harriet Van Emden, soprano.

The rest of the program will include J. S. Bach's Brandenburg concerto No. 3 in G-major, for string orchestra, and the prelude and "Love Death" from Wagner's "Tristan and Isolde."

THIS CLIPPING FROM
RECORD
Meriden
FEB 5 - 1927

Boston Symphony At Capitol Theater, Hartford, Sunday

A rare opportunity is offered to hear the famous Boston Symphony orchestra at the Capitol theater, Hartford, tomorrow afternoon under the baton of one of the world's greatest conductor's, Sergei Koussevitzky.

Lawrence Gilman in this week's New York Herald comments on the famous "Erocla" Symphony which will be performed at the concert in Capitol theater.

"Hearing the "Eroica" we wondered again over the mystery of the creative power in man — and thought what a mixed and heedless torrent it can be at times, offering us stones and dead limbs of trees, as well as clear, unsullied waters and measureless depths. The temporal extent of the "Eroica" is commensurate with its greatness of substance. The stream flows deeply, at times thunderously over its rock and precipices, terrible in its dark beauty and its violent grandeur; but it is never cluttered with dead matter nor does it flow shallowly through a dull and flattoned landscape. The "Eroica" is unfaded throughout its prodigious length, a thing to marvel at, with the detachment from period and manner that stamps the surpassing masterwork. Nothing in it sounds outworn. From the beginning to the end the music companions worthily the transcendent first movement. Listening to this titanic music, with its dark, unplumbable depths [illegible] we are reminded of Beethoven's lonely soul, tender, heroic and great!"

Tickets may be procured at McCoy's, 89 Asylum street until 9 o'clock this evening. Phone to Capitol Theater box office 2-0375 after 9 o'clock tomorrow morning.

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.
FEB 5 - 1927

MUSIC OF THE DAY

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussewitsky conducting. Program: Handel, Concerto Grosso in D minor; Prokofieff, Classic Symphony, Op. 25; Ravel, "La Valse"; Franck, Symphony in D minor. At the Academy of Music last evening.

* * *

WE WONDER, having heard Serge Prokofieff's Classic Symphony at last evening's concert of the Boston Symphony Orchestra, why this music has not been played since the Russian Symphony, under the perspicacious Mr. Altschuler, first brought it before a metropolitan audience in 1918 or thereabouts. Prokofieff we know—largely through the good offices of Mr. Koussewitsky—as a composer of harmless stage trifles, program music of one sort or another, vapid and timidly "modern" excursions, that most frequently fail to come off, that lack authentic humor and novelty. We have not greatly admired this favorite Prokofieff of Mr. Koussewitsky's. He is a tiresome spellbinder, speaking a language picked from his betters, a bright young man (at that, we fear, no longer so young) who would serve us Rimsky with a sauce piquant, a second, a seventh, a ninth or two to sharpen the edges of casual diatonicism.

* * *

THE Classic Symphony is another story. It is a delightful score, full of graceful, delicate touches that balance its burlesque of Mozart. One realizes that Prokofieff is thumbing his nose at sobriety, that he is having a mild joke at the expense of nobody in particular, but one does not care. The music is acceptable without apology. Its lack of seriousness saves it from the stigma of charlatanism that attaches to so many of the "neo-classic" products of the contemporary school. Prokofieff has written it in D major, with traditional invasions of related tonalities. He has striven to suggest the character of 18th Century music and to retain at the same time his harmonic advantage. Mozart would never have contrived themes such as suffice Prokofieff for his Larghetto and his Gavotte, yet despite the anachronistic character of the intervals employed the music evokes for us the age of periwigs and elegance. It is not without its sentiment, this score, not without its suggestions of loveliness. It is at once ironic and serious in its feeling; it implies the theater, the opera bouffa; it is delicate and witty. Mr. Koussewitsky and his orchestra gave of it a splendid performance.

* * *

LESS satisfactory was the playing of the Haendel Concerto. It is difficult to understand why Mr. Koussewitsky permits his string band to produce at times so offensive a tone. Perhaps his demands for force and precision create the necessity for this unlovely, metallic sharpness that mars occasionally the sonority of a string piece. In Ravel's "La Valse" both conductor and orchestra achieved the summit of virtuosity. The music itself has worn a bit since we first heard it some years ago. Its irony seems less impressive, its power appears to be a matter of mere orchestral facility. Of the Franck Symphony Mr. Koussewitsky gave a hard-boiled interpretation. He treated it much as he is given to treating Wagner—in a [illegible]

THIS CLIPPING FROM
BROOKLYN TIMES
FEB 5 - 1927

BOSTON SYMPHONY

M. Serge Koussevitsky served up a varied musical fare last night at the Academy of Music, in bringing the Boston Symphony Orchestra to this borough for the third time this eventful season. Chief interest naturally attached to the "Classical Symphony" of the conductor's countryman, Prokofieff, which was played last night for the first time in Brooklyn.

The "Classical Symphony" is described as an attempt by the composer to put into the music the spirit of Mozart—a Mozart [illegible]

be better to forget this anachronism, and regard the symphony rather merely as a charming, dilletante, refreshing affair, for it was indeed a spindling Mozart that Prokofieff put into his composition, if he succeeded in putting him in it at all. Far more dignified, and startlingly different from most of Prowofieff's work, the "Classical Symphony" is bereft of clamor and dissonance, but instead blows a light fantastic bubble, cheerful in its clarity, and pleasantly amusing in its musicianly daintiness.

The symphony is in four short movements, elaborating in a careless, sportive way a simple harmonious melody in triplets, by which, no doubt, the composer sought to imitate the spirit of the gladsome Mozart. The third movement is a joyous gavotte, best expressive of the tuneful cheer with which the ingenious composer set about his work.

Ravel's deeply philosophic choregraphic poem, "The Waltz," followed. In it the composer strove to set to harmony the enigmatic course of human life, and to do it he chose a ballroom of the Second Empire, sketching the spirit of the dance, first clouded in filmy mist, then progressing to its climax, and ending in a transport of dissonance meant to exemplify the unsolvable enigma of destiny. The composition provided M. Koussevitsky with an opportunity to display his splendidly analytical touch and the magnificent story-telling qualities of his baton.

Cesar Franck's voluptuous Symphony in D Minor was played with a charming sincerity, the orchestra responding to M. Koussevitsky with exquisite nuances and reverent respect to the peculiar characteristiics of the composer. The symphony, calling in great part upon the woodwinds and brass, showed the Boston Orchestra in all its magnificent, and ever-increasing, tonal opulence. The Bach Concerto Grosso in B Minor for strings, was played with the scholarly fidelity which has come to be expected of M. Koussevitsky and his organization.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
EXAMINER
FEB 6 - 1927

With the Boston Symphony, Wanda Landowska, harpsichordist, will play for the first time in New York a concerto for harpsichord, flute, oboe, clarinet, violin and cello dedicated to her by Manuel de Falla. The work was first performed on November 5 last in Barcelona with Mme. Landowska as soloist and Pablo Casals conducting. Of the concerto, Mme. Landowska writes:

"The story of De Falla's concerto is very interesting. Four years ago I spent several days with my friend De Falla in Granada and at the very moment that he was working at his 'Retablo,' a part of which he devoted to the harpsichord, I had my harpsichord with me (being, of course, on a concert tour in Spain), and I was able to play for him a great deal and to speak about the various possibilities of the instrument. He became more and more interested, and after a few days of conversations between us he grew so enthusiastic that he resolved to write a concerto [illegible]

THIS CLIPPING FROM
HERALD
FEB 6 - 1927

Beethoven Festival

Boston Will Commemorate the Centenary in March

Boston will hold an intensive commemoration of the hundredth anniversary of Beethoven's death (March 26) with a centenary festival during that week, March 22 to 29, in Symphony Hall. The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will play all nine of the symphonies, with the Harvard Glee Club and the Radcliffe Choral Society, whose director is Dr. Archibald T. Davison, singing the chorus in the Ninth Symphony. The same orchestral and choral forces will perform the "Missa Solemnis" in D. The London and Lenox String Quartets will play Beethoven's quartets. Other artists taking part in the festival include Walter Gieseking, pianist; Florence Austral and Jeannette Vreeland, sopranos; Jeanne Gordon and Nevada Van der Veer, contraltos; Tudor Davies and Charles Stratton, tenors, and Arthur Middleton and Fred Patton, barytones.

Ernest Newman, the noted English critic and writer on musical subjects, who was guest critic of "The New York Evening Post" in 1924-'25, has accepted the invitation of the Boston Symphony's trustees to come to America in order to pay a verbal tribute, as a part of the festival, to Beethoven's genius.

A large bronze statue of Beethoven was placed prominently before the organ in the Boston Symphony's original home, Music Hall, and the orchestra played all the Beethoven symphonies in its first season, 1881-'82. When Symphony Hall was built for the orchestra, in 1900, the name of Beethoven was inscribed on the cartouche surmounting the proscenium arch, and the hall was inaugurated with a performance of the "Missa Solemnis."

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.
FEB 4 - 1927

MUSIC OF THE DAY

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussewitsky conducting; Aaron Copland, pianist, assisting artist. Program: Bach, Brandenburg Concerto for Strings, in G; Prokofieff, Classic Symphony; Copland, Concerto for Pianoforte and Orchestra; Franck, D minor Symphony. At Carnegie Hall last evening.

* * *

MUSIC of substance, rude and vital in its expression, has Aaron Copland written into his new Piano Concerto, performed for the first time in New York at last evening's concert of the Boston Symphony Orchestra. In tumult the piece begins, with cries flung fiercely upward by trumpet and trombone and horn, fuelly dissonant, yet urgent and aspiring and resolving at length for a radiant moment upon a great E major chord. A superb introduction, as arresting as the apocryphal sunrise in the brazen first measures of Strauss' "Zarathustra." Mr. Copland has given us in the past no music of such intensity and conviction. All that he has written, it is true, has proven interesting: he has never fatigued or annoyed us; he has animated our ideas, opened for us fields of speculation and experiment, sometimes charmed, less often satisfied us, but never has he moved us. Now, with the Concerto, he becomes important in a new way, exhibiting a capacity for emotional utterance, occupying himself with the creation of drama in tone, heedless for a time of that tiresome cry, Music for Music's sake!

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[Toledo Blade.]

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Third Boston Sy

Prokofieff, Bach, Cop Included in Progra

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It is a most tantalizing thought. What indeed would Mozart write if he were now living? Alas, it seems more to the point to ask how could Mozart be possible in this delirious age? Mr. Prokofieff's little symphony may not be the answer, but it is a gleeful and cheering bit of musical sportiveness and it will probably not sleep so long after last evening's performance as it did after that of Mr. Altschuler's defunct organization. The themes are short and graphic and the rhythms sharply drawn. The harmonies are juicy, but not acid, and the whole work radiates tunefulness and good humor. The gavotte, which is very short, delighted the audience which tried hard to induce Mr. Koussevitzky to repeat it. But the stern Cato of the baton would have no such trifling. The finale seemed to this hearer to be the most ingenious of the four movements. But there is no attempt anywhere at profundity. The classic symphony is just a delicious musical humoresque.

Mr. Copland, a writer well and favorably known to those who keep watch and ward in the musical towers of this town, made a piano concerto at the suggestion of Mr. Koussevitzky. He began it in January of last year, labored on it in a Basque village through the summer and finished it in this city in November. The work is performed without pause, but has two movements, one slow and lyric and the other fast and rhythmic.

Mr. Copland's concerto dwells in the land of the future. It is music of tomorrow. It should have been revealed at one of the exciting entertainments of the International Composers Guild. There were moments when some of last evening's listeners were shaken with ribald laughter. This would not be the case at a Guild affair, where music of this futurist type is understood. Yet why was there any failure last night to realize that the use of jazz style in clarinet parts was intentional and that the jazz rhythms did not occur accidentally? Mr. Copland was doubtless endeavoring to continue in the field of the concerto the business of illustrating the pure American spirit, begun so felicitously by Mr. Carpenter in "Skyscrapers."

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The Bach music offered no such problems to the mind, but we have all had so many opportunities to consider Bach and be wise. There was also Cesar Franck. Some sceptical people are beginning to say that the Franck symphony is not as great as we thought it was when we first heard it. Maybe that is true. And maybe the Copland concerto is much greater than we thought it. But one thing can be pronounced certain, namely, that time alone will tell. With which venerable bromide the story ends.

HENDERSON.

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FEB 5 - 1927

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EAGLE
BROOKLYN, N. Y.
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WE WONDER, having heard Serge Prokofieff's Classic Symphony at last evening's concert of the Boston Symphony Orchestra, why this music has not been played since the Russian Symphony, under the perspicacious Mr. Altschuler, first brought it before a metropolitan audience in 1918 or thereabouts. Prokofieff we know—largely through the good offices of Mr. Koussewitsky—as a composer of harmless stage trifles, program music of one sort or another, vapid and timidly "modern" excursions, that most frequently fail to come off, that lack authentic humor and novelty. We have not greatly admired this favorite Prokofieff of Mr. Koussewitsky's. He is a tiresome spellbinder, speaking a language picked from his betters, a bright young man (at that, we fear, no longer so young) who would serve us Rimsky with a sauce piquant, a second, a seventh, a ninth or two to sharpen the edges of casual diatonicism.

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THE Classic Symphony is another story. It is a delightful score, full of graceful, delicate touches that balance its burlesque of Mozart. One realizes that Prokofieff is thumbing his nose at sobriety, that he is having a mild joke at the expense of nobody in particular, but one does not care. The music is acceptable without apology. Its lack of seriousness saves it from the stigma of charlatanism that attaches to so many of the "neo-classic" products of the contemporary school. Prokofieff has written it in D major, with traditional invasions of related tonalities. He has striven to suggest the character of 18th Century music and to retain at the same time his harmonic advantage. Mozart would never have contrived themes such as suffice Prokofieff for his Larghetto and his Gavotte, yet despite the anachronistic character of the intervals employed the music evokes for us the age of periwigs and elegance. It is not without its sentiment, this score, not without its suggestions of loveliness. It is at once ironic and serious in its feeling; it implies the theater, the opera bouffa; it is delicate and witty. Mr. Koussewitsky and his orchestra gave of it a splendid performance.

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LESS satisfactory was the playing of the Haendel Concerto. It is difficult to understand why Mr. Koussewitsky permits his string band to produce at times so offensive a tone. Perhaps his demands for force and precision create the necessity for this unlovely, metallic sharpness that mars occasionally the sonority of a string piece. In Ravel's "La Valse" both conductor and orchestra achieved the summit of virtuosity. The music itself has worn a bit since we first heard it some years ago. Its irony seems less impressive, its power appears to be a matter of mere orchestral facility. Of the Franck Symphony Mr. Koussewitsky gave a hard-boiled interpretation. He treated it much as he is given to treating Wagner—in a [illegible] manner.

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BROOKLYN TIMES
FEB 5 - 1927

BOSTON SYMPHONY

M. Serge Koussevitsky served up a varied musical fare last night at the Academy of Music, in bringing the Boston Symphony Orchestra to this borough for the third time this eventful season. Chief interest naturally attached to the "Classical Symphony" of the conductor's countryman, Prokofieff, which was played last night for the first time in Brooklyn.

The "Classical Symphony" is described as an attempt by the composer to put into the music the spirit of Mozart as Mozart might compose [illegible] be better to forget this anachronism, and regard the symphony rather merely as a charming, dilletante, refreshing affair, for it was indeed a spindling Mozart that Prokofieff put into his composition, if he succeeded in putting him in it at all. Far more dignified, and startlingly different from most of Prowofieff's work, the "Classical Symphony" is bereft of clamor and dissonance, but instead blows a light fantastic bubble, cheerful in its clarity, and pleasantly amusing in its musicianly daintiness.

The symphony is in four short movements, elaborating in a careless, sportive way a simple harmonious melody in triplets, by which, no doubt, the composer sought to imitate the spirit of the gladsome Mozart. The third movement is a joyous gavotte, best expressive of the tuneful cheer with which the ingenious composer set about his work.

Ravel's deeply philosophic choregraphic poem, "The Waltz," followed. In it the composer strove to set to harmony the enigmatic course of human life, and to do it he chose a ballroom of the Second Empire, sketching the spirit of the dance, first clouded in filmy mist, then progressing to its climax, and ending in a transport of dissonance meant to exemplify the unsolvable enigma of destiny. The composition provided M. Koussevitsky with an opportunity to display his splendidly analytical touch and the magnificent story-telling qualities of his baton.

Cesar Franck's voluptuous Symphony in D Minor was played with a charming sincerity, the orchestra responding to M. Koussevitsky with exquisite nuances and reverent respect to the peculiar characteristics of the composer. The symphony, calling in great part upon the woodwinds and brass, showed the Boston Orchestra in all its magnificent, and ever-increasing, tonal opulence. The Bach Concerto Grosso in B Minor for strings, was played with the scholarly fidelity which has come to be expected of M. Koussevitsky and his organization.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
EXAMINER
FEB 6 [illegible]

With the Boston Symphony, Wanda Landowska, harpsichordist, will play for the first time in New York a concerto for harpsichord, flute, oboe, clarinet, violin and cello dedicated to her by Manuel de Falla. The work was first performed on November 5 last in Barcelona with Mme. Landowska as soloist and Pablo Casals conducting. Of the concerto, Mme. Landowska writes:

"The story of De Falla's concerto is very interesting. Four years ago I spent several days with my friend De Falla in Granada and at the very moment that he was working at his 'Retablo,' a part of which he devoted to the harpsichord, I had my harpsichord with me (being, of course, on a concert tour in Spain), and I was able to play for him a great deal and to speak about the various possibilities of the instrument. He became more and more interested and after a few days of conversations between us he grew so enthusiastic that he resolved to write a concerto for [illegible]

THIS CLIPPING FROM
HERALD
FEB 6 [illegible]

Beethoven Festival

Boston Will Commemorate the Centenary in March

Boston will hold an intensive commemoration of the hundredth anniversary of Beethoven's death (March 26) with a centenary festival during that week, March 22 to 29, in Symphony Hall. The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will play all nine of the symphonies, with the Harvard Glee Club and the Radcliffe Choral Society, whose director is Dr. Archibald T. Davison, singing the chorus in the Ninth Symphony. The same orchestral and choral forces will perform the "Missa Solemnis" in D. The London and Lenox String Quartets will play Beethoven's quartets. Other artists taking part in the festival include Walter Gieseking, pianist; Florence Austral and Jeannette Vreeland, sopranos; Jeanne Gornton and Nevada Van der Veer, contraltos; Tudor Davies and Charles Stratton, tenors, and Arthur Middleton and Fred Patton, barytones.

Ernest Newman, the noted English critic and writer on musical subjects, who was guest critic of "The New York Evening Post" in 1924-'25, has accepted the invitation of the Boston Symphony's trustees to come to America in order to pay a verbal tribute, as a part of the festival, to Beethoven's genius.

A large bronze statue of Beethoven was placed prominently before the organ in the Boston Symphony's original home, Music Hall, and the orchestra played all the Beethoven symphonies in its first season, 1881-'82. When Symphony Hall was built for the orchestra, in 1900, the name of Beethoven was inscribed on the cartouche surmounting the proscenium arch, and the hall was inaugurated with a performance of the "Missa Solemnis."

INFORMATION OBSCURED

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.
FEB 4 - 1927

MUSIC OF THE DAY

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussewitsky conducting; Aaron Copland, pianist, assisting artist. Program: Bach, Brandenburg Concerto for Strings, in G; Prokofieff, Classic Symphony; Copland, Concerto for Pianoforte and Orchestra; Franck, D minor Symphony. At Carnegie Hall last evening.

* * *

MUSIC of substance, rude and vital in its expression, has Aaron Copland written into his new Piano Concerto, performed for the first time in New York at last evening's concert of the Boston Symphony Orchestra. In tumult the piece begins, with cries flung fiercely upward by trumpet and trombone and horn fluelly dissonant, yet urgent and aspiring and resolving at length for a radiant moment upon a great E major chord. A superb introduction as arresting as the apocryphal sunrise in the brazen first measures of Strauss' "Zarathustra." Mr. Copland has given us in the past no music of such intensity and conviction. All that he has written, it is true, has proven interesting: he has never fatigued or annoyed us; he has animated our ideas, opened for us fields of speculation and experiment, sometimes charmed, less often satisfied us, but never has he moved us. Now, with the Concerto, he becomes important in a new way, exhibiting a capacity for emotional utterance, occupying himself with the creation of drama in tone, heedless for a time of that tiresome cry, Music for Music's sake!

* * *

IN THIS Mr. Copland suddenly severs himself from other young musicians of the day and their established traditions, and he becomes, for us, the most important of young Americans concerned with the business of writing music. In the Concerto everything is old and everything is new. The evolutionary line once more taken up; gone are vacuous fiddlings with small orchestras, and all other contemporary niches. Mr. Copland adopts melody; what is more, he adopts it for its inherent expressiveness. He writes with warmth, with force, with the consciousness of his people and environment molding his thought, creating his pattern and his means. He is not afraid to give offense either to the old or the new idea in his desire to find his way eagerly and conscientiously to the satisfaction of his artistic need. Mr. Copland has, we believe, reason to be easy on the score of his Concerto.

* * *

IT DOES not matter severely that the momentous introduction is followed by a few footling measures that lack direction, or that the piano part is gracelessly imagined. The music recovers its impetus quickly, and in the second and faster section of the Concerto Mr. Copland treats us to a rhythmic and dynamic orgy of brutal and stunning force. If we must have symphonic jazz, then let Mr. Copland write it. There is biting irony and tragic eloquence in his treatment of our national music. Compare the Concerto with Mr. Carpenter's "Skyscrapers" and you will see what the real thing is beside the ersatz article. Mr. Copland does not employ jazz to the end of achieving novelty or sensation, but to the end of vitalizing an emotional program not otherwise approachable. His symphonic jazz matters; you do not easily forget its bite and pressure.

* * *

MR. COPLAND played the piano part of his work with ample virtuosity, but with a hard and ugly quality of tone. The orchestral body, under Mr. Koussewitsky, performed its portion brilliantly. The program included a Brandenburg Concerto, of which Mr. Koussewitsky gave a vulgar interpretation; Prokofieff's Classic Symphony and the D minor Symphony of Cesar Franck.

Accomplish as Much as Anything

[Toledo Blade.]

Even if Congress can do nothing else for the farmer it might pass a resolution denouncing the corn borer in scathing phraseology.

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N. Y. EVENING SUN
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BRO
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be better to forget this anachronism, and regard the symphony rather merely as a charming, dilletante, refreshing affair, for it was indeed a spindling Mozart that Prokofieff put into his composition, if he succeeded in putting him in it at all. Far more dignified, and startlingly different from most of Prowofieff's work, the "Classical Symphony" is bereft of clamor and dissonance, but instead blows a light fantastic bubble, cheerful in its clarity, and pleasantly amusing in its musicianly daintiness.

The symphony is in four short movements, elaborating in a careless, sportive way a simple harmonious melody in triplets, by which, no doubt, the composer sought to imitate the spirit of the gladsome Mozart. The third movement is a joyous gavotte, best expressive of the tuneful cheer with which the ingenious composer set about his work.

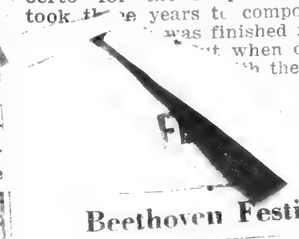
Ravel's deeply philosophic choregraphic poem, "The Waltz," followed. In it the composer strove to set to harmony the enigmatic course of human life, and to do it he chose a ballroom of the Second Empire, sketching the spirit of the dance, first clouded in filmy mist, then progressing to its climax, and ending in a transport of dissonance meant to exemplify the unsolvable enigma of destiny. The composition provided M. Koussevitsky with an opportunity to display his splendidly analytical touch and the magnificent story-telling qualities of his baton.

Cesar Franck's voluptuous Symphony in D Minor was played with a charming sincerity, the orchestra responding to M. Koussevitsky with exquisite nuances and reverent respect to the peculiar characteristics of the composer. The symphony, calling in great part upon the woodwinds and brass, showed the Boston Orchestra in all its magnificent, and ever-increasing, tonal opulence. The Bach Concerto Grosso in B Minor for strings, was played with the scholarly fidelity which has come to be expected of M. Koussevitsky and his organization.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
EXAMINER
FEB 6 1927

With the Boston Symphony, Wanda Landowska, harpsichordist, will play for the first time in New York a concerto for harpsichord, flute, oboe, clarinet, violin and cello dedicated to her by Manuel de Falla. The work was first performed on November 5 last in Barcelona with Mme. Landowska as soloist and Pablo Casals conducting. Of the concerto, Mme. Landowska writes:

"The story of De Falla's concerto is very interesting. Four years ago I spent several days with my friend De Falla in Granada and at the very moment that he was working at his 'Retablo,' a part of which he devoted to the harpsichord, I had my harpsichord with me (being, of course, on a concert tour in Spain), and I was able to play for him a great deal and to speak about the various possibilities of the instrument. He became more and more interested and after a few days of conversations between us he grew so enthusiastic that he resolved to write a concerto for the harpsichord. He took [illegible] years to compose this [illegible] was finished in Sep- [illegible]t when one be- [illegible]th the music, master [illegible]ch



Beethoven Festiva

Boston Will Commemorate the Centenary in March

Boston will hold an intensive commemoration of the hundredth anniversary of Beethoven's death (March 26) with a centenary festival during that week, March 22 to 29, in Symphony Hall. The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will play all nine of the symphonies, with the Harvard Glee Club and the Radcliffe Choral Society, whose director is Dr. Archibald T. Davison, singing the chorus in the Ninth Symphony. The same orchestral and choral forces will perform the "Missa Solemnis" in D. The London and Lenox String Quartets will play Beethoven's quartets. Other artists taking part in the festival include Walter Gieseking, pianist; Florence Austral and Jeannette Vreeland, sopranos; Jeanne Gordon and Nevada Van der Veer, contraltos; Tudor Davies and Charles Stratton, tenors, and Arthur Middleton and Fred Patton, barytones.

Ernest Newman, the noted English critic and writer on musical subjects, who was guest critic of "The New York Evening Post" in 1924-'25, has accepted the invitation of the Boston Symphony's trustees to come to America in order to pay a verbal tribute, as a part of the festival, to Beethoven's genius.

A large bronze statue of Beethoven was placed prominently before the organ in the Boston Symphony's original home, Music Hall, and the orchestra played all the Beethoven symphonies in its first season, 1881-'82. When Symphony Hall was built for the orchestra, in 1900, the name of Beethoven was inscribed on the cartouche surmounting the proscenium arch, and the hall was inaugurated with a performance of the "Missa Solemnis."

INFORMATION OBSCURED

More on Mr. Copland

By EDWARD CUSHING

MR. COPLAND disclosed his new Piano Concerto (of which a week ago these columns conveyed some rumors) to a New York audience in Carnegie Hall last Thursday evening. It was a strenuous and exciting occasion. Not all of Mr. Copland's auditors, the distinguished subscribers to Mr. Koussevitsky's local concerts, quite grasped the significance of what it was their privilege to be hearing. There was, we thought, an audible echo of the consternation caused by Mr. Copland's hysterical trumpets, a running counterpoint of aggravated and mirthful murmurs to Mr. Copland's zestful and courageous exposition of his favorite fad—polyrhythms. The irony of the music was thus intensified and its triumph redoubled at the hands of a sympathetic few. The Concerto won its way more easily, on the whole, with New York reviewers than with those who irrevocably damned it after its Boston premiere. Even the tolerant attitude of H. T. P., savant of the Transcript, hardly bears a comparison with, say, the enthusiasm admitted by Mr. Gilman, in the Herald Tribune—though we shall presently have cause to quote from Mr. Parker's printed afterthoughts. The Concerto was, all things considered, the most excellent of symphonic jazz expressions. Mr. Copland has quite outdone Mr. Gershwin and Mr. Carpenter, and the reasons for his success should not be difficult to trace.

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The only trouble with an acceptance of folk music as the groundwork of a national school is a tendency, exemplified in the Norfolk Rhapsody, to accept all indigenous tunes as good music. In our own country we have swallowed the Negro spiritual so completely that we forget to discriminate between the good spirituals and the bad. Dr. Williams would undoubtedly have written better music in the rhapsody if he had chosen more inspiring material. The fact is that the first section of it, which is based on the viola melody aforementioned, is far superior to the last half of the composition, built on the indifferent dance tune.

Mr. Koussevitzky played the Concerto Grosso in B minor of Handel and the Schumann Spring Symphony with due regard to the classic manner of the first and the romantic contents of the latter. The audience was numerous and appreciative.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
FEB 6 - 192

There has been some complaint, on notes, during the season thus for tha here has been too little of a "first class" musical nature in this cit during the months that have just past. How this season compares with others that have gone by as to the general quantity and quality of music given, one does not seek to say, but perusal of the press of other cities of the proportionate size and importance of this in the East, shows that this city stands up with any of them as far as the general music programs of the current season are concerned. This is apparently due in large part to the community spirit of the Young Men's Christian association, which brings here a large number of notable artists every season and has this year succeeding in ou doing itself. Already concerts by t Boston Symphony orchestra, Luc Chalfant and John Charles Thom have been among the highlights of musical year. Without this series, city would fall far below in ac number of concerts, many cities in size. There is no doubt of great lack in this city. That is

opportunity to hear orchestral music in both the larger and smaller forms. The visit of the Boston Symphony or similar orchestra during a year seems scarce sufficient for a city which has a drawing population of 400,000 or more. Chamber music, were it not for the aggressiveness of the Musicians' club and such individuals as Miss Julia Rogers, whose chamber concert on March 15th promises to be a real event, would be absolutely nil here.

THIS CLIPPING FROM
TIMES
FEB 6 - 1927

Florence Austral, soprano, and Jeanne Gordon, contralto, have been engaged for the Boston Beethoven festival, which will be held in that city from March 22 to 27. They will sing in Beethoven's "Missa Solennis" with the Boston Symphony Orchestra. The London String Quartet has also been engaged for the Boston festival and will appear March 24.

THIS CLIPPING FROM
NEW YORK TELEGRAPH

THE BOSTON SYMPHONY.

As a stretcher-bearer and scrubber of floors [illegible]han Williams served in France and Salonica in the late whimsey that drew twenty millions of men of all nationalities into a disagreeable mud and bloodshed to back up great and, incidentally, a phrase called "The Honor and Preservation of the Peace of Man." The quotes are mine. Vaughan enlisted therefore in the R. A. M. C. in 1914 at the age of 42 and a few years afterward —at approximately the same age—I found myself on Governor's Island under Captain Clappe for the purpose of teaching bands how to toot, and I was glad of it.

Yesterday afternoon in Carnegie Hall Vaughan Williams' "A Norfolk Rhapsody" was featured on Mr. Koussevitzky's Boston Symphony Orchestra program, for Vaughan Williams—in addition to having scrubbed floors in France as a private—is really pastor emeritus of contemporary English composers. In passing, let it be known that Williams passed the examination for an artillery commission in 1917 and won special commendation for his place on the list. He was conductor of the Bach Choir in [illegible]

* * * *

When a composer of serious music goes out into a No-Man's Land and age when sometimes teeth begin to ache their toll, I claim that musician has got a coil below his stomach and I take my hat off to him. We are all thrown into the affray of Life in various ways but when a man who—like Williams—has passed a distinguished literary and artistic training at Charterhouse and at Trinity College, Cambridge; after going through the Royal College of Music at London and after taking his degree and showing that he knows what he is about—when such a high specialist mixes with modern gore and battle with very little chance of winning anything more than the grimy satisfaction of having done his bit—I'll say he has won gold-shod spurs far more important than plaudits of even such a fine audience as was gathered yesterday afternoon in Carnegie Ha

THIS CLIPPING FROM
HERALD
FEB 6 - 1927

Boston Symphony Pleasing

Serge Koussevitzky conducted the Boston Symphony in its third Saturday afternoon concert of the season yesterday in Carnegie Hall, with a program that was conservative in some numbers by nature, in one, Prokofieff's "Classical Symphony," by design. The Prokofieff work, which the Bostonians had played here Thursday, was substituted for the originally scheduled F major Suite of Albert Roussel, not yet heard here.

Mr. Koussevitzky began his program with Handel's twelfth Concerto Grosso, for strings, and, as before, proved an excellent conductor of Handel, leading a performance of full and clear sonority. An unfamiliar offering was the first Norfolk Rhapsody of Vaughan Williams, with themes based on old popular songs. This seemed an appealing work, with skillful use of the tuneful material, colorful and effective orchestration, and had a strong flavor of old English song of a ballad type. It is an early work of this composer, having been written in 1905, first performed in 1906 and revised eight years later.

Schumann's B flat major Symphony, the one he entitled "Spring," provided a happy contrast with a bleak February afternoon. Not, perhaps, a masterpiece of orchestration, it is warm-blooded, colorful and spirited music, and was played in an appropriate vein by the musicians under Mr. Koussevitzky, with ample color and zest.

THIS CLIPPING FROM
TIMES
FEB 6 - 1927

9F

Boston Symphony Orchestra.

The Handel "Concerto grosso" in B minor, an admirable vehicle for the superb string choir of the Boston Symphony Orchestra, opened the program given by Mr. Koussevitsky and his men yesterday afternoon in Carnegie Hall. Prokofieff's "Classic Symphony," heard for the first time here last Thursday, was repeated, in place of a new work by Roussel previously announced. Vaughan Williams's "Norfolk Rhapsody," not announced as "first time in New York," was new to a majority in the audience. The final item of the program was Schumann's "Spring symphony," a score in which it is easy for the modern minded to pick holes, but which remains in its essence an adorably youthful and poetic creation.

It is an excellent thing for conductors to repeat new scores which are unfamiliar to their audiences and to the reviewers whose printed reactions to these compositions are awaited with curiosity by interested parties. The repetition of Prokofieff's symphony made the piece appear poorer and thinner to the writer than the first. The music, avowedly a modern revival of the Mozart spirit, is nearer Wolf-Ferrari of the poorer pages, or even a composer like Drigo, than it is to Mozart—glib, facile, amusing as this paste imitation may be. 'Ware the composer who can so easily change his style! Suits ready made, alterations while you wait! The Prokofieff of the "Love of Three Oranges" and the ballet "Chout" is a far more convincing fellow than the Prokofieff of the pseudo-classic symphony.

The Norfolk rhapsody of Vaughan Williams, based on various folk-tunes, is not to be counted among the greater works of this musician. It dates from a relatively early period. It has sincerity of purpose, but the expression is somewhat sentimental and there is not the resource of workmanship and development which make Vaughan Williams today one of the leaders, if not the leader, of the English school. Of the first two movements of the Schumann symphony Mr. Koussevitsky gave a performance which met the composer half-way and which made the most of every opportunity for color provided by the orchestration.

W YORK AMERICAN
FEB 6 - 1927

CURCI SCORES IN 'RIGOLETTO'

Four Symphony Concerts Add to Days of Activity in the Music World.

By GRENA BENNETT.

The little busy bee had nothing on music critics yesterday with four symphony concerts: Amelite Galli-Curci's farewell in "Rigoletto"; a new Siegfried in "Goetterdaemmerung"; a recital at which Chopin compositions were played on what is reputed to be Chopin's piano, and a programme of Beethoven songs as part of the centenary observance.

Of the concerts, the principal event was Arturo Toscanini's appearance in Carnegie Hall last night with the Philharmonic Orchestra, conducting Beethoven's first and last (the ninth) symphonies, and assisted by the Schola Cantorum Chorus, Elisabeth Rethberg, soprano; Louise Homer, contralto; Richard Crooks, tenor, and Fraser Gange, baritone.

Words are too weak to describe adequately the performance and its reception. The eager public response can be gathered from the fact that late ticket buyers willingly paid sidewalk speculators ten times the box office price of seats.

TWO CONCERTS IN DAY.

Toscanini took his position on the conductor's platform only a short time after Serg Koussevitsky and the Boston Symphony Orchestra entertained the hall's first capacity audience of the day. Handel's Concerto Grosso for strings; Williams's Norfolk Rhapsody; Prokofieff's classic symphony (repeated from Thursday evening's concert)

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The Boston Symphony concert at Carnegie Hall yesterday passed off without inclusion in the program of one piece labeled, "First Time in New York." The advance notice of the concert contained a "first-timer" in Roussel's suite in F major, but the Roussel was abandoned at the last moment for the "Classical Suite" of Prokofieff, which Mr. Koussevitzky has already given us last Thursday.

Dr. Williams's Norfolk Rhapsody in E minor is hardly inspired music, but it contains a hint to English composers to utilize their native tunes. The two tunes which the doctor has made the basis of his rhapsody do not seem the finest examples of English folk music, though the slow melody, played first on the viola, has character and feeling. The quick tune upon which the allegro is built is in no way distinguished. It sounds, in fact, rather silly and not worthy of serious development. A man of genius is, of course, able to construct wonders out of any kind of tune or even a haphazard succession of notes. But Dr. Williams is only an excellent musician to whom is given to point the road to others.

The only trouble with an acceptance of folk music as the groundwork of a national school is a tendency, exemplified in the Norfolk Rhapsody, to accept all indigenous tunes as good music. In our own country we have swallowed the Negro spiritual so completely that we forget to discriminate between the good spirituals and the bad. Dr. Williams would undoubtedly have written better music in the rhapsody if he had chosen more inspiring material. The fact is that the first section of it, which is based on the viola melody aforementioned, is far superior to the last half of the composition, built on the indifferent dance tune.

Mr. Koussevitzky played the Concerto Grosso in B minor of Handel and the Schumann Spring Symphony with due regard to the classic manner of the first and the romantic contents of the latter. The audience was numerous and appreciative.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
FEB 6 - 192

There has been some complaint, on notes, during the season thus far that there has been too little of a "first class" musical nature in this city during the months that have just past. How this season compares with others that have gone by as to the general quantity and quality of music given, one does not seek to say, but perusal of the press of other cities of the proportionate size and importance of this in the East, shows that this city stands up with any in them as far as the general music programs of the current season are concerned. This is apparently due in large part to the community spirit of the Young Men's Christian association, which brings here a large number of notable artists every season and has this year succeeding in outdoing itself. Already concerts by the Boston Symphony orchestra, Luc Chalfant and John Charles Thomas have been among the highlights of the musical year. Without this series, city would fall far below in act number of concerts, many cities in size. There is no doubt of great lack in this city. That is

opportunity to hear orchestral music in both the larger and smaller forms. The visit of the Boston Symphony or similar orchestra during a year seems scarce sufficient for a city which has a drawing population of 400,000 or more. Chamber music, were it not for the aggressiveness of the Musicians' club and such individuals as Miss Julia Rogers, whose chamber concert on March 15th promises to be a real event, would be absolutely nil here.

THIS CLIPPING FROM
TIMES
FEB 6 - 1927

Florence Austral, soprano, and Jeanne Gordon, contralto, have been engaged for the Boston Beethoven festival, which will be held in that city from March 22 to 27. They will sing in Beethoven's "Missa Solennis" with the Boston Symphony Orchestra. The

don String Quartet has also been aged for the Boston festival and appear March 24.

THIS CLIPPING FROM
NEW YORK TELEGRAPH

THE BOSTON SYMPHONY.

As a stretcher-bearer and scrubber floors [illegible]aughan Williams served France and Salonica in the late whimsey that drew twenty millions of men of all nationalities into a disagreeable mud and bloodshed to back up great and, incidentally, a phrase called "The Honor and Preservation of the Peace of Man." The quotes are mine. Vaughan enlisted therefore in the R. A. M. C. in 1914 at the age of 42 and a few years afterward—at approximately the same age—I found myself on Governor's Island under Captain Clappe for the purpose of teaching bands how to toot, and I was glad of it.

Yesterday afternoon in Carnegie Hall Vaughan Williams' "A Norfolk Rhapsody" was featured on Mr. Koussevitzky's Boston Symphony Orchestra program, for Vaughan Williams—in addition to having scrubbed floors in France as a private—is really pastor emeritus of contemporary English composers. In passing, let it be known that Williams passed the examination for an artillery commission in 1917 and won special [illegible] tion for his place on the list. He conductor of the Bach Choir in [illegible]

* * * *

When a composer of serious [illegible] goes out into a No-Man's Land age when sometimes teeth begin to [illegible] their toll, I claim that musician has got a coil below his stomach and I take my hat off to him. We are all thrown into the affray of Life in various ways but when a man who—like Williams—has passed a distinguished literary and artistic training at Charterhouse and at Trinity College, Cambridge; after going through the Royal College of Music in London and after taking his degree and showing that he knows what he is about—when such a high specialist mixes with modern gore and battle with very little chance of winning anything more than the grimy satisfaction of having done his bit—I'll say he has won gold-shod spurs far more important than plaudits of even such a fine audience as was gathered yesterday afternoon in Carnegie Hall.

THIS CLIPPING FROM
HERALD
FEB 6 - 1927

Boston Symphony Pleasing

Serge Koussevitzky conducted the Boston Symphony in its third Saturday afternoon concert of the season yesterday in Carnegie Hall, with a program that was conservative in some numbers by nature, in one, Prokofieff's "Classical Symphony," by design. The Prokofieff work, which the Bostonians had played here Thursday, was substituted for the originally scheduled F major Suite of Albert Roussel, not yet heard here.

Mr. Koussevitzky began his program with Handel's twelfth Concerto Grosso, for strings, and, as before, proved an excellent conductor of Handel, leading a performance of full and clear sonority. An unfamiliar offering was the first Norfolk Rhapsody of Vaughan Will[illegible]

THIS CLIPPING FROM
TIMES
FEB 6 - 1927

9F

Boston Symphony Orchestra.

The Handel "Concerto grosso" in B minor, an admirable vehicle for the superb string choir of the Boston Symphony Orchestra, opened the program given by Mr. Koussevitsky and his men yesterday afternoon in Carnegie Hall. Prokofieff's "Classic Symphony," heard for the first time here last Thursday, was repeated, in place of a new work by Roussel previously announced. Vaughan Williams's "Norfolk Rhapsody," not announced as "first time in New York," was new to a majority in the audience. The final item of the program was Schumann's "Spring symphony," a score in which it is easy for the modern minded to pick holes, but which remains in its essence an adorably youthful and poetic creation.

It is an excellent thing for conductors to repeat new scores which are unfamiliar to their audiences and to the reviewers whose printed reactions to these compositions are awaited with curiosity by interested parties. The repetition of Prokofieff's symphony made the piece appear poorer and thinner to the writer than the first. The music, avowedly a modern revival of the Mozart spirit, is nearer Wolf-Ferrari of the poorer pages, or even a composer like Drigo, than it is to Mozart—glib, facile, amusing as this paste imitation may be. 'Ware the composer who can so easily change his style! Suits ready made, alterations while you wait! The Prokofieff of the "Love of Three Oranges" and the ballet "Chout" is a far more convincing fellow than the Prokofieff of the pseudo-classic symphony.

The Norfolk rhapsody of Vaughan Williams, based on various folk-tunes, is not to be counted among the greater works of this musician. It dates from a relatively early period. It has sincerity of purpose, but the expression is somewhat sentimental and there is not the resource of workmanship and development which make Vaughan Williams today one of the leaders, if not the leader, of the English school. Of the first two movements of the Schumann symphony Mr. Koussevitsky gave a performance which met the composer half-way and which made the most of every opportunity for color provided by the orchestration.

W YORK AMERICAN
FEB 6 - 1927

CURCI SCORES IN 'RIGOLETTO'

Four Symphony Concerts Add to Days of Activity in the Music World.

By GRENA BENNETT.

The little busy bee had nothing on music critics yesterday with four symphony concerts: Amelite Galli-Curci's farewell in "Rigoletto"; a new Siegfried in "Goetterdaemmerung"; a recital at which Chopin compositions were played on what is reputed to be Chopin's piano, and a programme of Beethoven songs as part of the centenary observance.

Of the concerts, the principal event was Arturo Toscanini's appearance in Carnegie Hall last night with the Philharmonic Orchestra, conducting Beethoven's first and last (the ninth) symphonies, and assisted by the Schola Cantorum Chorus, Elisabeth Rethberg, soprano; Louise Homer, contralto; Richard Crooks, tenor, and Fraser Gange, baritone.

Words are too weak to describe adequately the performance and its reception. The eager public response can be gathered from the fact that late ticket buyers willingly paid sidewalk speculators ten times the box office price of seats.

TWO CONCERTS IN DAY.

Toscanini took his position on the conductor's platform only a short time after Serg Koussevitsky and the Boston Symphony Orchestra entertained the hall's first capacity audience of the day. Handel's Concerto Grosso for strings; Williams's Norfolk Rhapsody; Prokofieff's classic symphony (repeated from Thursday evening's concert), and Schumann's "Spring" symphony were interpreted by the Bostonians with customary scholarliness of artistic detail.

Two symphony [illegible] were [illegible] ...poser, ...per- ...years ... Symphony, ...pring," provided ...th a bleak Febru- ...t, perhaps, a master- ...estration, it is warm-blooded colorful and spirited music, and was played in an appropriate vein by the musicians under Mr. Koussevitzky, with ample color and zest.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
FEB 6 - 1927

Boston Symphony Comes For Last Time

The Boston Symphony Orchestra's last appearance in Providence, this season, is scheduled for Tuesday evening, Feb. 15, at the Albee Theatre. Serge Koussevitsky will conduct and the soloist will by Harriet Van Emden, soprano.

In keeping with general observation of the hundredth anniversary of Beethoven's death, the orchestra will include the great composer's "Fifth Symphony" in its program. Other numbers will be J. S. Bach's "Brandenburg Concerto in G major," and the "Prelude" from Wagner's "Tristan and Isolde."

The week of March 21 will see the Symphony carrying on a prominent part of the Boston Festival planned in honor of Beethoven. It will play all of his Symphonies, combining with the Harvard Glee Club and Radcliffe Choral Society for the presentation of the famous "Ninth Symphony." All concerts of the festival will be given in Symphony Hall, Boston.

Besides the Symphony, concerts will be given by the London String Quartet, the Lenox String Quartet and several noted soloists. Ernest Newman of London, considered the foremost writer and authority on music of the day, will deliver an address on Beethoven. Mr. Newman comes from London at the invitation of the trustees of the Boston Symphony.

THIS CLIPPING FROM
N. Y. EVENING SUN
FEB 7 - 1927

The Boston Symphony Orchestra gave its third matinee Saturday afternoon in Carnegie Hall. An excellent concert, unfortunately overshadowed by the prodigies of the Philharmonic. Mr. Koussevitky's program consisted of Handel's concerto grosso in B minor, the Prokofieff "Classic Symphony" repeated. Vaughan Williams's "Norfolk Rhapsody" and Schumann's "Spring" symphony. Sudden interest in the last named may have arisen from the recent acquisition of the original score by the national library at Washington.

There was nothing in the material above listed that called for comment. The English composition is not often heard and that is for its own good, since it is of slight texture. The prokofieff repetition pleased the audience. The work is unimportant but will bear an [illegible] Boston Symphony Orchestra shall [illegible] of

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
FEB 7 - 1927

The Boston Symphony Matinee

WHETHER or not one agrees with Mr. Koussevitzky's interpretations of music, and agreement is of little importance, the man is always interesting, alive and provocative. And he does know how to shape a program.

The Saturday afternoon concert of the Boston Orchestra repeated the Prokofieff "Classic Symphony," played earlier in the week, and Mr. Koussevitzky seemed to take particular delight in emphasizing the jovial toying with archaic themes of the work. Perhaps it was to direct a final snicker at the reviewers who diligently read the program note, "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores," and proceeded forthwith to make earnest and serious comparisons.

The exquisite moment of Saturday's program was to many the beautiful Norfolk Rhapsody, No. 1, of Vaughn Williams. One who has never had an appreciation of the beauty of England, of its lyric countryside, its simple people and its restful calm could derive it all from a composition so poignant as this. This composer has drawn upon the folk song of England, but he has imbued it with such intense individualism, such vivid color and sensitive orchestration, that it emerges a creative [illegible]. Mr. Koussevitzky conducted it with an inspiring sympathy.

The large audience seemed to find much pleasure in the Schumann "Spring Song" Symphony, No. 1, in B-flat major, though parts of this glorified welcome to the season seem a bit tired, spring-fevered and lugubrious. To offset any such pale discomfort, however, there was the virile Concerto Grosso of Handel, No. 12, in B minor, [illegible] orchestra lent much enthusi-

W. H. S.

THIS CLIPPING FROM
NEW YORK JOURNAL
FEB 7 1927

TWO ORCHESTRAS HEARD IN CONCERT

Ralph Vaughn-Williams's Norfolk Rhapsody, a clever, workmanlike and highly interesting piece of music built on folksong of the section, was Mr. Koussevitzky's most satisfying performance at the Saturday concert of the Boston Symphony Orchestra in Carnegie Hall. What he did with the Schumann B flat symphony was uneven in the extreme. The other numbers were the Handel concerto grosso in D minor and a repetition of Serge Prokofieff's "Classical" symphony.

Another orchestra concert of the week-end was that of the New York Symphony under Otto Vilemperer at the Mecca Temple yesterday. This was no sure-fire Wagner-Tchaikovsky combination, the latter representation being the "Pathetique" symphony. The audience ate it up, though it was done about as badly as might be.

[illegible]MENTS

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
FEB 7 1927

BOSTON SYMPHONY WORK INSPIRING

Koussevitzky, Dominant Figure, Furnishes Leadership of Never-Lagging Virility.

PROGRAM CHOICE MARKS BEETHOVEN CENTENNIAL

Old Standards of Quality Maintained in Orchestra With New Elements of Interest.

The Boston Symphony orchestra's annual concert in this city, attracted a large audience to the Capitol theater yesterday afternoon, all seeing intent on paying tribute to Sergei Koussevitzky and his skilled musicians who have meant so much in the musical life of this city for so many years. The concert was under the local management of Frank A. Sedgwick, who is to be congratulated on presenting one of the most inspirational and interesting musical events of the entire season.

These concerts have always been highly successful, and yesterday's proved no exception. Whether directed by Muck, Fiedler, Monteux, or any of their predecessors the Boston orchestra has always been one of the chief factors in the development of better music in this city, and it is to be regretted that only one concert can be given each season, instead of the three which at one time were scheduled. Mr. Koussevitzky and his men were given an enthusiastic welcome.

Mr. Koussevitzky presented a program of unusual interest. Out of respect to the Beethoven centenary, which is being generally observed this year by the entire musical world, the "Third Symphony" of that great composer, commonly known as the "Eroica" was played. There were also compositions by Prokofieff, Debussy, Wagner and Jean Sibelius. There was no soloist, thus affording more time for orchestral music than is usual on such a program.

Mr. Koussevitzky was the dominant and all interesting figure of the afternoon. While there may be a few who question his music judgment, none can dispute his authority and his mastery of the situation. Under his inspired leadership the Boston orchestra is always a colorful and dramatic organization. His leadership is of the virile sort, never lagging, and always having the idea uppermost of carrying out to the fullest extent the unusual and unique ideas for which he has invariably been noted wherever he has appeared. The Boston orchestra has always been one of the really great orchestras of the world. Under his leadership former standards have been successfully maintained, and there has entered a new element of interest which has added to the versatility and the dramatic possibilities of every program.

There are those who insist that the "Eroica" is not the greatest symphony written by Beethoven. There are many who prefer the "Fifth," while devotees of choral music are prone to admire the "Ninth" beyond all others. But there is much to venerate and respect in the "Eroica," which was given an altogether unique, yet satisfactory performance yesterday. The stirring opening "Allegro" was splendidly played, and it provided just the proper atmosphere for the beginning of a program which was to be of an exceptional character throughout. The lovely "Marcia Funebre" was beautifully and reverently done, and its rendition was in many ways one of the most effective of the afternoon. Effects in shading and in tone building were remarkable for their clarity, and each melody was distinctly outlined. The sparkling "Scherzo" was one of the most popular incidents. The "Finale" was also done with a brilliancy and a steadfast devotion to the traditions of Beethoven which left a pleasing impression.

Second Half.

Following the intermission Mr. Koussevitzky presented the unfamiliar "Suite" from the opera, "The Love for Three Oranges," by Prokofieff, one of the most capable of all modern Russian composers. Five movements from the suite were played, "Les Ridicules," "March," "Scherzo," "Le Prince et la Princesse," and "La Fuite." The suite as played yesterday was edited by Albert Spaulding, famous American violinist. Its weird, unusual harmonies had adequate setting, and it was in every way a decided novelty.

Another number in a lovely atmosphere was the "Nocturne," by Claude Debussy, known as "Fetes." This, one of three "Nocturnes" written by this noted French composer. It was exquisitely played, and the impression left was altogether favorable, so effective was the interpretive genius of Koussevitzky displayed throughout.

Undoubtedly the most popular number with the audience was the familiar "Prelude" to the opera, "Lohengrin," by Wagner. This was splendidly played, and at its conclusion the conductor generously shared the prolonged applause with his men.

The program was brought to a conclusion with the rendition of the too frequently heard symphonic poem, "Finlandia," by Jean Sibelius, most capable of all Finnish composers. Under the magic baton of a Koussevitzky the work became a thing of tense dramatic beauty, and it was in every way a rendition which did ample justice to the occasion, providing just the proper climax.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
FEB 7 - 1927

Koussevitzky Orchestra In Superb Form

Third Symphony of Beethoven Heads Magnificently Played Program by Boston Artists

The Boston Symphony Orchestra under Serge Koussevitzky played magnificently at the Capitol Theater yesterday and music lovers who failed to attend missed one of the greatest musical events; for the coming of a great orchestra is an outstanding event in the musical history of any city, and Hartford has all too few orchestral concerts.

The orchestra was in fine form and Mr. Koussevitzky again showed not only his grace and charm of direction but his splendid sense of values and his eloquent uses of contrasts in his readings. The audience was of large size and extraordinarily enthusiastic and at the conclusion of the concert the conductor was called again and again to the stage, the members of the orchestra rising to receive the applause with him.

Beethoven's glorious Third Symphony headed the program and from the very first delightful smoothness of tone in all of the orchestra's choir was in evidence. The reading brought forth each shadowy grace of melody in the allegro and the magnificent funeral march had dignity and stateliness of rendition wholly worthy of the great music that, though first played at the beginning of the nineteenth century, firmly holds its place as the work of a transcendent genius.

Some of the loveliest playing of the afternoon came in the second theme of the movement. The tremendous fugue that follows had clarity and strength and the scherzo and finale were brilliantly given. It does not matter greatly whether or not Beethoven finally wished his work understood as dedicated to the greatness of Napoleon. It stands dedicated as a part of an enduring monument to the genius who created its greatness of musical thought and expression, and the conductor who reads it and the orchestra that plays it as it was read and played yesterday nobly carry on the best traditions of the great composer.

The "novelty" of yesterday's program was Prokofieff's suite from the opera "The Love of the Three Oranges," and musical strangeness as marked as Beethoven's sanity rules in the work. Probably not a few in the audience had heard the suite as it came in by radio from Symphony Hall a while ago, and they doubtless felt after the rendition yesterday that seeing Mr. Koussevitzky's performance of the strange music made a much greater impression than any mere hearing could make.

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The first of the series of sketches making up the suite bears the title "Les Ridicules," but does not need the name to prove its downright humor. The "Marche" is angular, clever, diabolical, a hint of the devil of war himself, and the scherzo is delightful. In [illegible] lovely pastoral chords preceding a gracious viola passage over shivering strings; there are strange harmonies and complicated dissonances and there is an unresolved chord at last. And finally, in "La Fuite," there is an absolute hurricane of playing that carries its audience quite out of the realms of reality in music.

That Debussy should seem even a little downright in his orchestration after Prokofieff is a commentary on the work of the modern which progresses so rapidly if so strangely withal. The "Fetes" nocturne was played con amore by the orchestra with delightfully effective handling of the oncoming melody of trumpets and drums to its splendidly effective climax; and then came yet another phase of composition, as exemplified in Wagner's "Lohengrin" prelude, a dream from quite another world built fro mthe whiteness of the divided whisperings of the violins to the vividness of the heaven-rending power of the full orchestra. Here the reading was eloquent and beautiful, imbued with the spirit as well as form of the music. Again, as after the symphony, the players of the orchestra were called on to acknowledge their share of the applause.

The final number was the brave "Finlandia" of Sibelius, with its frequent calls on the fortissimo brasses and percussion and its exquisite melody for strings and woodwinds, and the playing brought out all the graces and delights of the work.

Mr. Sedgwick is to be thanked for bringing the Boston orchestra here for the concert. It is much to be regretted that every seat in the big theater was not taken when the first measures of the symphony were sounded and that even the late comers did not fill the house to capacity.

[illegible] a son, [illegible] School in Monroe, Mich.

Boston Globe
Jan 30

BOSTON SYMPHONY TUESDAY CONCERT

Orchestra Plays Program of Russian Music

In Symphony Hall yesterday afternoon the Boston Symphony Orchestra gave as the third of its Tuesday series a concert of Russian music instead of the English and Scandinavian program originally announced, which has been postponed until the fourth concert, to be given March 1.

Yesterday's program, with the exception of Musorgsky's prelude to the opera "Khovantchina"—a charmingly limpid and meditative mood-picture drawn with the fewest possible lines and tints—was composed of works aiming at various kinds of striking external effect, brilliant, grotesque, coloristic, dramatic, romantic.

Rimsky - Korsakoff's tone-picture "Sadko," op. 5, which has been described, so the program notes tell us, as the first Russian symphonic poem, was written in 1867, when the composer was a young man of 23. It is not surprising, therefore, that it should contain crudities and betray an immature taste. Rather it is astonishing to find in it already so many signs of the genius for orchestration for which he was to become famous.

Prokofieff's suite, op. 33 bis, from the opera "The Love For Three Oranges," from which three movements were played, shows the composer's command, not only of orchestral effect, but also of compact and well-balanced form. It is in parody and the grotesque that his talent is strongest and most original, as in the amusing "March" and the delightful "Scherzo." In the tender and sentimental "La Prince et la Princesse" he is more than a little reminiscent of Ravel.

Stravinsky was represented by three movements from his "Fire-Bird" suite, music extraordinary for its evocative power, its wealth of original and suggestive orchestral and harmonic effects; for its mysterious beauty.

The second half of the program was occupied by Tchaikovsky's fourth symphony, in F minor, op. 36. Its first movement, which the composer thought the most important, sounds today little better than empty and noisy bombast, interspersed with moments of maudlin sentimentality.

The Andantino has a simple charm, however, the Scherzo, with its rushing pizzicato, for all the strings is novel and exhilarating, and the finale fiery and extremely brilliant.

To the whole program Mr Koussevitzky and the orchestra brought a degree of enthusiasm and brilliant execution that carried the audience away and drew from it prolonged and ex[illegible] cited applause.

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THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST
FEB 6 - 1927

NOTED ITALIAN TO LEAD POP CONCERTS

BOSTON, Feb. 6—(AP) Alfredo Cassella, noted Italian conductor and composer, has signed a contract to become the regular conductor of the Pop Concerts in Symphony Hall. The season of these concerts will open May 2.

The Pop Concerts are an institution in Boston. After the close of the season of the Boston Symphony Orchestra the floor of Symphony Hall is transformed by removing the regular seats and installing tables. The Pop Concerts refreshments are served and an orchestra made up of members of the Symphony Orchestra plays programs made up of classic and lighter music.

Cassella appeared in Symphony Hall twice last month as guest con[illegible]

BOSTON SYMPHONY WORK INSPIRING

HARTFORD-TIMES
FEB — 7

Koussevitzky, Dominant Figure, Furnishes Leadership of Never-Lagging Virility.

PROGRAM CHOICE MARKS BEETHOVEN CENTENNIAL

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FEB 7 - 1927

The Boston Symphony Orchestra gave its third matinee Saturday afternoon in Carnegie Hall. An excellent concert, unfortunately overshadowed by the prodigies of the Philharmonic. Mr. Koussevitky's program consisted of Handel's concerto grosso in B minor, the Prokofieff "Classic Symphony" repeated. Vaughan Williams's "Norfolk Rhapsody" and Schumann's "Spring" symphony. Sudden interest in the last named may have arisen from the recent acquisition of the original score by the national library at Washington.

There was nothing in the material above listed that called for comment. The English composition is not often heard and that is for its own good, since it is of slight texture. The prokofieff repetition pleased the audience. The work is unimportant, but will bear an occasional appearance. The Bostonians performed well and returned to their lair laden with glory. We shall hear them again about the ides of March.

The Boston Symphony Matinee

WHETHER or not one agrees with Mr. Koussevitzky's interpretations of music, and agreement is of little importance, the man is always interesting, alive and provocative. And he does know how to shape a program.

The Saturday afternoon concert of the Boston Orchestra repeated the Prokofieff "Classic Symphony," played earlier in the week, and Mr. Koussevitzky seemed to take particular delight in emphasizing the jovial toying with archaic themes of the work. Perhaps it was to direct a final snicker at the reviewers who diligently read the program note, "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores," and proceeded forthwith to make earnest and serious comparisons.

The exquisite moment of Saturday's program was to many the beautiful Norfolk Rhapsody, No. 1, of Vaughn Williams. One who has never had an appreciation of the beauty of England, of its lyric countryside, its simple people and its restful calm could derive it all from a composition so poignant as this. This composer has drawn upon the folk song of England, but he has imbued it with such intense individualism, such vivid color and sensitive orchestration, that it emerges a creative entity. Mr. Koussevitzky conducted it with an inspiring sympathy.

The large audience seemed to find much pleasure in the Schumann "Spring Song" Symphony, No. 1, in B-flat major, though parts of this glorified welcome to the season seem a bit tired, spring-fevered and lugubrious. To offset any such pale discomfort, however, there was the virile Concerto Grosso [illegible] Handel, No. 12, in B minor, [illegible]rchestra lent much enthusi-

W. H. S.

THIS CLIPPING FROM
NEW YORK JOURNAL
FEB 7 1927

TWO ORCHESTRAS HEARD IN CONCERT

Ralph Vaughn-Williams's Norfolk Rhapsody, a clever, workmanlike and highly interesting piece of music built on folksong of the section, was Mr. Koussevitzky's most satisfying performance at the Saturday concert of the Boston Symphony Orchestra in Carnegie Hall. What he did with the Schumann B flat symphony was uneven in the extreme. The other numbers were the Handel concerto grosso in D minor and a repetition of Serge Prokofieff's "Classical" symphony.

Another orchestra concert of the week-end was that of the New York Symphony under Otto Vilemperer at the Mecca Temple yesterday. This was no sure-fire Wagner-Tchaikovsky combination, the latter representation being the "Pathetique" symphony. The audience ate it up, though it was done about as badly as might be.

THIS CLIPPING FROM
TIMES
[illegible]TFORD, CONN.
FEB 7 1927

BOSTON SYMPHONY WORK INSPIRING

Koussevitzky, Dominant Figure, Furnishes Leadership of Never-Lagging Virility.

PROGRAM CHOICE MARKS BEETHOVEN CENTENNIAL

Old Standards of Quality Maintained in Orchestra With New Elements of Interest.

The Boston Symphony orchestra's annual concert in this city, attracted a large audience to the Capitol theater yesterday afternoon, all seeing intent on paying tribute to Sergei Koussevitzky and his skilled musicians who have meant so much in the musical life of this city for so many years. The concert was under the local management of Frank A. Sedgwick, who is to be congratulated on presenting one of the most inspirational and interesting musical events of the entire season.

These concerts have always been highly successful, and yesterday's proved no exception. Whether directed by Muck, Fiedler, Monteux, or any of their predecessors the Boston orchestra has always been one of the chief factors in the development of better music in this city, and it is to be regretted that only one concert can be given each season, instead of the three which at one time were scheduled. Mr. Koussevitzky and his men were given an enthusiastic welcome.

Mr. Koussevitzky presented a program of unusual interest. Out of respect to the Beethoven centenary, which is being generally observed this year by the entire musical world, the "Third Symphony" of that great composer, commonly known as the "Eroica" was played. There were also compositions by Prokofieff, Debussy, Wagner and Jean Sibelius. There was no soloist, thus affording more time for orchestral music than is usual on such a program.

Mr. Koussevitzky was the dominant and all interesting figure of the afternoon. While there may be a few who question his music judgment, none can dispute his authority and his mastery of the situation. Under his inspired leadership the Boston orchestra is always a colorful and dramatic organization. His leadership is of the virile sort, never lagging, and always having the idea uppermost of carrying out to the fullest extent the unusual and unique ideas for which he has invariably been noted wherever he has appeared. The Boston orchestra has always been one of the really great orchestras of the world. Under his leadership former standards have been successfully maintained, and there has entered a new element of interest which has added to the versatility and the dramatic possibilities of every program.

There are those who insist that the "Eroica" is not the greatest symphony written by Beethoven. There are many who prefer the "Fifth," while devotees of choral music are prone to admire the "Ninth" beyond all others. But there is much to venerate and respect in the "Eroica," which was given an altogether unique, yet satisfactory performance yesterday. The stirring opening "Allegro" was splendidly played, and it provided just the proper atmosphere for the beginning of a program which was to be of an exceptional character throughout. The lovely "Marcia Funebre" was beautifully and reverently done, and its rendition was in many ways one of the most effective of the afternoon. Effects in shading and in tone building were remarkable for their clarity, and each melody was distinctly outlined. The sparkling "Scherzo" was one of the most popular incidents. The "Finale" was also done with a brilliancy and a steadfast devotion to the traditions of Beethoven which left a pleasing impression.

Second Half.

Following the intermission Mr. Koussevitzky presented the unfamiliar "Suite" from the opera, "The Love for Three Oranges," by Prokofieff, one of the most capable of all modern Russian composers. Five movements from the suite were played, "Les Ridicules," "March," "Scherzo," "Le Prince et la Princesse," and "La Fuite." The suite as played yesterday was edited by Albert Spaulding, famous American violinist. Its weird, unusual harmonies had adequate setting, and it was in every way a decided novelty.

Another number in a lovely atmosphere was the "Nocturne," by Claude Debussy, known as "Fetes." This, one of three "Nocturnes" written by this noted French composer. It was exquisitely played, and the impression left was altogether favorable, so effective was the interpretive genius of Koussevitzky displayed throughout.

Undoubtedly the most popular number with the audience was the familiar "Prelude" to the opera, "Lohengrin," by Wagner. This was splendidly played, and at its conclusion the conductor generously shared the prolonged applause with his men.

The program was brought to a conclusion with the rendition of the too frequently heard symphonic poem, "Finlandia," by Jean Sibelius, most capable of all Finnish composers. Under the magic baton of a Koussevitzky the work became a thing of tense dramatic beauty, and it was in every way a rendition which did ample justice to the occasion, providing just the proper climax.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.
FEB 7 - 1927

Koussevitzky Orchestra In Superb Form

Third Symphony of Beethoven Heads Magnificently Played Program by Boston Artists

The Boston Symphony Orchestra under Serge Koussevitzky played magnificently at the Capitol Theater yesterday and music lovers who failed to attend missed one of the greatest musical events; for the coming of a great orchestra is an outstanding event in the musical history of any city, and Hartford has all too few orchestral concerts.

The orchestra was in fine form and Mr. Koussevitzky again showed not only his grace and charm of direction but his splendid sense of values and his eloquent uses of contrasts in his readings. The audience was of large size and extraordinarily enthusiastic and at the conclusion of the concert the conductor was called again and again to the stage, the members of the orchestra rising to receive the applause with him.

Beethoven's glorious Third Symphony headed the program and from the very first delightful smoothness of tone in all of the orchestra's choirs was in evidence. The reading brought forth each shadowy grace of melody in the allegro and the magnificent funeral march had dignity and stateliness of rendition wholly worthy of the great music that, though first played at the beginning of the nineteenth century, firmly holds its place as the work of a transcendent genius.

Some of the loveliest playing of the afternoon came in the second theme of the movement. The tremendous fugue that follows had clarity and strength and the scherzo and finale were brilliantly given. It does not matter greatly whether or not Beethoven finally wished his work understood as dedicated to the greatness of Napoleon. It stands dedicated as a part of an enduring monument to the genius who created its greatness of musical thought and expression, and the conductor who reads it and the orchestra that plays it as it was read and played yesterday nobly carry on the best traditions of the great composer.

The "novelty" of yesterday's program was Prokofieff's suite from the opera "The Love of the Three Oranges," and musical strangeness as marked as Beethoven's sanity rules in the work. Probably not a few in the audience had heard the suite as it came in by radio from Symphony Hall a while ago, and they doubtless felt after the rendition yesterday that seeing Mr. Koussevitzky's performance of the strange music made a much greater impression than any mere hearing could make.

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The first of the series of sketches making up the suite bears the title "Les Ridicules," but does not need the name to prove its downright humor. The "Marche" is angular, clever, diabolical, a hint of the devil of war himself, and the scherzo is delightful. In the lovely pastoral chords preceding a gracious viola passage over shivering strings; there are strange harmonies and complicated dissonances and there is an unresolved chord at last. And finally, in "La Fuite," there is an absolute hurricane of playing that carries its audience quite out of the realms of reality in music.

That Debussy should seem even a little downright in his orchestration after Prokofieff is a commentary on the work of the modern which progresses so rapidly if so strangely withal. The "Fetes" nocturne was played con amore by the orchestra with delightfully effective handling of the oncoming melody of trumpets and drums to its splendidly effective climax; and then came yet another phase of composition, as exemplified in Wagner's "Lohengrin" prelude, a dream from quite another world built fro mthe whiteness of the divided whisperings of the violins to the vividness of the heaven-rending power of the full orchestra. Here the reading was eloquent and beautiful, imbued with the spirit as well as form of the music. Again, as after the symphony, the players of the orchestra were called on to acknowledge their share of the applause.

The final number was the brave "Finlandia" of Sibelius, with its frequent calls on the fortissimo brasses and percussion and its exquisite melody for strings and woodwinds, and the playing brought out all the graces and delights of the work.

Mr. Sedgwick is to be thanked for bringing the Boston orchestra here for the concert. It is much to be regretted that every seat in the big theater was not taken when the first measures of the symphony were sounded and that even the late comers did not fill the house to capacity.

[illegible] a son, [illegible] school in Monroe, Mich.

THIS CLIPPING FROM
Globe
FEB 7 1927

BOSTON SYMPHONY TUESDAY CONCERT

Orchestra Plays Program of Russian Music

In Symphony Hall yesterday afternoon the Boston Symphony Orchestra gave as the third of its Tuesday series a concert of Russian music instead of the English and Scandinavian program originally announced, which has been postponed until the fourth concert, to be given March 1.

Yesterday's program, with the exception of Musorgsky's prelude to the opera "Khovantchina"—a charmingly limpid and meditative mood-picture drawn with the fewest possible lines and tints—was composed of works aiming at various kinds of striking external effect, brilliant, grotesque, coloristic, dramatic, romantic.

Rimsky - Korsakoff's tone-picture "Sadko," op. 5, which has been described, so the program notes tell us, as the first Russian symphonic poem, was written in 1867, when the composer was a young man of 23. It is not surprising, therefore, that it should contain crudities and betray an immature taste. Rather it is astonishing to find in it already so many signs of the genius for orchestration for which he was to become famous.

Prokofieff's suite, op. 33 bis, from the opera "The Love For Three Oranges," from which three movements were played, shows the composer's command, not only of orchestral effect, but also of compact and well-balanced form. It is in parody and the grotesque that his talent is strongest and most original, as in the amusing "March" and the delightful "Scherzo." In the tender and sentimental "La Prince et la Princesse" he is more than a little reminiscent of Ravel.

Stravinsky was represented by three movements from his "Fire-Bird" suite, music extraordinary for its evocative power, its wealth of original and suggestive orchestral and harmonic effects; for its mysterious beauty.

The second half of the program was occupied by Tchaikovsky's fourth symphony, in F minor, op. 36. Its first movement, which the composer thought the most important, sounds today little better than empty and noisy bombast, interspersed with moments of maudlin sentimentality.

The Andantino has a simple charm, however, the Scherzo, with its rushing pizzicato, for all the strings is novel and exhilarating, and the finale fiery and extremely brilliant.

To the whole program Mr Koussevitzky and the orchestra brought a degree of enthusiasm and brilliant execution that carried the audience away and drew from it prolonged and excited applause.

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THIS CLIPPING FROM
[illegible]DGEPORT, CONN.
POST
FEB 5 - 1927

NOTED ITALIAN TO LEAD POP CONCERTS

BOSTON, Feb. 5—(AP) [illegible] Casella, noted Italian conductor and composer, has signed a contract to become the regular conductor of the Pop Concerts in Symphony Hall. The season of these concerts will open May 2.

The Pop Concerts are an institution in Boston. After the close of the season of the Boston Symphony Orchestra the floor of Symphony Hall is transformed by removing the regular seats and installing tables. The Pop Concerts refreshments are served and an orchestra made up of members of the Symphony Orchestra plays programs made up of classic and lighter music. [illegible] Cassella appeared in [illegible] twice last month as [illegible]

HARTFORD-TIMES
FEB — 7

BOSTON SYMPHONY WORK INSPIRING

Koussevitzky, Dominant Figure, Furnishes Leadership of Never-Lagging Virility.

PROGRAM CHOICE MARKS BEETHOVEN CENTENNIAL

Old Standards of Quality Maintained in Orchestra With New Elements of Interest.

The Boston Symphony orchestra's annual concert in this city, attracted a

THIS CLIPPING FROM
MAIL
TORONTO, CAN.
FEB 9 - 1927

MUSIC IN

JAZZ IN A CONCERT HALL

Special to The Mail and Empire.

New York, Feb. 8.—The week was distinctly an orchestral one and most of the interesting things were done at orchestral concerts.

The Boston Symphony with Serge Koussevitzky at the helm, made two appearances, featuring at the first, the epitome of cacaphony in Aaron Copland's Concerto for Piano and Orchestra, with the composer playing the solo part. The work itself remains the most striking of all attempts so far to acclimatize jazz in the concert hall. It has real abandon, spirit of diablerie and don't-care-ness. It also possesses audacity, effrontery, vulgarity, and with all these peressential qualities, a definiteness that its predecessors have lacked, all of them being tentative and not sure of themselves like a debutante at a ball where she did not feel that she really belonged. Mr. Copland seems equally sure of himself and of his material in spite of the fact that there were passages that unavoidably suggested Carpenter's Skyscrapers though these were given a much sharper edge. The piece is in two sections and has no programmatic explanations which is a point in its favor.

With this, Mr. Koussevitzky gave Prokofieff's "Classic" Symphony a work in which the composer is quoted as saying that he was writing in the spirit of Mozart. The joke of it all is that he really has done just this thing and the piece is full of pretty tunes. What a pity Mr. Prokofieff does not attempt more frequently to imitate Mozart!

The remainder of the program included Bach's third Brandenburg Concerto and Cesar Franck's D Minor Symphony, making all in all, a study in contrasts that could hardly be equalled.

Toscanini Well Again.

Arturo Toscanini finally came out of retirement to conduct three concerts, two of them consisting of First and Ninth Symphonies and the other of a program which included the Third and Fifth Symphonies. These somewhat heavy programs served the double purpose of paying tribute to the Centenary of Beethoven and also to give Mr. Toscanini a program that included little or no rehearsing. The playing of the "Eroica" was one to bring out all that the composer put into the work. Personally, your correspondent is not fond of this work. It seems over-long and not especially interesting in content, but there are many who really enjoy it. In the Fifth, Mr. Toscanini revelled in the little melodic bits and brought out hidden melodies in this instrument and that in the way that he is so fond of doing and for which he was so criticized in the days when he led Tristan and Meistersinger at the Metropolitan. Needless to say, he

Siegfried Idyll seemed to go too fast now and then, its length is such that any conductor may be pardoned for trying to get to the end in a not unreasonable time. The Symphony was played without the mawkish sentimentality which many conductors seem to feel necessary for its proper interpretation.

THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.
FEB 9 - 1927

Casella Signs to Be "Pop" Conductor

Italian Will Lead Boston Orchestra for Season Opening in May.

BOSTON, Feb. 9—(AP) Alfred Casella, noted Italian conductor and composer, has signed a contract to become the regular conductor of the Pop concerts in Symphony Hall. The season of these concerts will open May 2.

The Pop concerts are an institution in Boston. After the close of the season of the Boston Symphony Orchestra the floor of Symphony Hall is transformed by removing the regular seats and instaling tables. At the Pop concerts refreshments are served and an orchestra of members of the Symphony organization plays programs made up of a mixture of classic and lighter music.

Casella appeared in Symphony Hall twice last month as guest conductor of the Symphony Orchestra. His ballet "La Giara" is about to be presented at the Metropolitan Opera House in New York.

THIS CLIPPING FROM
GAZETTE
WORCESTER, MASS.
FEB 9 - 1927

CASELLA TO LEAD POPS

BOSTON, Feb. 9. — (AP) — Alfred Casella, noted Italian conductor and composer, has signed a contract to become the regular conductor of the pop concerts in Symphony hall. The season of these concerts will open May 2.

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THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN
FEB 9 - 1927

For the concerts of the Boston Symphony Orchestra Friday and Saturday of this week Mr. Koussevitzky has set three pieces on the program. One of them is a set of variations on a theme by the Dutch composer Valerius written by Mr. Langendoe, a member of the orchestra. Doubtless these differ in style and in treatment from Elgar's "Enigma Variations" which are also listed for performance. In the Brahms Pianoforte Concerte in B-flat major Mr. Rosenthal will play the solo part.

THIS CLIPPING FROM
N. Y. EVENING SUN
FEB 9 - 1927

Casella Will Conduct Boston Pop Concerts

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NEW YORK

By John Alan Haughton.

was received with the wildest enthusiasm from a capacity audience.

In the two performances of the Ninth Symphony, Mr. Toscanini had the assistance of the Schola Cantorum together with Elisabeth Rethberg, soprano; Louise Homer, contralto; Richard Crooks, tenor, and Fraser Gange, bass, for the solo parts. There was in the great Italian conductor's playing of this work which many consider the last word in symphonic music, an intermingling of thematic distinction and large, powerful values, which made the result something very grand, somewhat unusual and almost overwhelming.

A Vaughan Williams' Novelty.

Mr. Koussevitzky at his Saturday concert gave a fine performance of Schumann's "Spring" Symphony together with the Prokofieff, repeated from Thursday's concert, Handel's Concerto Grosso and one of Vaughan Williams' Norfolk Rhapsodies, which was a novelty though not advertised as such. Mr. Williams' piece, said to be built upon Norfolk Folk themes, is agreeable, harmless music, well scored and pleasant to listen to. The themes themselves are short and sound, for the most part like bird calls, but they have an individual charm for all that.

The New York Symphony came back to its home town after a fortnight on the road, and gave a concert in the Mecca Auditorium under Otto Klemperer. The program was almost a "popular" one, being made up of Wagner's Meistersinger Overture and Siegfried Idyll, and the Pathetic Symphony of Tchaikovsky. Mr. Klemperer gave a scholarly reading to each of these works. The Meistersinger was especially well played and if the

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THIS CLIPPING FROM
N. Y. TIMES
FEB 10 1927

POP CONCERTS GET CASELLA

Italian Composer to Be Conductor of Boston Series Opening May 2.

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THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
FEB 12 1927

SYMPHONY IN FINAL CONCERT HERE TUESDAY

The Boston Symphony Orchestra will give the closing concert of its season here next Tuesday evening, in the Albee theatre, at 8:15. As soloists at this concert, Harriet Van Emden, the noted soprano, will sing three arias of interest, Mozart's aria, "Non temer, amato bene," Debussy's air of Lia from "L'Enfant Prodigue," and Rimsky-Korsakov's air from "Snegourotchka."

The symphony of the program will be the second of Brahms in D-major, one of the most melodious, poetic and delightful of this master's scores which by a curious chance, has not been performed in Providence for a number of years. Serge Koussevitzky will open the concert with the Third Brandenburg Concerto of Sebastian Bach which is played by three string orchestras. The Russian conductor will also present the Prelude and Love-Death from Wagner's love drama, "Tristan and Isolde."

THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.
FEB 12 1927

Boston Symphony to Feature Music of Johannes Brahms

Moris Rosenthal Will Be Assisting Soloist in Program from WBZ This Evening.

Tonight's program of the Boston Symphony Orchestra to be broadcast by the Westinghouse stations WBZ and KDKA through the courtesy of W. S. Quimby of Boston will assume the aspect of a Brahm Festival. The program is made up entirely of compositions of Johannes Brahms. Three of his works will be presented. The first is the "Tragic" Overture, opus 81, and the second is the Concerto in B flat major for pianoforte and orchestra, opus 83. The concluding composition is Brahms's Symphony No. 2 in D major, opus 73.

In the concerto for pianoforte, the orchestra will be assisted by Moriz Rosenthal, internationally famous pianist, who appears as guest soloist for the occasion. Mr. Rosenthal has been heard throughout the country in concert appearances which have won for him a legion of admirers because of his flawless technique, a singing tone and faultless phrasing.

Just before the opening of the concert, Prof. John Patten Marshall, head of the music departments of the Boston University and Holy Cross College, will address the radio audience in an informal talk, illustrating the various themes of the compositions to be played, with a view to assisting the radio audience to a greater enjoyment of each number. Prof. Marshall will also be heard during the intermission, at which time he will be assisted by Roland E. Partridge, who will sing two songs by Brahms, In addition he will be assisted in his musical illustrations by Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist.

The complete program for this evening follows:

Overture, "Tragic," Op. 81, Brahms
Concerto No. 2 in B-flat major for Pianoforte and Orchestra, No. 83, Brahms

Allegro non troppo.
Allegro appassionato.
Andante.
Allegretto grazioso.

Intermission.

Symphony No. 2, D major, Op. 73, Brahms

Allegro non troppo.
Adagio non troppo.
Allegretto grazioso, quasi andantino.
Allegro con spirito.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
FEB 12 1927

BOSTON SYMPHONY BRAHMS FESTIVAL

Moriz Rosenthal, Pianist, to Appear as Guest Soloist for Local Broadcast

Tonight's program of the Boston Symphony orchestra, to be broadcast by WBZ, will assume the aspect of a Brahms festival, since the program is made up in its entirety of compositions of the old master, Johannes Brahms. Three of his works will be presented. The first is the "Tragic" overture, opus 81, and the second is the Concerto in B flat major for pianoforte and orchestra, opus 83. The concluding composition is Brahms' Symphony No 2 in D major, opus 73.

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THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.
FEB 12 1927

Boston Symphony to Feature Music of Johannes Brahms

Moris Rosenthal Will Be Assisting Soloist in Program from WBZ This Evening.

Tonight's program of the Boston Symphony Orchestra to be broadcast by the Westinghouse stations WBZ and KDKA through the courtesy of W. S. Quimby of Boston will assume the aspect of a Brahm Festival. The program is made up entirely of compositions of Johannes Brahms. Three of his works will be presented. The first is the "Tragic" Overture, opus 81, and the second is the Concerto in B flat major for pianoforte and orchestra, opus 83. The concluding composition is Brahms's Symphony No. 2 in D major, opus 73.

In the concerto for pianoforte, the orchestra will be assisted by Moriz Rosenthal, internationally famous pianist, who appears as guest soloist for the occasion. Mr. Rosenthal has been heard throughout the country in concert appearances which have won for him a legion of admirers because of his flawless technique, a singing tone and faultless phrasing.

Just before the opening of the concert, Prof. John Patten Marshall, head of the music departments of the Boston University and Holy Cross College, will address the radio audience in an informal talk, illustrating the various themes of the compositions to be played, with a view to assisting the radio audience to a greater enjoyment of each number. Prof. Marshall will also be heard during the intermission, at which time he will be assisted by Roland E. Partridge, who will sing two songs by Brahms. In addition he will be assisted in his musical illustrations by Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist.

The complete program for this evening follows:

Overture, "Tragic," Op. 81, Brahms
Concerto No. 2 in B-flat major for Pianoforte and Orchestra, No. 83, Brahms

THIS CLIPPING FROM
N. Y. TIMES
FEB 13 1927

Allegro non troppo.
Allegro appassionato.
Andante.
Allegretto grazioso.

Intermission.

Symphony No. 2, D major, Op. 73, Brahms

Allegro non troppo.
Adagio non troppo.
Allegretto grazioso, quasi andantino.
Allegro con spirito.

Ottorino [illegible] will be the guest conductor of the Boston Symphony Orchestra at this week's pair of concerts in its home town. The Italian composer will play his piano concerto "in the Mixolydian mode" as an opening number, for which his place at the baton will be taken by a colleague and fellow-countryman, Alfredo Casella.

Respighi will conduct his second suite of "Old Airs and Dances for the Lute"; his overture, "Belfagor," and his "Il Tramonto" after Shelley's poem, with soprano solo by Mme. Elsa Respighi.

96

PING FROM
PROVIDENCE, R. I.
JOURNAL
FEB 13 1927

Boston Symphony Play Second

Written for the Sunday Journal
By WARREN STOREY SMITH

Abandoning his original intention of playing the Fifth Symphony of Beethoven at the concert of the Boston Symphony Orchestra in the Albee Theatre next Tuesday evening, Mr. Koussevitzky has substituted for that familiar work a symphony unplayed in Providence since 1914, namely the Second of Brahms. A mere trick of circumstance, surely, that has been responsible for such oversight, since this particular symphony is in general alike favored of conductors and beloved of audiences.

Long awaited, much heralded and received with both astonishment and acclaim, the first of Brahms's four symphonies, that in C-minor, a work truly monumental, was first performed in November, 1876. By the next summer Brahms was at work on its successor, although that fact was unknown even to his intimates, and by December of that year (1877) the symphony was introduced to the Viennese public, under the direction of Hans Richter.

The disappointment experienced by most of Brahms's admirers when confronted with his newest symphonic creation is today an old story. After the epic, heaven-storming C minor Symphony, this Second in D major seemed to them so unimpressive and so unpretentious as to betoken a lessening of the composer's powers. Only Edouard Hanslick, implacable foe of Wagner but warm supporter of Brahms, discerned the symphony's true quality. And today the whole world sustains his judgment.

If the First Symphony is heroic in mood and utterance, the Second is predominantly lyric, poetic, fanciful. A gentle suavity almost Mendelssohnian pervades the first movement. There are, to be sure, moments of robustness and of vigor, but they serve chiefly to emphasize the idyllic character of the rest.

To many the second movement has proved a stumbling-block. Even the doughtful Hanslick found the ideas in the Adagio less interesting than the

Orchestra Will of Brahms

composer's treatment of them. But there is nevertheless beauty here; the grave, sober beauty that Brahms made so peculiarly his own.

That eminent and caustic critic John F. Runciman did not care greatly for the music of Brahms. Yet even he could not dislike the lovely Allegretto grazioso that in this Second Symphony replaces the traditional Scherzo and which he compared to a wild rose. In this third movement the Brahms of the symphonies came as near as ever he did to writing in a popular vein. The chief theme, announced by the oboe, has the character of a folk-song and between the recurrences of this section come fairy-like prestos.

The most virile division of the symphony, the finale, begins in calm serenity but soon gains in force and vigor and it ends assertively, triumphantly.

Played in Providence by the Bostonians only last season under the direction of Eugene Goossens, the Prelude and "Love-Death" from Wagner's "Tristan and Isolde" needs no extended comment here. "The "Love Death" has been called the supreme page in music and not many would dissent greatly from such verdict. In this music Mr. Koussevitzky has more than once proved himself uncommonly eloquent.

Eloquent, too, are both conductor and orchestra in the piece that stands first on Tuesday's program and that, with two arias to be sung by Harriet Van Emden, completes that list, the third of the six so-called "Brandenburg" Concertos of Johann Sebastian Bach. Of it Sir Hubert Parry, than whom there is no higher authority, has written that it is "much the most remarkable of the group" in its reliance upon the effects obtained from three groups of three instruments—three violins, three violas and three 'cellos. "The grouping of three instruments is maintained almost invariably throughout with astonishing effects, so that the chord-passages of one group are constantly pitted against the chord-passages of another group, except where for variety and sonorous enforcement of some characteristic idea, the three like instruments are massed in unison. This artistic conception is superb and superbly carried out.

THIS CLIPPING FROM
MAIL
TORONTO, CAN.
FEB 9 - 1927

MUSIC IN

JAZZ IN A CONCERT HALL.

Special to The Mail and Empire.

New York, Feb. 8.—The week was distinctly an orchestral one and most of the interesting things were done at orchestral concerts.

The Boston Symphony with Serge Koussevitzky at the helm, made two appearances, featuring at the first, the epitome of cacaphony in Aaron Copland's Concerto for Piano and Orchestra, with the composer playing the solo part. The work itself remains the most striking of all attempts so far to acclimatize jazz in the concert hall. It has real abandon, spirit of diablerie and don't-care-ness. It also possesses audacity, effrontery, vulgarity, and with all these peressential qualities, a definiteness that its predecessors have lacked, all of them being tentative and not sure of themselves like a debutante at a ball where she did not feel that she really belonged. Mr. Copland seems equally sure of himself and of his material in spite of the fact that there were passages that unavoidably suggested Carpenter's Skyscrapers though these were given a much sharper edge. The piece is in two sections and has no programmatic explanations which is a point in its favor. With this, Mr. Koussevitzky gave Prokofieff's "Classic" Symphony a work in which the composer is quoted as saying that he was writing in the spirit of Mozart. The joke of it all is that he really has done just this thing and the piece is full of pretty tunes. What a pity Mr. Prokofieff does not attempt more frequently to imitate Mozart!

The remainder of the program included Bach's third Brantenburg Concerto and Cesar Franck's D Minor Symphony, making all in all, a study in contrasts that could hardly be equalled.

Toscanini Well Again.

Arturo Toscanini finally came out of retirement to conduct three concerts, two of them consisting of First and Ninth Symphonies and the other of a program which included the Third and Fifth Symphonies. These somewhat heavy programs served the double purpose of paying tribute to the Centenary of Beethoven and also to give Mr. Toscanini a program that included little or no rehearsing. The playing of the "Eroica" was one to bring out all that the composer put into the work. Personally, your correspondent is not fond of this work. It seems over-long and not especially interesting in content, but there are many who really enjoy it. In the Fifth, Mr. Toscanini revelled in the little melodic bits and brought out hidden melodies in this instrument and that in the way that he is so fond of doing and for which he was so criticized in the days when he led Tristan and Meistersinger at the Metropolitan. Needless to say, he

THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.
FEB 9 - 1927

Siegfried Idyll seemed to go too fast now and then, its length is such that any conductor may be pardoned for trying to get to the end in a not unreasonable time. The Symphony was played without the mawkish sentimentality which many conductors seem to feel necessary for its proper interpretation.

Casella Signs to Be "Pop" Conductor

Italian Will Lead Boston Orchestra for Season Opening in May.

BOSTON, Feb. 9—(AP) Alfred Casella, noted Italian conductor and composer, has signed a contract to become the regular conductor of the Pop concerts in Symphony Hall. The season of these concerts will open May 2.

The Pop concerts are an institution in Boston. After the close of the season of the Boston Symphony Orchestra the floor of Symphony Hall is transformed by removing the regular seats and instaling tables. At the Pop concerts refreshments are served and an orchestra of members of the Symphony organization plays programs made up of a mixture of classic and lighter music.

Casella appeared in Symphony Hall twice last month as guest conductor of the Symphony Orchestra. His ballet "La Giara" is about to be presented at the Metropolitan Opera House in New York.

THIS CLIPPING FROM
GAZETTE
WORCESTER, MASS.
FEB 9 - 1927

CASELLA TO LEAD POPS

BOSTON, Feb. 9. — (AP) — Alfred Casella, noted Italian conductor and composer, has signed a contract to become the regular conductor of the pop concerts in Symphony hall. The season of these concerts will open May 2.

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THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN
FEB 9 1927

For the concerts of the Boston Symphony Orchestra Friday and Saturday of this week Mr. Koussevitzky has set three pieces on the program. One of them is a set of variations on a theme by the Dutch composer Valerius written by Mr. Langendoe, a member of the orchestra. Doubtless these differ in style and in treatment from Elgar's "Enigma Variations" which are also listed for performance. In the Brahms Pianoforte Concerto in B-flat major Mr. Rosenthal will play the solo part.

THIS CLIPPING FROM
N. Y. EVENING SUN
FEB 9 - 1927

Casella Will Conduct Boston Pop Concerts

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NEW YORK

By John Alan Haughton.

was received with the wildest enthusiasm from a capacity audience.

In the two performances of the Ninth Symphony, Mr. Toscanini had the assistance of the Schola Cantorum together with Elisabeth Rethberg, soprano; Louise Homer, contralto; Richard Crooks, tenor, and Fraser Gange, bass, for the solo parts. There was in the great Italian conductor's playing of this work which many consider the last word in symphonic music, an intermingling of thematic distinction and large, powerful values, which made the result something very grand, somewhat unusual and almost overwhelming.

A Vaughan Williams' Novelty.

Mr. Koussevitzky at his Saturday concert gave a fine performance of Schumann's "Spring" Symphony together with the Prokofieff, repeated from Thursday's concert, Handel's Concerto Grosso and one of Vaughan Williams' Norfolk Rhapsodies, which was a novelty though not advertised as such. Mr. Williams' piece, said to be built upon Norfolk Folk themes, is agreeable, harmless music, well scored and pleasant to listen to. The themes themselves are short and sound, for the most part like bird calls, but they have an individual charm for all that.

The New York Symphony came back to its home town after a fortnight on the road, and gave a concert in the Mecca Auditorium under Otto Klemperer. The program was almost a "popular" one, being made up of Wagner's Meistersinger Overture and Siegfried Idyll, and the Pathetic Symphony of Tchaikovsky. Mr. Klemperer gave a scholarly reading to each of these works. The Meistersinger was especially well played and if the

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THIS CLIPPING FROM
N. Y. TIMES
FEB 10 1927

POP CONCERTS GET CASELLA

Italian Composer to Be Conductor of Boston Series Opening May 2.

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THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
FEB 12 1927

SYMPHONY IN FINAL CONCERT HERE TUESDAY

The Boston Symphony Orchestra will give the closing concert of its season here next Tuesday evening in the Albee theatre, at 8:15. As soloists at this concert, Harriet Van Emden, the noted soprano, will sing three arias of interest, Mozart's aria, "Non temer, amato bene," Debussy's air of Lia from "L'Enfant Prodigue," and Rimsky-Korsakov's air from "Snegourotchka."

The symphony of the program will be the second of Brahms in D-major, one of the most melodious, poetic and delightful of this master's scores which by a curious chance, has not been performed in Providence for a number of years. Serge Koussevitzky will open the concert with the Third Brandenburg Concerto of Sebastian Bach which is played by three string orchestras. The Russian conductor will also present the Prelude and Love-Death from Wagner's love drama, "Tristan and Isolde."

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UNION
SPRINGFIELD, MASS.
FEB 12 1927

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Tonight's program of the Boston Symphony Orchestra to be broadcast by the Westinghouse stations WBZ and KDKA through the courtesy of W. S. Quimby of Boston will assume the aspect of a Brahm Festival. The program is made up entirely of compositions of Johannes Brahms. Three of his works will be presented. The first is the "Tragic" Overture, opus 81, and the second is the Concerto in B flat major for pianoforte and orchestra, opus 83. The concluding composition is Brahms's Symphony No. 2 in D major, opus 73.

In the concerto for pianoforte, the orchestra will be assisted by Moriz Rosenthal, internationally famous pianist, who appears as guest soloist for the occasion. Mr. Rosenthal has been heard throughout the country in concert appearances which have won for him a legion of admirers because of his flawless technique, a singing tone and faultless phrasing.

Just before the opening of the concert, Prof. John Patten Marshall, head of the music departments of the Boston University and Holy Cross College, will address the radio audience in an informal talk, illustrating the various themes of the compositions to be played, with a view to assisting the radio audience to a greater enjoyment of each number. Prof. Marshall will also be heard during the intermission, at which time he will be assisted by Roland E. Partridge, who will sing two songs by Brahms. In addition he will be assisted in his musical illustrations by Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist.

The complete program for this evening follows:

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Allegro non troppo.
Allegro appassionato.
Andante.
Allegretto grazioso.
Intermission.
Symphony No. 2, D major, Op. 73, Brahms
Allegro non troppo.
Adagio non troppo.
Allegretto grazioso, quasi andantino.
Allegro con spirito.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
FEB 12 1927

BOSTON SYMPHONY BRAHMS FESTIVAL

Moriz Rosenthal, Pianist, to Appear as Guest Soloist for Local Broadcast

Tonight's program of the Boston Symphony orchestra, to be broadcast by WBZ, will assume the aspect of a Brahms festival, since the program is made up in its entirety of compositions of the old master, Johannes Brahms. Three of his works will be presented. The first is the "Tragic" overture, opus 81, and the second is the Concerto in B flat major for pianoforte and orchestra, opus 83. The concluding composition is Brahms' Symphony No 2 in D major, opus 73.

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Just before the opening of the concert, Prof John Patten Marshall, head of the music departments of Boston university and Holy Cross college will again address the radio audience in an informal talk illustrating the various themes of the compositions to be played, with a view to assisting the radio audience to a greater enjoyment of each number. Prof Marshall will again be heard during the intermission at which time he will be assisted by Roland E. Partridge who will sing two songs by Brahms, a great song writer of the 19th century as well as great orchestral composer. In addition, he will be assisted in his musical illustrations by Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist.

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EVE. UNION
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FEB 13 1927

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
FEB 13 1927

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By WARREN STOREY SMITH

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composer's treatment of them. But there is nevertheless beauty here; the grave, sober beauty that Brahms made so peculiarly his own.

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THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.
FEB 13 1927

MUSICAL

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SERGE KOUSSEVITSKY

Conductor of Boston Symphon Orchestra.

Brandenburg Concerto of Sebastia Bach, which is played by three-strin orchestras. The Russian conductor wi also present the Prelude and Love Death from Wagner's love dram "Tristan and Isolde."

MUSIC NOTES.

Mrs. Caesar Misch, president of th State Federation of Musical Clubs, wi introduce the Melophonic Club when i gives its first public concert at Elks Auditorium Thursday evening, Sept. 1

MENTION

presenting the opera "La Traviata," b Verdi.

The soloists for the occasion are: An nie Mason Francis and Hazey Hi Hyde as Violetto; Ethel Griffin as Flora Helen Kavanaugh as Annina; John Val iquette as Alfredo; Joseph Smith as Ger mont; George Wahusky, Gaston; Ed ward Haxton, Baron Wouphol; Walte Fredericks as Marquis D'Obigny.

The Schubert Club will meet Monday morning at 10 o'clock at 613 Jackson uilding, and Mrs. Florence A. Goodrich will give a paper on "Harmony."

BEETHOVEN CENTENNIAL.

A special Beethoven concert will be given in the hall of Commercial high school on the evening of Thursday, March 24, in commemoration of the death of Beethoven, and to celebrate he Beethoven Centennial.

Mrs. Caesar Misch, as President of the Rhode Island State Federation of Women's Clubs, is sponsoring it for this large musical group which includes nearly all of the important musical s of the State.

Mr. Walter H. Butterfield, director of music in the Providence public schools, is planning four concerts during the week of March 20 for the high school students.

Mr. Gene Ware promises a Beethoven concert in Sayles' Hall, Brown University during that week.

THE MELOPHONIC CLUB

Mrs. Caesar Misch, president of the State Federation of Musical Clubs, will introduce the Melophonic Club when it gives its first public concert Thursday evening at the Elks Auditorium, presenting "La Traviata" by Verdi, in concert form with Arthur Hyde as conductor.

The soloists for the occasion are: Annie Mason Francis and Hazel Hix Hyde as Violetta; Ethel Griffin as Sylvia; Helen Kavanaugh as Annina; Jean Valiquette as Alfred, Joseph Smith as Germeut; George Walmsley as Gaston; Edward Haxton as Baron Duphol; Walter Fredericks. With a chorus of 70 voices an orchestra of 20 pieces. Mrs. Francis Sargent and Francis Mason are accompanists.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
FEB 13 1927

BOSTON SYMPHONY AT ALBEE TUESDAY

Brilliant, Significant Program Promised for Final Concert of Season.

BRAHMS TO BE FEATURED

Harriet Van Emden to Be Soloist for Occasion.—Prelude to Tristan and Isolde, Famous Love Poem, to Be Rendered

The program for the final concert of the season, to be given by the Boston Symphony Orchestra at the Albee Theatre next Tuesday night, promises to be brilliant and significant, although at present it is probably a probability, rather than a certainty. Throughout the entire season Mr. Koussevitsky seems to have found it difficult to settle betimes on a definite program for the Providence concerts, sending us one after another to go ringing down the grooves of change. Qua, Optime, peccavimus?

* * *

The piece de resistance of the evening, at present proposed, is the Brahms Symphony No. 2, D-major, Opus 73.

Brahms wrote the greater part of the Second Symphony during the summer of 1877. He speaks of it quite jocosely in November of that year: "The new symphony is merely a Sinfonie, and I shall not need to play it to you beforehand. You have only to sit down to the piano, put your small feet on the two pedals in turn, and strike the chord of F minor several times in succession, first in the treble, then in the bass (ff and pp) and you will gradually gain a vivid impression of my 'latest.'" He wrote again from Vienna the day before the first production: "The orchestra here play my new symphony with crepe bands on their sleeves because of its dirge-like effect. It is to be printed with a black edge, too." It was brought out Dec. 30, 1877, Hans Richter conducting, and met with unqualified success. Hanslick, one of the critics of the day, said of it: "The character of this symphony may be described concisely as peaceful, tender, but not effeminate, serenity, which on the one side is quickened to joyous humor and on the other is deepened to mediative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale.

"The first movement, Allegro moderato in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last 50 measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do den the other movements. The Scherzo is delightful in its graceful movement in minuet tempo. It is twice interrupted by a presto in 2-4 which flashes, sparklike, for a moment. The Finale, in D 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins. * * * It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated."

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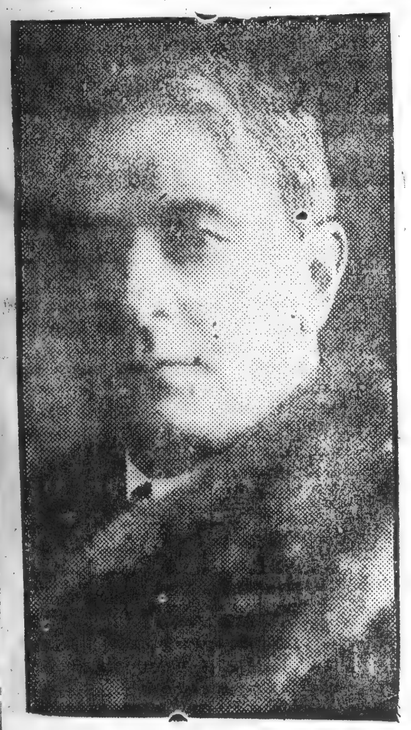

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BOSTON SYMPHONY AT ALBEE TUESDAY

Brilliant, Significant Program Promised for Final Concert of Season.

BRAHMS TO BE FEATURED

Harriet Van Emden to Be Soloist for Occasion.—Prelude to Tristan and Isolde, Famous Love Poem, to Be Rendered

The program for the final concert of the season, to be given by the Boston Symphony Orchestra at the Albee Theatre next Tuesday night, promises to be brilliant and significant, although at present it is probably a probability, rather than a certainty. Throughout the entire season Mr. Koussevitsky seems to have found it difficult to settle betimes on a definite program for the Providence concerts, sending us one after another to go ringing down the grooves of change. Qua, Optime, peccavimus?

* * *

The piece de resistance of the evening, at present proposed, is the Brahms Symphony No. 2, D-major, Opus 73.

Brahms wrote the greater part of the Second Symphony during the summer of 1877. He speaks of it quite jocosely in November of that year: "The new symphony is merely a Sinfonie, and I shall not need to play it to you beforehand. You have only to sit down to the piano, put your small feet on the two pedals in turn, and strike the chord of F minor several times in succession, first in the treble, then in the bass (ff and pp) and you will gradually gain a vivid impression of my 'latest.'" He wrote again from Vienna the day before the first production: "The orchestra here play my new symphony with crepe bands on their sleeves because of its dirge-like effect. It is to be printed with a black edge, too." It was brought out Dec. 30, 1877, Hans Richter conducting, and met with unqualified success. Hanslick, one of the critics of the day, said of it: "The character of this symphony may be described concisely as peaceful, tender, but not effeminate, serenity, which on the one side is quickened to joyous humor and on the other is deepened to mediative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale.

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THE MELOPHONIC CLUB

Mrs. Caesar Misch, president of the State Federation of Musical Clubs, will introduce the Melophonic Club when it gives its first public concert Thursday evening at the Elks Auditorium, presenting "La Traviata" by Verdi, in concert form with Arthur Hyde as conductor.

The soloists for the occasion are: Annie Mason Francis and Hazel Hix Hyde as Violetta; Ethel Griffin as Sylvia; Helen Kavanaugh as Annina; Jean Valiquette as Alfred, Joseph Smith as Germaut; George Walmsley as Gaston; Edward Haxton as Baron Duphol; Walter Fredericks. With a chorus of 70 oices an orchestra of 20 pieces. Mrs. ancis Sargent and Francis Mason are accompanists.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
FEB 13 1927

BOSTON SYMPHONY AT ALBEE TUESDAY

Brilliant, Significant Program Promised for Final Concert of Season.

BRAHMS TO BE FEATURED

Harriet Van Emden to Be Soloist for Occasion.—Prelude to Tristan and Isolde, Famous Love Poem, to Be Rendered

The program for the final concert of the season, to be given by the Boston Symphony Orchestra at the Albee Theatre next Tuesday night, promises to be brilliant and significant, although at present it is probably a probability, rather than a certainty. Throughout the entire season Mr. Koussevitsky seems to have found it difficult to settle betimes on a definite program for the Providence concerts, sending us one after another to go ringing down the grooves of change. Qua, Optime, peccavimus?

* * *

The piece de resistance of the evening, at present proposed, is the Brahms Symphony No. 2, D-major, Opus 73.

Brahms wrote the greater part of the Second Symphony during the summer of 1877. He speaks of it quite jocosely in November of that year: "The new symphony is merely a Sinfonie, and I shall not need to play it to you beforehand. You have only to sit down to the piano, put your small feet on the two pedals in turn, and strike the chord of F minor several times in succession, first in the treble, then in the bass (ff and pp) and you will gradually gain a vivid impression of my 'latest.'" He wrote again from Vienna the day before the first production: "The orchestra here play my new symphony with crepe bands on their sleeves because of its dirge-like effect. It is to be printed with a black edge, too." It was brought out Dec. 30, 1877, Hans Richter conducting, and met with unqualified success. Hanslick, one of the critics of the day, said of it: "The character of this symphony may be described concisely as peaceful, tender, but not effeminate, serenity, which on the one side is quickened to joyous humor and on the other is deepened to mediative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale.

"The first movement, Allegro moderato in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last 50 measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skillful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do den the other movements. The Scherzo is delightful in its graceful movement in minuet tempo. It is twice interrupted by a presto in 2-4 which flashes, spark-like, for a moment. The Finale, in D 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins. * * * It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first and one that is not to be underestimated."

The soloist for the occasion is Harriet Van Emden, who will sing Mozart's Aria, "Non temer, amato bene," for soprano, with violin obligato, Debussy's Air of Lia from "L'Enfant Prodigue," and Rimsky-Korsakov's Air from Snegourotchka, "Aller au Bois."

The six concertos known as the "Brandenburg" were written for the Margrave Christian Ludwig, son of the great Electoral Prince, who was a great lover of music. Making Bach's acquaintance in 1719, and becoming enchanted with his playing, he asked him to compose some music for the orchestra that he maintained. Two years later Bach sent him these six concertos, which experts have called the purest products of Bach's polyphonic style.

Taking as his ground-idea the old concerto, which develops the work by alternating a large volume of tone with a smaller, Bach attained a freedom of form and of voice-grouping that he never found in organ or clavier. In the third concerto—the one on this programme—there is no wind ensemble, because here Bach aims at no contrast of timbres. He makes use of three string trios, constructed in the same way.

* * *

In preparation for the Beethoven Centenary Festival, Symphony Hall, Boston, March 22-29: Serge Koussevitzky, Conductor of the Boston Symphony Orchestra, and Professor Archibald T. Davison, leader of the Harvard Glee Club and the Radcliffe Choral Society, consider a difficult score. The two choirs are uniting with the Orchestra in performances of the Ninth Symphony and the Missa Solennis.

THE HARD FEB 14

THIS CLIPPING FROM

Deserved Au Revoir Given the Symphony

Fifth and Last Concert of the Boston Orchestra Here Last Evening

The fifth and last concert of the Boston Symphony Orchestra in Providence was held last night in the E. F. Albee Theatre, and M. Serge Koussevitsky, conductor, was given a flattering and deserved au revoir.

There was some disappointment that a changed program prevented the presentation of Beethoven's Fifth Symphony. Brahm's Second Symphony was substituted. For his centenary Beethoven has been slighted in Providence. The Boston Symphony has played only two of his works, the overture to Goethe's Egmont and the Third, or Eroica, Symphony. Maybe when M. Koussevitsky returns next season, if the fund to carry the concerts through is raised, as it should be, he will allow us the pleasure of hearing the great German as he so ably interprets him.

The program included Bach's Brandenburg Concerto for the strings, a melodious, lilting and lovely bit which needs no further words concerning its essential loveliness. Harriet Van Emden, soprano, sang Mozart's aria "Non temer, amato bene," which was distinguished by the magnificent obligato of Concert-Master Burgin; Debussy's air of Lia from L'Enfant Prodiue, and the air "Aller au bois" from Rimsky-Korsakov's Snowmaiden.

What Miss Van Emden lacks in force she makes up in beauty of voice It has not much color to recommend it but it has sweetness. The number selected kept her within the possibilities of her voice.

Wagner's familiar Prelude and Love-Death from Tristan and Isolde completed the program.

ion for Another Series of Concerts by Boston Symphony

rovidence music lovers will provide rantee fund of $6000 as they did a go to support the Boston Symphony Orchestra in the event of financial concerts will be enjoyed for an- year at the Albee Theatre, it was ced by the voluntary symphony committee last night. The an- ement was made through the m of printed slips in the programs he last concert of the season. ge cards were distributed, and al- one pledge of $1000 has been made rs. George St. J. Sheffield. A mes- of thanks from the orchestra trus- to E. F. Albee for the voluntary use s theatre was contained in the pro- last night.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZI
FEB 16 1927

the regular concerts of th Symphony orchestra Friday aturday this week will come as conductor, composer of all the on the program and as piano t in his Concerto for Pianoforte rchestra one of the foremost musicians of the day, Otto- Respighi. Last season and this Pines of Rome" has been feat- by Mr. Koussevitzky in his ams in Boston and elsewhere. osing piece on the program this will be his "Fountains of Rome," in Boston some years ago. New ston will be the Concerto in he will play the piano solo, the orchestra will be conduct- Alfredo Casella, who by the has recently signed a contract nduct the Pop concerts in Bos- his season. For the first time in n also will be heard his free ar- ment of Old Dances and Airs he Lute, a suite of four num- for orchestra. Novelty also will "Il Tramonto" for soprano and stra, after Shelly's poem, in Elsa Respighi will be soloist. Overture to the Opera "Belfagor" round out the program.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
FEB 16 1927

Boston Symphony Express Thanks To Local Theatre

Trustees of the Boston Symphony Orchestra and prominent citizens of Providence, interested in that musical organization, have expressed their appreciation and thanks to E. F. Albee for placing his theatre in this city at the disposal of the orchestra for a series of concerts during the past season and for renewing the offer for next season.

It was announced at last night's concert, the final one of the year, that a guarantee fund of $6000 would be necessary before the orchestra could be brought to Providence next year.

This money is needed to support the orchestra in event of financial loss Mr. Albee has again placed his thea tre at the disposal of the committee for a series of five concerts for nex year.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
FEB 16 1927

When Koussevitzk the Doul

Serge Koussevitzy has appeared, as conductor of the Boston Symphony Orchestra, in other cities than Boston and Providence, but in Providence alone has he ever appeared as soloist on his chosen instrument, the base viol, or double bass, as it is sometimes called, to its confusion if not humiliation.

For about a year ago, when Brown University, more awake, and more aware than her sisters of the doings of explorers in the far fields of the humanities, in recognition of M. Koussevitzky's contribution to musical interpretation, conferred on him the Doctor's degree, M. Koussevitzky, who might have made a bow or a five minutes speech or an hour's lecture, offered to play for the audience on the double bass, and thus express, in the universal language of music, an appreciation that he felt he could not so well express in English on account of his inexperience in the use of that Hyperborean tongue.

* * *

The press announced the coming event, but in so much as it explained that the double bass was that huge horn that one sometimes sees in the back row of symphony orchestras, no one was particularly interested, or touched with a thrill of anticipation. For where in a Tuba could romance ever hide?

Well, M. Koussevitzky became that afternoon by adoption a son of Brown, and having received his sheepskin, divested him[illegible] academic,

y Played ble Bass at Brown

and took unto himself a beautiful brown Italian viola di basso, which a very careful attendant brought from the anteroom, and proceeded at once to play a Sarabanda from one of Handel's violin sonatas. One measure was sufficient to give the audience a hint that something very unusual was astir, and two more proved that the something was of exceptional quality. No one present had ever heard such a tone. It was deep and resonant and rich and smooth—as fine as the tone of a 'cello G string—and as vocal as the voice of Edouard de Reszke, in his palmiest days.

M. Koussevitzky played the piece through with all the repeats, and added an Adagio from one of his own concertos for bass. This was a virtuoso affair. Starting on a note to which the 'cello player would not descend, it climbed, somehow, with the help of harmonics, higher than a violin has any right to go. And the deep tones, in spite of the thick, squashy strings, thrilled like an electric current. There was nothing muddy nor batrachian nor bull-fiddleish; but rather "Sweet articulate words "Sweetly divided apart."

The chapel at Brown University has heard much song and much speech during the century or more that it has stood upon its hill; but never a song so fluent, so sure of its path, and in its very restraint so confident as that M. Koussevitzky sang on his big fiddle that afternoon.

M. C. W.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
FEB 16 1927

Boston Symphony

Last evening saw the close of the fifth and last of the series of concerts given at the Albee Theatre by the Boston Symphony Orchestra. Under the baton of Serge Koussevitzky the orchestra played on the whole with its usual brilliancy, although at times it seemed utterly weary. The program somewhat more varied than usual, offered a soloist for added interest.

The program:

Brandenburg Concerto No. 3 in G major, for string orchestra ..... Bach
Aria, "Non temer, amato bene," for soprano, with violin obligato ..... Mozart
Prelude and Love-Death, "Tristan and Isolde" ..... Wagner
Air of Lia from "L'Enfant Prodigue" ..... Debussy
Air from "Snegourotchka," ("Snow-maiden"), "Aller au bois" ..... Rimsky-Korsakov
Symphony No. 2, in D major, op. 73 ..... Brahms
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

The most unusual number was the first, the Bach Brandenburg Concerto No. 3, in G major, for string orchestra The music was brisk and vivid and serene, full of movement and a strong sense of direction. The marvel of the thing is how a man could take such a little theme and by sheer mental power make so much of it. What might he have done with the thematic material available today! The music, though easy to follow, was difficult to play. The entire string orchestra seemed to have all that it could do. Once in the first [illegible] the first violins pushed the [illegible]

...soon adjusted themselves.

Harriet van Emden sang the Mozart Aria, "Non temer, amato bene," with violin obligato played by Mr. Burgin. Her voice was true but rather cold, and because of the ceaseless repetition of a few notes in the aria, became towards the end somewhat rough. Perhaps it is unfair to put a voice in such close competition with a Stradivari violin, for the violin is invariably more vocal, and never suffers from continued exertion. She sang the Debussy aria from L'Enfant Prodigue and the air from Rimsky-Korsakov's Snowmaiden with the finish that they demanded. Unfortunately she used notes, which ought to be the unpardonable sin of all singers. To start a tone and then look on the paper to see if the proper syllable is forthcoming has a tendency to shake the confidence of any listener or observer.

In the Prelude and Love-Death the orchestra was quite unequal in its efforts. Throughout the Prelude the 'cellos, where they needed the most gorgeous tone, displayed the deadest. One might have suspected, had he not known the facts, that the instruments were of a very poor quality. Not till the second movement of the Symphony did they display any of the beauty of tone that one expects from a large group of 'cellos; then they became alive and resonant and kept their beauty to the close of the concert.

The orchestra played the Brahms Symphony with great brilliancy, and to make it wholly ungermanic was the desideratum, this was attained to a generous magnitude. The first movement, Allegro no troppo, gave the 'cellos repeated opportunities to distinguish themselves, but they displayed little ambition. Their introduction, the broad singing theme that followed, and the further presentation of the formed theme elicited no fine tone that one expects in those passages. But in the second movement the spirit changed and a new life awoke throughout the orchestra. The third movement was played with great spirit, the work of the oboe, clarinets and bassoons, with the pizzicato accompaniment in the 'cellos being particularly effective.

The last movement, for all its brilliancy, is marred by a coda that seems much too long.

THIS CLIPPING FROM

NEWS

PROVIDENCE, R. I.

FEB 16 1927

-:- MUSIC -:-

A Season Ends

The Boston Symphony Orchestra played its last concert of the season at the Albee Theatre last night. It was a capricious concert which began well and ended well, but was dull—even at times irritating—in between.

Particularly irritating, to our mind, was the soloist whom M. Koussevitzky chose for the occasion, the only soloist of the season. It was not that Harriet Van Emden sang badly in any technical sense; indeed her technique was excellent. The trouble was that Miss Emden was at such pains to be correct that she sang without the least evidence of either intellectual or emotional interest in what she was singing. A pleasing, very limited voice she has, to be sure, and the audience applauded her generously. But we expect more than that from anyone who appears under the aegis of the brilliant M. Koussevitzky.

M. Koussevitzky himself was extremely brilliant last night in the Bach concerto with which he began and in the Brahms Symphony—the second—with which he concluded. But in between came the Prelude and Liebestod, "Tristan and Isolde," and what shall we say of the way M. Koussevitzky directed? Merely this; that if M. Koussevitzky's reading last night is right, every other important reading we have heard from Hans Richter's to Furtwaengler's has been wrong. It was not until near the end of the Liebestod that Koussevitzky made up his mind to give us the dramatic value of the music. Up to then he played as if the incomparable tragedy he had to express was a tempest in a sentimental teapot to be quieted by a liberal solution of sugar.

Perhaps it is because we think the Tristan drama the greatest achievement musical genius has ever reached and because we think there is no conductor living to whom we more readily grant genius than to M. Koussevitzky, that we left the Albee Theatre last night a little sick at heart. The memory of Bach's cold, intellectuality or of Brahms's warm, melodious subtleties could not wipe out that impossible essay at rewriting Wagner.

R. de A. J.

THIS CLIPPING FROM

PROVIDENCE, R. I.
BULLETIN

FEB 16 1927

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THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL

FEB 16 1927

$6000 TO ASSURE SYMPHONIES ASKED

Five Concerts to Be Given at Albee Theatre Next Season if Guarantee is Pledged.

GIFT OF $1000 PROMISED

Mrs. George St. J. Sheffield Starts Fund.—Providence Journal Company to Accept Subscriptions, Payable Sept. 15

Prividence for another year will enjoy the concerts of the Boston Sympany Orchestra at the Albee Theatre, provided that the citizens of Providence pledge $6000, as they did a year ago, as a guarantee fund to support the orchestra in event of financial loss.

This announcement was made by the voluntary Symphony Concert committee last night through printed slips in the programs for the last concert of the season. The committee further announced that $1000 toward this fund has already been promised by Mrs. George St. J. Sheffield.

Pledge cards distributed last night should be filled out and sent to the Treasurer of the Providence Journal, who, at the request of the committee, has consented to act as recipient. Since the pledges are not payable until Sept. 15, no checks or cash should be sent at this time.

Former plans to hold the concerts in the auditorium of the new Masonic Temple were cancelled when it was learned that the new hall will not be ready until 1928. From the season of 1928-1929 on it is expected that the concerts will be given there.

Incorporated in last night's program was a message of thanks from the orchestra trustees to E. F. Albee for the use of his theatre, to the voluntary committee comprising Dr. W. H. P. Faunce, honorary chairman, Mme. Avis Bliven Charbonnel, Albert Fenner, Mrs. William Gammel, Jr., Mrs. Henry D. Sharpe, Mrs. George St. J. Sheffield and William L. Sweet "who raised a fund to 'buy out' five performances at this theatre," and to the Providence citizens "who generously responded to their appeal."

"The unprecedented interest in the concerts of the season now closing has amply justified their efforts," the message states.

"Mr. Albee has again offered his theatre, and the same committee is endeavoring to secure the necessary guarantee fund. If the five Tuesday evenings for next season are thus arranged, detailed announcements with an invitation for renewal will be mailed immediately to each subscriber."

Expressing pleasure at the success of the concerts this year and the developing musical taste and appreciation of Providence, Dr. Faunce pointed out, in a statement yesterday that "it is clear that concerts of such quality cannot be wholly self-supporting."

"The present season," he said, "has been made possible only by the generous gifts of certain individuals. A group of Masons contributed $3000 toward the expense of the concerts this winter—a gift which cannot be repeated. Others have given sums ranging from $10 to $1000. It is to be hoped that the response to our new plea will be just as enthusiastic."

Dr. Faunce was deeply appreciative of Mr. Albee's renewed offer to place his theatre at the disposal of the Boston Symphony Orchestra and the citizens of Providence for five Tuesday evenings next winter and declared it "especially gratifying this season that so large a number of seats has been available for music students at moderate prices—an arrangement that we hope may continue next year."

"The financial proceeds of the current season," he concluded, "will enable the committee to return to the guarantors possibly one-third of the sum guaranteed."

PROGRAMS FOR BEETHOVEN FESTIVAL

TRAV FEB 19

Orchestral Programs to Begin March 23rd for One Week

The programs are announced for the Beethoven centenary festival to be given by the Boston Symphony orchestra, Serge Koussevitzky conductor, in Symphony hall from March 22 to 29.

The festival will open with the master's Missa Solennis, in which the orchestra will be assisted by the Harvard Glee Club, the Radcliffe Choral Society and the following quartet of soloists: Florence Austral, Jeanne Gordon, Tudor Davies and Arthur Middleton.

On Wednesday, March 23, there will be an orchestral program consisting of the first three symphonies.

On Thursday, March 24, there will be a program of chamber music by the London string quartet and Carl Friedberg, the famous pianist. They will play a piano trio, a pianoforte sonata and a string quartet.

For the concerts of Friday afternoon and Saturday evening, March 25 and 26 (which are regular subscription concerts), the fourth and fifth symphonies and the sixth and seventh symphonies, respectively, will be played.

On Monday, March 28, special tributes to the genius of Beethoven will be paid. One of the speakers will be Ernest Newman, the renowned authority and writer on musical subjects, who is coming from London for the occasion by special invitation. These exercises will be concluded by a performance of Beethoven's Final quartet, by the Lenox string quartet.

The festival will close of Tuesday, March 29, with the eight and ninth symphonies. In the choral finale of the ninth symphony the orchestra will be assisted by the Harvard Glee Club and Radcliffe Choral Society.

Subscriptions for the five extra concerts in this festival are still available.

SYMPHONY PROGRAM

The Boston Symphony orchestra, Serge Koussevitzky conductor, will give its 17th regular pair of concerts on next Friday afternoon and Saturday evening, Feb. 25 and 26.

The program will be as follows: Rimsky Korsakov's "Sadko"; Edward Elgar's "Enigma" variations; Sibelius's tone poem, "The Swan of Tuonela," with English horn solo, and a tone poem of Respighi, "Stained Glass Windows." This score is the composer's latest. It was written for this orchestra and will be performed from the manuscript.

16TH SYMPHONY CONCERT GIVEN

FEB

CASELLA CRAVES PUBLICITY

98

Alfredo Casella is an Italian musician, a composer and a conductor of unquestioned ability. His prestige is deserved and his selection as the regular conductor of the "Pops" during the coming season is a deserved tribute to his musical knowledge. MASS. GAZETTE

Casella would impress the people of Boston with his ability because he has it and because the people would recognize in him an Italian worthy of rank among the leading Italian composers and conductors of the present day.

But Casella has come to Boston, apparently with a craving for publicity. He has been here before. He is familiar with Boston and his selection as the conductor of the popular "Pops" is indicative of the estimate which the sponsors of these concerts place upon his ability.

There was no necessity for Casella uttering, in a recent interview, any expression of regret that he was unable to learn, during his last visit, just how beautiful Boston girls were. Neither did any necessity require him to discuss American jazz, American girls, music and Mussolini.

There is no relationship between jazz, women and Mussolini and Casella is intelligent enough to realize it. He undoubtedly knows that American artists of national prominence, particularly movie queens, must be embroiled in several disgusting marital scandals, before they are considered to have "arrived". FEB 19

But Casella is in Boston to display his talent as a musician and not to pass judgment upon the beauty of Boston girls, the popularity of American jazz or any kindred subjects.

It seems to be the rage nowadays for persons who have achieved some measure of fame to discuss the beauty of American girls within a few minutes ofter their arrival from foreign countries.

Casella is no exception. He has followed the popular trent. It is regrettable. He is a musician and an expert judge of feminine beauty.

...1927

Respighi Conducts Orchestra in Performance of His Own Works

FAMOUS COMPOSER WARMLY GREETED

By PHILIP HALE

Mr. Ottorino Respighi, as guest, conducted the Boston Symphony Orchestra at its 16th concert in Symphony Hall yesterday afternoon. The program was made up of compositions by him. His piano concerto in the mixolydian mode, which he played while Mr. Casella conducted, was performed here for the first time, as were his arrangement of Old Dances and Airs for the flute, Suite No. 2, and the overture to his opera, "Belfagor." Mme. Respighi, his wife, sang "Il Tramonto" (after Shelley's poem). The familiar "Fountains of Rome" ended the concert.

The celebrated composer was warmly greeted when he came upon the platform, and it may here be said that the great audience was enthusiastic throughout the concert. As pianist and conductor he is without airs and ... playing without outward manifestation of his importance; conducting in a ... manner, but knowing what ... wished from the orchestra, which ... lowed his directions with what ... be called an affectionate regard ... during his sojourn in Boston and ... hearsals Mr. Respighi has not only ... the respect of the players—and members of an orchestra are not easily ... ceived about the proficiency and ... character of a composer and conductor ... —but by his charm of manner, his honesty, his good fellowship he has won their warm personal regard.

The concerto, which he wrote in the summer of 1925 for his first appearance at a concert of the Philharmonic Society in New York, the last day of December in that year, is more or less based on plain-song. Thus the first theme is taken from a Gregorian chant, which is developed ingenuously, at times with a noble solemnity. More than once in this concerto is the suggestion of the basilica, yet here and there there are measures of Italian sensuousness, not incongruous, not disturbing the prevailing spirit of the concerto; which would be still more effective if several cadenza-like passages for the piano were shortened. The embroidery for the piano when the chief theme is developed by the orchestra is rich and in place; but the measures referred to give one the suggestion of diffuseness. Nor does the final movement in passacaglia form constantly conform in its variations to the mood of what has gone before. There is a wealth of material in the concerto, beautiful, also impressive pages, but there are superfluous measures especially for the piano, and more than once the hearer loses the thread of the discourse.

The second suite of airs and dances of the 16th and 17th century is delightful, not only on account of the old melodies themselves, but by reason of the musicianship and imagination shown by Mr. Respighi in his transcription. He has skilfully avoided two pitfalls; he neither tried to be archaic, for audiences in 1927 cannot hear as did the cavaliers, noble dames and country folk of bygone centuries; nor has he endeavored to arrange the airs as the old composers for the lute would "if they were living today." The old musical flesh is now well dressed but not in costumes of its period, not in gaudy raiment of later years. The lively stirring dances are interrupted by a movement in which the middle section is an air of serious, not austere beauty; music for a solemn feast or festival occasion; music that might serve as a prelude to a reading of Miltonic verse.

The overture to "Belfagor" is a picturesque presentation of the two leading subjects of the opera, which was brought out at La Scala, early in 1923. Music to picture the purpose and arrival of the demon who wishes by personal experience to learn if married men are necessarily unhappy, and thus disturbs for a time the joy of a loving pair, and the portrayal in tones of the pure and faithful maiden and the discomfiture of the demoniacal Belfagor. It is brilliant music well suited to go before the raising of the curtain in an opera house; not so theatrical as to be out of place in the concert hall.

Mr. Respighi's music for Shelley's singular poem "Sunset" has been sung here at least twice with a string quartet. It is a poetically musical composition, without vain attempt to express in a pseudo-realistic manner the incidents and tragic suggestion of the story told in verse. It is rather an improvisation on a reading of the poem; the expression of the composer's thoughts about the story and the conclusion drawn from it. The music itself is a poem, a rhetorical eloquent transcription of lines that are at the end an example of Shelley, philosophizing, not inspired to sing a lofty song. Mme. Respighi showed fine appreciation of text and music. To her the vocal portion of the composition was an integral part, not a vainglorious solo, but for symphonic treatment. Her charming simplicity of manner was an agreeable feature of the performance.

Mr. Respighi gave an eloquent interpretation of the familiar "Fountains of Rome," as was to be expected.

The concert will be repeated tonight. The program of next week will be as follows: Rimsky-Korsakov, "Sadko"; Elzar, "Enigma Variations"; Sibelius, "The Swan of Tuonela"; Respighi, four preludes, "Stained Glass Windows" (first performance).

RESPIGHI CONDUCTS SYMPHONY CONCERT

Italian Composer Leads Program of His Works

Ottorino Respighi, the noted Italian composer whose tone poems "Pines of Rome" and "Fountains of Rome" have been very popular with Boston Symphony audiences in the past few seasons, appeared yesterday as guest conductor and piano soloist with the orchestra. Mme Respighi sang her husband's setting of Shelley's "Sunset."

The entire program was filled with music composed or arranged by Respighi. Alfredo Casella, lately appointed conductor of the Pops, conducted the piano concerto. Mr Koussevitzky from a seat in the first balcony was an interested and applausive auditor.

Mr Respighi chose a representative assortment of his works. His piano concerto, "In the Mixolydian Mode," his second suite of old dances and airs for lute, and his "Belfagor" overture were performed yesterday for the first time in Boston. "Il Tramonto," for voice and strings, and "The Fountains of Rome" had been heard here before.

The "Mixolydian Mode" is merely the scale of G major with the F natural instead of sharped. Mr Respighi chose it for his piano concerto because, as he said, he wished to utilize its "very beautiful harmonic quality." The main theme of the first movement is a Gregorian chant.

Recalls Liszt

These facts give a somewhat misleading impression of the piece, which in its use of the pianoforte recalls Liszt, or perhaps Brahms, rather than more modern composers. The work is long, and, although there are eloquent passages, lacking in sustained musical interest. The orchestral accompaniment is without the brilliance of scoring which distinguishes the composer's more familiar works.

Mr Respighi's performance of the piano part was authoritative.

INFORMATION OBSCURED

but lacking in warmth of tone. He played from notes, contrary to the usual custom of piano soloists.

The suite of old airs and dances, like the one previously heard here, is ingratiating, a skillful recreation for modern ears of music from forgotten composers of centuries past. It proved once more that Mr Respighi is a musician of keen sensibility and cultivated taste. The applause after it was particularly cordial.

The "Belfagor" overture is a re working of materials used in an oper of that title, produced at La Scala Milan, in 1923. Belfagor, according t the omniscient program book, is "th demon of discoveries and ingenious in ventions," with a habit of coming t

earth and interfering ludicrously in the matrimonial plans of mortals.

Mme Respighi Sings

The music recalled Respighi's "Ballad of the Gnomides," played here in 1923. It lacks the ghostly, diabolic qualities of Berlioz' "Witches Sabbat." Some of Boito's "Mefistofele" far surpasses this "Belfagor" overture. The sights and sounds of Rome inspire Respighi far more successfully than do old legends, it would seem.

Mme Respighi sang her husband's setting of Shelley's verses admirably, with beautiful tone and profound imaginative sympathy. Her voice is a mezzo-soprano of fine quality. Yet "Il Tramonto" seemed more quietly lyric than the tragic tale told in the poem.

The "Fountains of Rome" flowed yesterday with less dazzling brilliance than they did when Toscanini conducted the piece in Boston some years ago. Mr Respighi has here composed music with a strong popular appeal, scored with remarkable effectiveness, songful at moments in almost the Puccini manner, music not in this re-viewer's opinion likely to hold a permanent place in the repertory.

Of Respighi's talent and artistic integrity as a composer there can be no question. But sincerity and an occasional happy invention, such as the familiar song "Nebbie," or the two-tone poems on Roman subjects, do not rank a composer as a genius.

The final verdict on Respighi rests, of course, with posterity. At any rate, it was interesting to hear one of the most-talked-of composers of the day conduct a program of his own music.

P. R.

the overture to "Belfagon," an opera produced at Milan in 1923.

As instrumental composer Respighi wears a double face. There is the Respighi whose imagination is aroused by pictorial suggestion and who has written in "The Fountains of Rome," in the later and now immensely popular "Pines of Rome," in the "Ballad of the Gnomides," in the overture aforementioned and presumably in the "Stained Glass Windows," impending next week, music of distinctively, though by no means crassly or obviously graphic quality. And there is also the contemplative Respighi, enamoured of the Gregorian scales and assiduous in his effort to apply these once archaic modes to modern composition.

A Trifle Monotonous

From him came the Gregorian Concerto played here two seasons ago by Albert Spalding, the Doric String Quartet and the Concerto of yesterday. To base an entire concerto on a single mode is, perforce, to court monotony, and it must be admitted that in this Mixolydian Concerto that difficulty has not been avoided. In it are impressive pages; there is a pervading mood of exaltation. But, to speak tersely, less of it would have made more effect. In so far as could be judged, Mr. Respighi played his music to excellent advantage and Mr. Casella conducted con amore.

Not so distinctive as the earlier set, the Ancient Dances played yesterday have a similar charm and grace, a like Old World flavor, and the audience

the legend of Satan experimenting with mortal marriage, one did not wonder at the failure of the opera despite its admittedly high musical worth. This is symphonic rather than dramatic music, and as such it scarcely seems one of Mr. Respighi's more noteworthy efforts.

Mme. Respighi Sings

A poetic piece, "Il Tramonte," gains by the transfer of its accompaniment to string orchestra. In it Mme. Respighi yesterday displayed a voice of warmth and color if not of great power. Her quiet dignity and Latin comeliness also pleased.

Of the "Fountains of Rome" it is not necessary to speak at length at this date. A singularly ingratiating, imaginative and technically brilliant achievement, it received yesterday a performance that bore convincing and cumulative testimony to Mr. Respighi's abilities as conductor.

THIS CLIPPING FROM
ZITS
NEW YORK, N. Y.
FEB 19 1927

RESPIGHI DAY WITH SYMPHONY

Post Feb 19

Composer Plays and Conducts Own Pieces

BY WARREN STOREY SMITH

With Ottorini Respighi responsible for every number upon the programme and conductor in them all save his new Concerto, in which, the conducting of Alfredo Casella, he assumed the role of pianist, and with Elsa Respighi as singer in her husband's "Il Tramonto," the Symphony Concert of yesterday may fitly be described as an Italian occasion.

WELCOMED AS FRIEND

Not before had this distinguished musician visited Boston, but since his music is both well known and well liked at the Symphony Concerts the audience could welcome him not merely as a celebrity but also as a friend. And that the warmth of his reception both on his initial appearance and throughout the afternoon touched him not a little was plainly written on his countenance.

Close on the heels of Mr. Respighi as he first came upon the platform yesterday followed his colleague and compatriot, Mr. Casella, now known to all and sundry as the new leader of the Pop Concerts, and it might then be seen that a contrast as strong as that which marks their music marks the men themselves. Tall and spare is Mr. Casella, and his alertness and nervous energy together with his sleek and close-cropped hair might betoke the successful man of affairs quite as much as the artist. Mr. Respighi, on the contrary, is short and thick-set. His hair, far from short, easily becomes unruly; his whole exterior definitely suggests the artist. Indeed the external resemblance noted by some to the current likenesses of Beethoven was by no means far-fetched.

One Familiar Number

In the main the all-Respighi programme of yesterday was made of music unknown to Boston. Only the closing number, "The Fountains of Rome," had been heard at the Symphony Concerts, although "Il Tramonto" has twice been sung in Jordan Hall with accompaniment of string quartet. New altogether was the Concerto for piano and orchestra, written steadfastly in the Mixolydian mode: that is to say, the scale of G major with F-natural. New, too, the

Beethoven Honored by Big Boston Festival

Boston will hold an intensive commemoration of the hundredth anniversary of Beethoven's death (March 26) with a centenary festival during that week, March 22 to 29, in Symphony Hall. The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will play all nine of the symphonies, with the Harvard Glee Club and the Radcliffe Choral Society singing the chorus in the Ninth Symphony.

Other artists taking part in the festival include Walter Gieseking, pianist; Florence Austral and Jeanette Vreeland, sopranos; Jeanne Gordon and Nevada Van der Veer, contraltos; Tudor Davies and Charles Stratton, tenors, and Arthur Middleton and Fred Patton, baritones.

THIS CLIPPING FROM
STANDARD
WATERTOWN, N. Y.
FEB 19 1927

Saturday, February 19.

The Boston Symphony Orchestra under the leadership of Serge Koussevitzky, will be picked up by WJZ and KDKA, in addition to being broadcast by WBZ, at 8:10 Saturday night. The concluding lecture recital of Wagner's opera "The Meistersinger" will be given by Walter Damrosch through WEAF and the Red Network. As usual, spoken comments will be interspersed and illustrated with piano selection from the opera itself. Sport enthusiasts will have two hockey games and one basketball encounter to tune in. Harvard and Yale puck chasers will compete at Boston and this game will be broadcast by WNAC at 8:30. Quebec and New Haven will play through WTIC at 8:15. Chicago University and Northwestern have scheduled a basketball game through WLS at 9:00. A grand opera program will be a distinct feature from KFI at 11:00.

THIS CLIPPING FROM
TIMES UNION
ROCHESTER, N. Y.
FEB 19 1927

Ottorine Re Boston Symp In His Own

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will appear as guest conductor of the orchestra. The entire program will be broadcast by the Westinghouse Station WBZ, Springfield and Boston; KDKA in East Pittsburgh and WJZ in New York City.

Ottorino Respighi was born in Bologna, Italy, in 1879. He graduated from the Biceo Musicale in Bologna in 1901. After that time he lived for awhile in Russia, where he studied with Rimsky-Korsakoff, and in Berlin, where he continued his study with Max Bruch. Since 1913 he has taught composition in the Royal

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Composer Guest Conductor With Boston Symphony — Also Soloist for First Number

Tonight's concert of the Boston Symphony orchestra, the 16th of the season, will bring to the hearing of the radio audience a program entirely composed of compositions of Ottorino Respighi, who will appear as guest conductor of the orchestra. The entire program will be broadcast by the Westinghouse stations WBZ, Springfield and Boston, and KDKA at East Pittsburg, Pa; also station WJZ at New York city.

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In the first number of the program a concerto for piano and orchestra the composed will play the solo pa and the orchestra will be conducte by Alfredo Casella. In the aria "Tramonto" the composer's wife, Mr Elsa Respighi, soprano, will be hea as soloist.

Prof John Patton Marshall, head the music departments of Boston un versity and Holy Cross college, will heard in illustrative talks before t concert, between the numbers and du ing the intermission, pointing out fe tures of the works to be played, an giving the radio audience some of the composer's own ideas regarding this music. The complete symphony program follows:—

Concerto for pianoforte and orchestra in the Mixolydian Mode.....Respighi
Moderato
Lento
Allegro energico
Old dance and airs for the lute (second suite) ..... Respighi
Laura Soave, Balletto con Gagliarda
Saltarello e Canario (Fabrizio Carosio)
Danza rustica (Giovanni Battista Besardo)
Campanae Parisienses (author unknown)
Aria (Marin Mersenne)
Bergamasca (Bernardo Gianoncelli)
"Fontane di Roma" ("Fountains of Rome") ..... Respighi
The Fountains of Valle Giulia at Dawn
The Triton Fountain at Morn
The Fountain at Trevi at midday
The Viila Medici Fountains at Sunset
"Il Tramonto," for soprano and orchestra (after Shelley's poem).....Respighi
Elsa Respighi, soloist
Overture to the opera "Belfagor"..Respighi

Other programs from other stations follow:—

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UNION
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FEB 19 1927

Respighi Will Conduct Boston Symphony Tonigh

Program to Be Broadcast Through WBZ Will Consist of Director's Compositions.

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Respighi
Moderato.
Lento.
Allegro energico.
Old Dance and Airs for the Lute (Second Suite), Respighi
Laura Soave, Balletto con Gagliarda, Saltarello e Canario (Fabrizio Carosio).
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Intermission.
"Fontane di Roma" (Fountains of Rome), Respighi
The Fountains of Valle Giulia at Dawn.
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"Il Tramonto," for soprano and orchestra (after Shelley's poem).
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THIS CLIPPING FROM
. Y. EVENING SUN
FEB 19 1927

Respighi Concert by Boston Symphony

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BEETHOVEN FETE OPENS MARCH 22

NEXT month's Beethoven centennial festival, to be given

by the Boston Symphony Orchestra, with Serge Koussevitzky conducting, will open March 22 with the "Missa Solennis," in which the orchestra will be assisted by the Harvard Glee Club, the Radcliffe Choral Society, and, as soloists, Florence Austral, Jeanne Gordon, Tudor Davis, and Arthur Middleton.

On Wednesday, March 23, there will be an orchestral program consisting of the first three symphonies.

On Thursday, March 24, there will be a program of chamber music by the London String Quartet and Carl Friedberg, the famous pianist.

For the concerts of Friday afternoon and Saturday evening, March 25 and 26, which are regular subscription Symphony concerts, the fourth and fifth symphonies, and the sixth and seventh symphonies, respectively, will be played.

On Monday, March 28, special tributes to Beethoven will be paid. One of the speakers will be Enrest Newman. These exercises will be concluded by a performance of Beethoven's final quartet, by the Lenor String Quartet.

The festival will close on Tuesday, March 29, with the 8th and 9th symphonies. The orchestra will be assisted by the Harvard Glee Club, and the Radcliffe Choral Society.

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REGISTER
NEW HAVEN, CONN.
FEB 20 1927

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Of equal importance with the musical name of the Boston Symphony and its roster of 108 of the country's finest musicians is the name of Serge Koussevitzky, noted Russian leader of the organization. It was in 1924 that the famous conductor came to America to head the Boston Symphony, and since that time the concerts under his direction have exceeded the most sanguine expectations. It is safe to say that Koussevitzky has placed one of the finest and oldest orchestras in the world at the very apex of a notable career, and local music lovers this season will hear it at the heighth of its glory.

When the Boston Symphony begins to play, there is evidence in every bar of the exacting and persuasive hand of the born commander. The hundred-odd musicians respond as a single, rare instrument to Koussevitzky's slightest gseture.

Tickets for the forthcoming concert are now on sale at Steinert's, 183 Church Street.

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FEB 20 1927

FOR MORE SYMPHONY CONCERTS

In order to secure a full continuation of the Boston Symphony concerts in Providence next fall and winter, the sum of six thousand dollars must be pledged.

It would be deplorable if because of the failure of music lovers in Providence to contribute this comparatively small sum of money the proposed five-concert series should be omitted or curtailed.

The 1926-27 season came to an end last week with a concert that embraced many delightful features. The audience in attendance filled the great theatre in which it was given. Now we have an opportunity to repeat in 1927-28 the number and quality of the concerts we have just enjoyed. It is an opportunity that should not be neglected.

Providence has responded to many such calls in the past and is confidently expected to be equal to this latest musical emergency. Pledges should be sent to the Treasurer of the Providence Journal Company.

INFORMATION OBSCURED

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One of the season's premier musical events will take place in Woolsey Hall on Wednesday evening, March 9 when the Boston Symphony Orchestra, world famous musical organization will give a concert. As the fourth event of the Greater Woolsey Hall Concert Series for 1926-27 this offering comes to New Haven.

Of equal importance with the musical name of the Boston Symphony and its roster of 108 of the country's finest musicians is the name of Serge Koussevitzky, noted Russian leader of the organization. It was in 1924 that the famous conductor came to America to head the Boston Symphony, and since that time the concerts under his direction have exceeded the most sanguine expectations. It is safe to say that Koussevitzky has placed one of the finest and oldest orchestras in the world at the very apex of a notable career, and local music lovers this season will hear it at the height of its glory.

When the Boston Symphony begins to play, there is evidence in every bar of the exacting and persuasive hand of the born commander. The hundred-odd musicians respond as a single, rare instrument to Koussevitzky's slightest gesture.

Tickets for the forthcoming concert are now on sale at Steinert's, 183 Church Street.

RESPIGHI DAY WITH SYMPHONY

Post Feb 19

Composer Plays and Conducts Own Pieces

BY WARREN STOREY SMITH

With Ottorini Respighi responsible for every number upon the programme and conductor, in them all save his new Concerto, in which, to the conducting of Alfredo Casella, he assumed the role of pianist, and with Elsa Respighi as singer in her husband's "Il Tramonto," the Symphony Concert of yesterday may fitly be described as an Italian occasion.

WELCOMED AS FRIEND

Not before had this distinguished musician visited Boston, but since his music is both well known and well liked at the Symphony Concerts the audience could welcome him not merely as a celebrity but also as a friend. And that the warmth of his reception both on his initial appearance and throughout the afternoon touched him not a little was plainly written on his countenance.

Close on the heels of Mr. Respighi as he first came upon the platform yesterday followed his colleague and compatriot, Mr. Casella, now known to all and sundry as the new leader of the Pop Concerts, and it might then be seen that a contrast as strong as that which marks their music marks the men themselves. Tall and spare is Mr. Casella, and his alertness and nervous energy together with his sleek and close-cropped hair might betoke the successful man of affairs quite as much as the artist. Mr. Respighi, on the contrary, is short and thick-set. His hair, far from short, easily becomes unruly; his whole exterior definitely suggests the artist. Indeed the external resemblance noted by some to the current likenesses of Beethoven was by no means far-fetched.

One Familiar Number

In the main the all-Respighi programme of yesterday was made of music unknown to Boston. Only the closing number, "The Fountains of Rome," had been heard at the Symphony Concerts, although "Il Tramonto" has twice been sung in Jordan Hall with accompaniment of string quartet. New altogether was the Concerto for piano and orchestra, written steadfastly in the Mixolydian mode: that is to say, the scale of G major with F-natural. New, too, the second set of orchestral transcriptions

THIS CLIPPING FROM
ZITS
NEW YORK, N. Y.
FEB 19 1927

Beethoven Honored by Big Boston Festival

Boston will hold an intensive commemoration of the hundredth anniversary of Beethoven's death (March 26) with a centenary festival during that week, March 22 to 29, in Symphony Hall. The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will play all nine of the symphonies, with the Harvard Glee Club and the Radcliffe Choral Society singing the chorus in the Ninth Symphony.

Other artists taking part in the festival include Walter Gieseking, pianist; Florence Austral and Jeanette Vreeland, sopranos; Jeanne Gordon and Nevada Van der Veer, contraltos; Tudor Davies and Charles Stratton, tenors, and Arthur Middleton and Fred Patton, baritones.

THIS CLIPPING FROM
STANDARD
WATERTOWN, N. Y.
FEB 19 1927

Saturday, February 19.

The Boston Symphony Orchestra under the leadership of Serge Koussevitzky, will be picked up by WJZ and KDKA, in addition to being broadcast by WBZ, at 8:10 Saturday night. The concluding lecture recital of Wagner's opera "The Meistersinger" will be given by Walter Damrosch through WEAF and the Red Network. As usual, spoken comments will be interspersed and illustrated with piano selection from the opera itself. Sport enthusiasts will have two hockey games and one basketball encounter to tune in. Harvard and Yale puck chasers will compete at Boston and this game will be broadcast by WNAC at 8:30. Quebec and New Haven will play through WTIC at 8:15. Chicago University and Northwestern have scheduled a basketball game through WLS at 9:00. A grand opera program will be a distant feature from KFI at 11:00.

THIS CLIPPING FROM
TIMES UNION
ROCHESTER, N. Y.
FEB 19 1927

Ottorine Res Boston Symp In His Own

Tonight's concert of the Boston Symphony Orchestra, the sixteenth of the season, will bring to the radio audience a program entirely of compositions of Ottorino Respighi, who

THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.
FEB 19 1927

Respighi Will Conduct Boston Symphony Tonigh

Program to Be Broadcas Through WBZ Will Consist of Director's Compositions.

Tonight's concert of the Bosto Symphony Orchestra, the 16th of th season, will bring to the radio aud ence a program entirely composed o compositions of Ottorino Respigh who will appear as guest conductor o the orchestra. The entire program wi be broadcast by the Westinghouse sta tions WBZ and KDKA and also WJ through the courtesy of W. S. Quimby

Mr. Respighi was born at Bologna Italy, in 1879. He graduated from th Liceo Musicale in Bologna in 1901 After that time he lived for a while in Russia, where he studied wit Rimsky-Korsakoff, and in Berlin he continued his study with Max Bruch. Since 1913 he has taught composition in the Royal Academy of St Cecelia in Rome.

In the first number of the program a concerto for piano and orchestra, the composer will play the solo part, and the orchestra will be conducted by Al-

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
FEB 19 1927

Respighi Concert by Boston Symphony

TO-NIGHT'S concert of the Boston Symphony Orchestra, the sixteenth of the season, will bring to the radio audience a program entirely composed of compositions of Ottorino Respighi, who will appear as guest conductor of the orchestra. The entire program will be broadcast by WBZ, KDKA and WJZ in New York city.

Ottorino Respighi was born at Bologna, Italy, in 1879. He graduated from the Liceo Musicale in Bologna in 1901. After that time he lived for a while in Russia, where he studied with Rimsky-Korsakoff, and in Berlin, where he continued his study with Max Bruch. Since 1913 he has taught composition in the Royal Academy of St. Cecelia in Rome. In the first number of the program a concerto for piano and orchestra, the composer will play the solo part, and the orchestra will be conducted by Alfredo Casella. In the aria "Il Tramonto" the composer's wife, Mme. Elsa Respighi, soprano, will be heard as soloist.

Prof. John Patten Marshall, head of the music department of the Boston University and Holy Cross College, will be heard in illustrative talks before the concert, between the numbers and during the intermission, pointing out features of the works to be played and giving the radio audience some of the composer's own ideas regarding this music.

THIS CLIPPING FROM
Y. EVENING SUN
FEB 19 1927

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
FEB 20 1927

FOR MORE SYMPHONY CONCERTS

In order to secure a full continuation of the Boston Symphony concerts in Providence next fall and winter, the sum of six thousand dollars must be pledged.

It would be deplorable if because of the failure of music lovers in Providence to contribute this comparatively small sum of money the proposed five-concert series should be omitted or curtailed.

The 1926-27 season came to an end last week with a concert that embraced many delightful features. The audience in attendance filled the great theatre in which it was given. Now we have an opportunity to repeat in 1927-28 the number and quality of the concerts we have just enjoyed. It is an opportunity that should not be neglected.

Providence has responded to many such calls in the past and is confidently expected to be equal to this latest musical emergency. Pledges should be sent to the Treasurer of the Providence Journal Company.

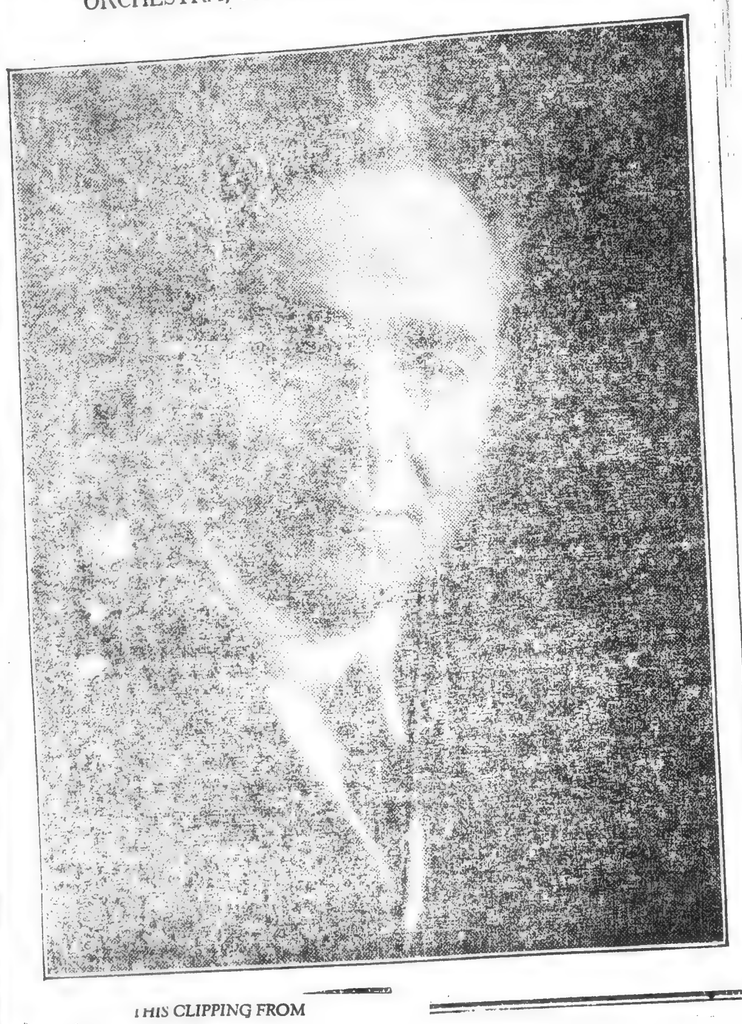
BEETHOVEN FETE OPENS MARCH 22

AGER FEB 20

NEXT month's Beethoven centennial festival, to be given

THIS CLIPPING FROM
NEW HAVEN, CONN.
Journal - Courier
FEB 19 1927

SERGE KOUSSNITZKY, LEADER OF BOSTON SYMPHONY ORCHESTRA, AT WOOLSEY HALL, MARCH 9



THIS CLIPPING FROM
TIMES
HARTFORD, CONN.
FEB 19 1927

To-night's Boston Symphony Concert

TO-NIGHT'S concert of the Boston Symphony orchestra, the sixteenth of the season, will bring to the hearing of the radio audience a program entirely composed of compositions of Ottorine Respighi, who will appear as guest conductor of the orchestra. The entire program will be broadcast by WBZ, KDKA and WJZ.

In the first number of the program, a concerto for piano and orchestra, the composer will play the solo part, and the orchestra will be conducted by Alfredo Casella. In the aria "Il Tramento" the composer's wife, Mme. Elsa Respighi, soprano, will be heard as soloist.

The complete symphony program follows:

Concerto for pianoforte and orchestra in the Mixolydian Mode .....Respighi

I. Moderato
II. Lento
III. Allegro energico

(The composer will play the piano solo in his concerto; Alfredo Casella will conduct.)

Old Dance and Airs for the Lute (Second Suite) Respighi

"Fontane di Roma" (Fountains of Rome) ...Respighi

"Il Tramonto" for soprano and Orchestra (after Shelley's poem) .....Respighi
Elsa Respighi, Soloist.

Overture to the Opera "Belfagor" .....Respighi

(These notes taken from Boston Symphony Orchestra)

OTTERINO RESPIGHI, born at Bologna, Italy, studied music at first with his father. Later he entered the Liceo Musicale of Bologna, and studied violin playing with Federico Sarti; composition with Giuseppe Martucci. Graduated in 1901, he journeyed in foreign countries. Living in Russia for a time, he took lessons of Rimsky-Korsakov in Leningrad, with Max Bruch in Berlin. In 1913 he was appointed professor of composition in the Liceo Musicale, Bologna. He resigned this position in 1923 to become the director of the Santa Cecilia Conservatory in Rome. This position he gave up in 1926.

Respighi arrived in the United States for the first time on December 21, 1925, and made his first appearance in that city at a concert of the Philharmonic Society on December 31, 1925, when he played his piano concerto. On his arrival he talked with a representative of Musical America:

"Atonality? Thank heaven, that's done for! The future course of music? Who can say? I believe that every composer should first of all be individual. As for dissonance, it has its place as a medium of tone-color. It is the same with polytonality. For its own sake it is abhorrent to me, but as a means to expression it has important uses.

"When I say that atonality is'done for,' I mean it is, so far as modern Italian musicians are concerned. In some sense all the contemporary schools—Pizzetti, Alfano, DeSabata, Tommassini, Casella, Castelnuovo-Tedesco, Malipiero and others—had their beginning in impressionism. We stem from this school, but for some years we have not been of it. The Italian genius is for melody and clarity. To-day there is noticeable a return to the less sophisticated music of our past—in harmony to the church modes, and in form to the suite of dances and other charming forms. This is no doubt good, provided we all cling to our own individualities and really express them."

Concerto in the Mixolydian Mode for Pianoforte and Orchestra .....Otterino Respighi

RESPIGHI said of his concerto, referring especially to his use of the Mixolydian mode:

"Throughout, as in my other works in this style, it is my intention not to recreate the exact accents of plain-chant, but to utilize the very beautiful harmonic quality of some of these modes, which possess a richness incomparably greater than the more common modern scales."

He contributed this note to the Programme Book of the Philharmonic Society of New York:

"The theme of the first movement is taken from a Gregorian chant. The words of this chant, Omnes gentes plaudite manibus, appear in the score as epigraph of the concerto."

The Mixolydian mode is the seventh (4th "Authentic") of the scale systems on which music of the church, and the greater part of secular music was based until the end of the sixteenth century.

THIS CLIPPING FROM
REGISTER
NEW HAVEN, CONN.
FEB 20 1927

100

SERGE KOUSSEVITZKY, LEADER OF BOSTON SYMPHONY ORCHESTR AT WOOLSEY HALL, MARCH 9TH

These modes, eight in number, were originally taken over from the ancient Greeks. The Mixolydian is like our modern scale of G major, except that F-natural was used instead of the F-sharp to which we are accustomed. Old theorists characterized it as the "Modus Angelicus." The mode has been employed by modern composers, Debussy and Vaughan Williams among them.

Second Suite of Old Dances and Airs for the Lute (16th and 17th Centuries), Freely Transcribed for Orchestra by Otterino Respighi

THE Second Suite, composed in 1923, was published in 1924. The score states that Respighi "has respected all the harmonic characteristics appropriate to the period and character of this music, in which many things regarded by the grammarians as errors were done deliberately."

I. Laura Soave, Balletto, con Gagliarda, Saltarello e, Canario (Fabrizio Caroso).

Marco Fabricio Caroso was born at Sermoneta towards the middle of the sixteenth century. Little is known about his life. He was the author of a once famous treatise on the dance: "Il Ballerino, diviso in due trattati con intavolatura di liuto, e il soprano della musica nella sonata di ciascun ballo." This quarto volume, published at Venice in 1581, contains sixteenth-century airs for the dance.

This ballet, transcribed by Respighi, was composed by Caroso in honor of Madama Christena Lorena de Medici, Grand Duchess of Tuscany. The original ballet, "Laura Soave," is in the second book of the "Nobilitta di Dame." It was the custom of Caroso's period to join together two dances: the first division was named after the dance itself; the second was called "Nachtanz," or "Proportio," sometimes Saltarello.

"The Fountains of Rome," Symphonic Poem by Otterino Respighi

"FONTANE DI ROMA," composed in 1916, was performed for the first time on February 10, 1918, at one of a series of concerts given in Rome under the direction of Arturo Toscanini, for the benefit of artists disabled in the Great War. The programme of this concert included also Glinka's "Kamarinskaya," d'Indy's "Istar" variations, Saint-Saens's "Danse Macabre," the overture to "Saul" by Bazzini, Mozart's D major symphony, and the overture to Smetana's "The Sold Bride." After the performance of Respighi's symphonic poem, Toscanini was thrice recalled.

In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

The first part of the poem, inspired by the Fountain of Valle Giullia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by seahorses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

The fourth part, the "Villa Medici Fountain," is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

Lyric Poem, "Il Tramonto" ("The Sunset"), After a Poem by Shelley: For Mezzo-Soprano and Strings. Otterino Respighi

THIS poem was first performed at a concert of "The Friends of Music" at the Milan Conservatory in April, 1917. The singer was Mme. Fino-Savio to whom the composition is dedicated.

This lyric poem was first written for soprano and string quartet. In this form it was sung in Boston by Eva Gauthier at a concert of the Boston Musical Association, Georges Longy, conductor, on May 23, 1921. The quartet was then composed of Miss Durrell, Mr. Beale, Miss Golden, and Mr. Miquelle.

Amy Ward Durfee, contralto, sang the poem at her recital in Boston on November 16, 1925. She was accompanied by Messrs. Thillois, Werner, Fiedler, and Barth.

In Mr. Respighi's concerts at Cincinnati, January 28, 29, 1927, and at Cleveland, February 3, 4, 1927, Mme. Respighi was accompanied by string orchestra with the addition of double-basses.

Shelly wrote "The Sunset" in 1816.

Overture to "Belfagor," a Lyric Comedy ... Otterino Respighi

THE opera "Belfagor" was produced at Milan on April 27, 1923, under the direction of Antonio Guarnieri. It was performed at the Hamburg City Theater early in 1926, when Werner Wolff conducted.

The story of the opera is a free adaptation by Gastalla of an old legend which had been previously used by dramatists in several countries. This legend tells of the Devil coming to earth to make an experiment with matrimony, and being cheated by even the simplest persons. In "Belfagor," two lovers, betrothed, are disturbed in their happiness by a grotesque adventure.

"Belphegor; or the Marriage of the Devil," a tragic-comedy by John Wilson, was acted in 1690 at Dorset-Garden, London, and published in 1691. Wilson professed to have taken his plot from a story of Machavelli, who says, "It having been observed in hell that the souls of such as came there generally complained that their wives sent them, the Devils agreed that one of them should assume a human shape, be subject to all the conditions of humanity—marry a wife, and live with her (if possible) ten years, and then return, and make a true report." Belphegor, a principal Devil, appears in the play as Roderigo. He weds Imperia. At first passionately fond of her, but at last hen-pecked, he tires of her. Her extravagance ruins him. He runs away to avoid arrest. In a sub-plot Fleschi and Imperia had been intimate. They quarrel. Her maid is bribed to admit him into her chamber. He does not go, but sends the hangman.) In the last scene Belphegor sinks on the stage. The play was unsuccessful, perhaps because the plot was out of the common run.

Beethoven Festival Programs

The programs are announced for the Beethoven Centenary Festival to be given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, in Symphony Hall, March 22 to 29.

GLOBE

The festival will open with the "Missa Solennis," March 22, in which the orchestra will be assisted by the Harvard Glee Club, the Radcliffe Choral Society and the following quartet of soloists: Florence Austral, Jeanne Gordon, Tudor Davies and Arthur Middleton.

Wednesday, March 23, there will be an orchestral program consisting of the first three symphonies.

Thursday, March 24, a program of chamber music by the London String Quartet and Carl Friedberg, the famous pianist. They will play a piano trio, a pianoforte sonata and a string quartet.

FEB 23 27

For the concerts of Friday afternoon and Saturday evening, March 25 and 26 (which are regular subscription concerts), the fourth and fifth symphonies and the sixth and seventh symphonies, respectively, will be played.

On Monday, March 28, special tributes to the genius of Beethoven will be paid. One of the speakers will be Ernest Newman, the renowned authority and writer on musical subjects, who is coming from London for the occasion by special invitation. These exercises will be concluded by a performance of Beethoven's Final Quartet, by the Lenox String Quartet.

The festival will close on Tuesday, March 29, with the eighth and ninth symphonies. In the choral finale of the ninth symphony the orchestra will be assisted by the Harvard Glee Club and the Radcliffe Choral Society and the following quartet of soloists: Jeannette Vreeland, Nevada Van Der Veer, Charles Stratton and Fred Patton.

Season tickets for the five extra concerts in this festival are still available, although the demand for seats at all [illegible] is very great.

THIS CLIPPING FROM
DAYTON, OHIO
NEWS
FEB 20 1927

The 100th anniversary [illegible] death of Ludwig von Beethoven continuing from March 22 through March 29 will be the occasion for concerts and Beethoven programs all over the world.

The important orchestras have already arranged their programs, and compositions not familiar will be heard as well as those with which patrons of symphony concerts are especially fond.

The Boston Symphony orchestra for instance has arranged for the playing of Beethoven's nine symphonies and various overtures; Ernest Newman, English music critic, coming from London to Boston to give an address on Beethoven.

The Harvard Glee club and the Radcliffe Choral Club will combine in presenting the "Missa Solemnis"—these merely in and near Boston, while the Cincinnati Symphony orchestra, the Cleveland, the Minneapolis, the New York Philharmonic, the New York Symphony, and many others east and west, will arrange or already have arranged, programs and lectures giving prominence to Beethoven.

It is quite safe to say that this great symphonist will be far better known and loved than ever before; appreciation being verbally given by imporant lectures as well as sweet sounds by musical organizations.

THIS CLIPPING FROM
N. Y. TIMES
FEB 20 1927

HEARD HERE AND AFIELD

Boston's Beethoven Festi-

—Notes of Orchestras in the West

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra will give a Beethoven Centenary Festival at Symphony Hall, Boston, on March 22, 23, 24, 25, 26, 28 and 29. They will be assisted by the Harvard Glee Club, the Radcliffe Choral Society, the London String Quartet, the Lenox String Quartet, Walter Giesecking, Florence Austral, Jeanne Gordon, Jeanette Vreeland, Tudor Davies, Nevada van der Veer, Arthur Middleton, Charles Stratton and Fred Patton. Ernest Newman will lecture on Beethoven. The programs will include the nine symphonies, the Missa Solennis, chamber music works and commemorative addresses.

THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.
FEB 20 1927

ARE THE CLASSICS TOO HIGH BROW FOR RADIO?

Boston Symphony Experiment Proves There is Real Demand for the Classics — Public, Not the Music, on Trial

By ALWYN E. BACH,
Senior Announcer of WBZ

"Is radio fostering a greater appreciation of the classics?" "Does the American public want symphony?" "What is the reaction of your radio audience to the present broadcasts of the Boston Symphony orchestra?" With these and other questions too numerous to mention, we are approached almost daily by newspapermen, music critics, magazine writers and others whose business it is to know what the public desires and why.

In the earlier days of radio broadcasting station WBZ departed from the general trend toward the more popular type of musical presentation, and arranged classical programs which the staff felt were desired by a large proportion of the radio audience. The decision was arrived at as a result of many hundreds of letters asking for more of the classics, both vocal and instrumental. For the past four years WBZ has maintained this policy in program arrangement, and it is interesting to note the comment which has been received since that time.

Opera Interest Dwindled

We find such lines as the following: "It is such a relief to tune to WBZ and hear something other than the popular tunes played by most of the stations we tuned in last night." "Your program of last evening was very enjoyable, and provided a real treat after so much of popular music." With such comments it soon became apparent that there was a large audience to whom the programs of dance orchestras and popular song artists had become commonplace, and who wished more of the selections which have stood the test of time and criticism.

In the season of 1921-22, another Westinghouse station, KYW in Chicago, broadcast an entire season of operatic performances by the Chicago Civic Opera company. These were met with great favor by the radio fans in the early part of the season, but toward the end of the season it was noted that the response was dropping off considerably, indicating that the interest was rapidly falling off. That was five years ago, however, and five years are sufficient to allow comparisons.

George H. Jaspert, now director of Westinghouse station WBZ, was director of KYW during the time these opera broadcasts were presented in Chicago. He is, therefore, in a position to lend authority in his statements concerning the trend in broadcasting.

The Symphony Experiment

Mr Jaspert cites as an example for comparison in tendencies and desires of the radio audience, the instance in which the Chicago opera was broadcast, and then goes on to say: "Today, however, the radio audience seems more and more to want the best possible in music.

Who is on Trial?

weekly programs of the Boston Symphony orchestra for 13 weeks now, and strangely enough, perhaps, there is a greater and more responsive audience listening to these weekly programs today than at the beginning of the season. Instead of dwindling as the season progresses, as was the case in 1922, the musical presentations of a higher class and plane are this year receiving an increasing volume of favorable comment. Not only has the radio audience very definitely shown that the concerts of organizations such as Boston's Symphony orchestra, are desired, but they have so definitely made their wants known that a number of other broadcasters have approached us regarding arrangements for transmitting through their respective stations, and as a result the Boston Symphony orchestra has been heard through eight of the largest radio stations in the East. Our Westinghouse station KDKA at East Pittsburg, Pa., recently joined the chain of stations for this symphony broadcast, thus making the programs of one of the world's leading musical organizations available to a maximum of listeners throughout the entire United States."

There is, of course, a reason for this seeming increase in the popularity of an organization formerly held to be too high-brow for the majority of people. What is the answer? Is the orchestra playing numbers more easily understood by the layman? No! If you glance through a program of the Boston Symphony orchestra, you will find listed the heaviest of the classics of old, as well as some of the more dissonant works of the modern schools of composition, which, by the way, must not be confused with the so-called popular music, now also undergoing rapid change. These compositions of the modern composers such as Webern, Krass, Roussel, Scriabin and others are an earnest endeavor on the party of these men to create a style of music, classical to be sure, but in keeping with the age in which we are living. The fact is that a great many people who have not seen fit to attend a concert of a symphony orchestra have heard a few of their friends, possibly, saying "Symphony is too high-brow for my musical understanding." Just what is meant by that, then? Music is but the expression of the composer's emotions.

The answer to this problem seems to be that a great many people in the vast radio audience are realizing that there is music other than that which they have heard, which strikes a sympathetic chord of understanding, and having studiously avoided symphony, they were not in a position to know what the performance had to offer.

A distinct feature of these symphony broadcasts and one which has done a great deal to interest the masses in the concerts, are the informal illustrative remarks between the numbers of the program made by Prof John Patten Marshall, head of the music departments of the Boston universit yand Holy Cross college. Prof Marshall was for 10 years organist of the Boston Symphony, which together with many years of study and lecturing on music in all its phases, has marked his an authority on the subject of symphonic presentations particularly. His remarks are always of a nature most easily understood by the average listener, and there have been received many hundreds of letters of commendation from people who heretofore would not listen to a program of symphony music. These invariably state that his remarks have made the programs of interest to them, whereas without them, their appreciation of symphony would be slight.

In one of his lectures during the course of a concert in which one of which one of the real ultra-modern composition was included, Prof Marshall brought out a point of particular interest, one which I believe may prove of interest also to the reader, in view of the fact that a great number of listeners are in doubt as to the value of a number of these works of modern composers. Prof Marshall told of a visitor to the Louvre in Paris, who, upon looking at one of the massive paintings, said: "Huh! I can't see anything beautiful about that piece of work." The painting in question was one of the masterpieces of art, and the attendant turned to the visitor and remarked: "Sir, that painting is no longer on trial. It has stood the test of time and the criticisms of the world's greatest artists. It is yourself who is on trial." Prof Marshall stated that this might easily be applied to the musical art. "For," he says, "the music of the masters, Bach, Beethoven, Haydn, Mozart, and others, is no longer on trial; it is we who listen who are on trial. In the case of the modern works, these may still be said to be on trial and time will then tell whether they are worthy of consideration. Mr Koussevitzky includes these works that we may know what the present-day composers are writing. Some will, perhaps, stand the test; others will die out and be forgotten."

ORCHESTRA GIVES MONDAY CONCERT

Bach Concerto Is Event of Balanced Program

Globe Feb 22

The Boston Symphony Orchestra, Serge Koussevitzsky conducting, gave the fourth concert in the current Monday series last evening in Symphony Hall before its usual Monday audience. The program consisted of Bach's 3rd Brandenburg Concerto, Wagner's Prelude to "Lohengrin," Ravel's "La Valse" and Brahms 2nd Symphony. All of these compositions have been previously played this season in the long series.

One may search far in the Bach literature before he may find a lustier piece of music, one more suggestive of roast beef and ale than the G major concerto for three-string orchestras. In particular the first movement, the thematic material of which may be found in quite different and generally less substantial form in the cantata "Ich liebe den Hochsten von ganzem Gemuethe," is highly suggestive of seafaring skippers and piratical lays. Those who greatly admire Walton's "Portsmouth Point" may find a pleasure in this far earlier and less studied work.

It is quite customary to accuse these Brandenburg Concertos of being suggestive of hack work, written as they were on requisition and for a specific occasion. Some of them seem to lie open to the criticism but surely not this hearty and vigorous music which was given a dramatic performance, undoubtedly considerably enlarged over that intended by the composer. For the once it was hard to imagine a loss in the expansion.

While he chooses a somewhat slow tempo for the Lohengrin "Prelude," none the less Mr Koussevitzsky's version of it is all silver sheen and goes far to portray the mood Wagner wished to create, that of the descending grail and the resultant jubilant celebration on earth. With memory of Wagnerian operatic performances so fresh in mind one was prone again to reflect how much better the equipment and the custom of the orchestra hall befit the Wagnerian preludes which here alone may be heard free from all distractions of late comers, fan rustlers, and conversationalists.

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Post Feb 22

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H. L.

NEWS
PROVIDENCE, R. I.
FEB 22 1927

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BOSTON SYMPHONY FUND LACKS $3975

al—Notes of Orchestras In the West

ERGE KOUSSEVITZKY and the Boston Symphony Orchestra will give a Beethoven Centenary Festival at Symphony Hall, Boston, on March 22, 23, 24, 25, 26, 28 and 29. They will be assisted by the Harvard Glee Club, the Radcliffe Choral Society, the London String Quartet, the Lenox String Quartet, Walter Giesecking, Florence Austral, Jeanne Gordon, Jeanette Vreeland, Tudor Davies, Nevada van der Veer, Arthur Middleton, Charles Stratton and Fred Patton. Ernest Newman will lecture on Beethoven. The programs will include the nine symphonies, the Missa Solennis, chamber music works and commemorative addresses.

THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.
FEB 20 1927

ARE THE CLASSICS TOO HIGH BROW FOR RADIO?

Boston Symphony Experiment Proves There is Real Demand for the Classics — Public, Not the Music, on Trial

By ALWYN E. BACH,
Senior Announcer of WBZ

"Is radio fostering a greater appreciation of the classics?" "Does the American public want symphony?" "What is the reaction of your radio audience to the present broadcasts of the Boston Symphony orchestra?" With these and other questions too numerous to mention, we are approached almost daily by newspapermen, music critics, magazine writers and others whose business it is to know what the public desires and why.

In the earlier days of radio broadcasting station WBZ departed from the general trend toward the more popular type of musical presentation, and arranged classical programs which the staff felt were desired by a large proportion of the radio audience. The decision was arrived at as a result of many hundreds of letters asking for more of the classics, both vocal and instrumental. For the past four years WBZ has maintained this policy in program arrangement, and it is interesting to note the comment which has been received since that time.

Opera Interest Dwindled

We find such lines as the following: "It is such a relief to tune to WBZ and hear something other than the popular tunes played by most of the stations we tuned in last night." "Your program of last evening was very enjoyable, and provided a real treat after so much of popular music." With such comments it soon became apparent that there was a large audience to whom the programs of dance orchestras and popular song artists had become commonplace, and who wished more of the selections which have stood the test of time and criticism.

In the season of 1921-22, another Westinghouse station KYW in Chicago, broadcast an entire season of operatic performances by the Chicago Civic Opera company. These were met with great favor by the radio fans in the early part of the season, but toward the end of the season it was noted that the response was dropping off considerably, indicating that the interest was rapidly falling off. That was five years ago, however, and five years are sufficient to allow comparisons.

George H. Jaspert, now director of Westinghouse station WBZ, was director of KYW during the time these opera broadcasts were presented in Chicago. He is, therefore, in a position to lend authority in his statements concerning the trend in broadcasting.

The Symphony Experiment

Mr Jaspert cites as an example of comparison in tendencies and desires of the radio audience, the instance in which the Chicago opera was broadcast, and then goes on to say: "Today, however, the radio audience seems more and more to demand the best possible in music. The weekly programs of the Boston Symphony orchestra for 13 weeks now, and strangely enough, perhaps, there is a greater and more responsive audience listening to these weekly programs today than at the beginning of the season. Instead of dwindling as the season progresses, as was the case in 1922, the musical presentations of a higher class and plane are this year receiving an increasing volume of favorable comment. Not only has the radio audience very definitely shown that the concerts of organizations such as Boston's Symphony orchestra, are desired, but they have so definitely made their wants known that a number of other broadcasters have approached us regarding arrangements for transmitting through their respective stations, and as a result the Boston Symphony orchestra has been heard through eight of the largest radio stations in the East. Our Westinghouse station KDKA at East Pittsburg, Pa., recently joined the chain of stations for this symphony broadcast, thus making the programs of one of the world's leading musical organizations available to a maximum of listeners throughout the entire United States."

There is, of course, a reason for this seeming increase in the popularity of an organization formerly held to be too high-brow for the majority of people. What is the answer? Is the orchestra playing numbers more easily understood by the layman? No! If you glance through a program of the Boston Symphony orchestra, you will find listed the heaviest of the classics of old, as well as some of the more dissonant works of the modern schools of composition, which, by the way, must not be confused with the so-called popular music, now also undergoing rapid change. These compositions of the modern composers such as Webern, Krass, Roussel, Scriabin and others are an earnest endeavor on the party of these men to create a style of music, classical to be sure, but in keeping with the age in which we are living. The fact is that a great many people who have not seen fit to attend a concert of a symphony orchestra have heard a few of their friends, possibly, saying "Symphony is too high-brow for my musical understanding." Just what is meant by that, then? Music is but the expression of the composer's emotions.

The answer to this problem seems to be that a great many people in the vast radio audience are realizing that there is music other than that which they have heard, which strikes a sympathetic chord of understanding, and having studiously avoided symphony, they were not in a position to know what the performance had to offer.

A distinct feature of these symphony broadcasts and one which has done a great deal to interest the masses in the concerts, are the informal illustrative remarks between the numbers of the program made by Prof John Patten Marshall, head of the music departments of the Boston universit yand Holy Cross college. Prof Marshall was for 10 years organist of the Boston Symphony, which together with many years of study and lecturing on music in all its phases, has marked his an authority on the subject of symphonic presentations particularly. His remarks are always of a nature most easily understood by the average listener, and there have been received many hundreds of letters of commendation from people who heretofore would not listen to a program of symphony music. These invariably state that his remarks have made the programs of interest to them, whereas without them, their appreciation of symphony would be slight.

Who is on Trial?

In one of his lectures during the course of a concert in which one of whirh one of the real ultra-modern composition was included, Prof Marshall brought out a point of particular interest, one which I believe may prove of interest also to the reader, in view of the fact that a great number of listeners are in doubt as to the value of a number of these works of modern composers. Prof Marshall told of a visitor to the Louvre in Paris, who, upon looking at one of the massive paintings, said: "Huh! I can't see anything beautiful about that piece of work." The painting in question was one of the masterpieces of art, and the attendant turned to the visitor and remarked: "Sir, that painting is no longer on trial. It has stood the test of time and the criticisms of the world's greatest artists. It is yourself who is on trial." Prof Marshall stated that this might easily be applied to the musical art. "For," he says, "the music of the masters, Bach, Beethoven, Haydn, Mozart, and others, is no longer on trial; it is we who listen who are on trial. In the case of the modern works, these may still be said to be on trial and time will then tell whether they are worthy of consideration. Mr Koussevitzky includes these works that we may know what the present-day composers are writing. Some will, perhaps, stand the test; others will die out and be forgotten."

ORCHESTRA GIVES MONDAY CONCERT

Bach Concerto Is Event of Balanced Program

Globe Febr 22

The Boston Symphony Orchestra, Serge Koussevitzsky conducting, gave the fourth concert in the current Monday series last evening in Symphony Hall before its usual Monday audience. The program consisted of Bach's 3rd Brandenburg Concerto, Wagner's Prelude to "Lohengrin," Ravel's "La Valse" and Brahms 2nd Symphony. All of these compositions have been previously played this season in the long series.

One may search far in the Bach literature before he may find a lustier piece of music, one more suggestive of roast beef and ale than the G major concerto for three-string orchestras. In particular the first movement, the thematic material of which may be found in quite different and generally less substantial form in the cantata "Ich liebe den Hochsten von ganzem Gemuethe," is highly suggestive of seafaring skippers and piratical lays. Those who greatly admire Walton's "Portsmouth Point" may find a pleasure in this far earlier and less studied work.

It is quite customary to accuse these Brandenburg Concertos of being suggestive of hack work, written as they were on requisition and for a specific occasion. Some of them seem to lie open to the criticism but surely not this hearty and vigorous music which was given a dramatic performance, undoubtedly considerably enlarged over that intended by the composer. For the once it was hard to imagine a loss in the expansion.

While he chooses a somewhat slow tempo for the Lohengrin "Prelude," none the less Mr Koussevitzsky's version of it is all silver sheen and goes far to portray the mood Wagner wished to create, that of the descending grail and the resultant jubilant celebration on earth. With memory of Wagnerian operatic performances so fresh in mind one was prone again to reflect how much better the equipment and the custom of the orchestra hall befit the Wagnerian preludes which here alone may be heard free from all distractions of late comers, fan rustlers, and conversationalists.

As to Ravel's spirited steed which remains remarkably lively and which was of course given a befittingly virtuosic performance, one could only regret the tradition which holds that Monday audiences will have none of too modern composition. Perhaps it would not like Copland or Webern, on which any audience remains divided, but would not Milhaud's jolly carnival or Roussel's jazzy work, both of whom are of fresh memory in the regular series, prove entertaining and a warrantable excursion? Neither is any longer than "La Valse." At least they do not seem so.

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Prov. Journal

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THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.
FEB 23 1927

Complete the Fund

Less than half the $6000 necessary t guarantee the appearance here nex year of the Boston Symphony Orchestra has been raised in the week that has elapsed since the appeal was made.

Failure of the fund would mean that the five concerts scheduled for this city would be given elsewhere. Nor is this all. Since several other communities are eager to obtain the services of the organization, it is declared that if Providence permits the orchestra to slip away for one year it will be exceedingly difficult to induce it to return later.

The necessity, then, for completing the $6000 fund is apparent; subscriptions for the balance required should be promptly forthcoming.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
FEB 23 1927

SAVE THE SYMPHONY CONCERTS

Pledges for the guarantee fund required to assure the continuance of concerts by the Boston Symphony Orchestra in Providence next season are coming in so slowly that the loss of this incomparable feature of the city's musical year is threatened. The amount required, six thousand dollars, is so small that it seems ridiculous that so serious a deprivation may result from the lack of local interest.

More than a season's loss of the concerts is imminent. Other communities are eager to secure the orchestra, and if Providence were omitted from the schedule one year it might mean a permanent loss. At present less than half the guarantee fund has been subscribed. The enthusiasm that has been evoked by these concerts, not only during the season just closed but through past years, should assure a hearty financial support for the future.

A year ago the city faced a discontinuance of the orchestra's visits because of the lack of a suitable auditorium. That emergency was met by the generous interest of Mr. E. F. Albee in the offer of his theatre for temporary use pending the completion of the new Masonic Temple. The present difficulty should be less serious, depending, as it does, merely upon the raising of a slight guarantee fund.

The problem is directly up to the music-lovers of Providence. They should lose no time in providing the necessary financial support if they wish to continue their enjoyment of the Boston Symphony Orchestra's concerts Only pledges are necessary at this time; payment is not to be made until September 15. The treasurer of the Providence Journal Company is acting as recipient for the fund and pledges should be sent to this office. It is time for prompt action if the city is to preserve its place on the orchestra's annual engagement list.

ELGAR MUSIC PLEASES AT SYMPHONY

By MOSES SMITH

The listener at the Symphony concerts of this week discovers that the surest way of killing a composer is by overplaying his music. Last week's an all-Respighi program was successful partly because of the presence of the composer as conductor and pianist, and of his wife as singer in her husband's music. AMER

But whatever the intrinsic virtues of Respighi's music, one afternoon devoted solely to his compositions should have sufficed for a while at least. Consequently the playing, at yesterday's concert, of a new piece by the Italian master, "Church Windows," did not come off too well. Serge Koussevitzky, returned to the conductor's stand, worked his hardest to attain a favorable reception for a work being given its first performance in the world, but to little

dience was sated with Respighi's music, the new composition did not seem to have the vitality of several works heard here last week. There is a tremendously sonorous second movement in Respighi's grandest manner, and little else of interest.

The remainder of the program sounded as advance expectation indicated it would. "The Swan of Tuonela," Sibelius' legend, made an apt prelude to a concert that never became exciting. Rimsky-Korsakov's "Sadko" is not heavyweight musical fare despite passages of beauty.

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ELGAR RESTORED; SIBELIUS AFRESH; RESPIGHI RETURNS

THE SYMPHONY CONCERT FULL-FREIGHTED

TRANS—FEB 26

Manifold Matter and Multifold Pleasure—The "Enigma Variations" After Fifteen Years—"The Swan of Tuonela" as Masterpiece—"Sadko" More Familiarly—"Church-Windows" for Curious Experiment to Various Issue

IT IS not the least of Mr. Koussevitzky's merits as conductor that he shapes programs with a free will and an open mind. Two weeks ago he assembled three canonized pieces from a single composer—Brahms; arranged them in the most conventional of patterns—overture, concerto, symphony. Yesterday four composers stood upon his list, and three of them are living and productive. From none did he draw overture, concerto or symphony. In fact the first and longer division of the program comprised three tone-poems: Sibelius's "Swan of Tuonela"; Rimsky-Korsakov's "Sadko"; Respighi's "Church Windows," as the learned doctors of Symphony Hall now re-christen his newest piece. To this music of impression and suggestion, the conductor appended Elgar's "Enigma Variations," which, to all but Sir Edward and his intimates, are symphonic pages.

For next week again, no symphony is announced. Instead, the program will range from a set of variations and an operatic suite through five choral pieces as various as are Wolf and Delius, Prokofiev and Brahms. So doing, Mr. Koussevitzky keeps a long series of concerts in perpetual flux and diversity; plays skilfully upon the sense of the unexpected in hearers; avoids routine, which is the peril of institutions; sustains interest, which is the secret of life. Twenty times it has been said that, agree or disagree with Mr. Koussevitzky's version of a given piece, yet is he never dull. Throughout the season, he has been as lively and individual in the assorting of programs. Out of seventeen pairs of Symphony Concerts since last October, only one has been tedious—and that was entrusted to Mr. Ottorino Respighi, exhibiting far too many of his own numbers.

In particular, it was good to find El gar's name upon the schedule of the day For it is actually a fact—unless the ven erable compiler of the program-book ha slipped—that between 1911 and 1925, full fourteen years, no piece by him wa played at the Symphony Concerts. Dr Muck thought poorly of Sir Edward; l bonhomme Rabaud was probably una ware of his existence; Mr. Monteux's acquaintance with British composers began with Holst, Vaughan Williams and the succeeding generation. Through these years, moreover, first the Germanophiles and subsequently the Francophiles, expressly disdained English music. The one faction laid upon us neutral listeners the burden, say, of tone-poems from the Freiherr van Reznicek; while the other exposed us wantonly to the parlor bijouterie of the late Monsieur Saint-Saëns.

By all odds Elgar has faults; probably he has written rather more than his share of tedious pages. He cherishes mannerisms, like certain sequences, that are weariness to listening ears. In his time he has manufactured not a little music with hardly a trace of inner and spiritual compulsion; while he can be as smug as though he had been "born and raised" in Los Angeles. None the less he is a musician of wide learning, large resource and ready skill; a composer of invention, imagination and individual temperament. Not only does he receive impressions; he also sees visions, while into tones he can transmute both. We applaud Wagner, Debussy, Musorgsky, because each of them, writing music, is both universal and of his own race. Likewise with Elgar; he speaks clear to Berlin or Rome or Boston; yet only an Englishman could have written much of his music. Mr. Koussevitzky did well when he restored Sir Edward, two years ago, to the Symphony Concerts; when he recalled him again yesterday. Oftener than biennially, he might deservedly appear there. Waiving his symphonies, there are overtures and the tone-poem, unwarrantably neglected, of "Falstaff."

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them in Boston. German conductors pick them up now and again; in England and in America they approximate a repertory piece. After nearly thirty years, the "Enigma," about which of old speculation played plentifully, may be left for "programists" and other pedants to discover. Possibly Sir Edward has somewhere set down the solution for posterity. Certainly, it has, and can have, little to do with the vitality or the interest of his music. Outside the diminishing Elgarian circle—he is now in his seventieth year—the initials attached to each variation are also of small moment. Few are translatable outside that close company; none, seemingly, denotes a public personage. Rather, they were diversion and stimulation to Sir Edward as he wrote. More fortunately, these labels stirred him to graphic and lasting music of characterization. "Ysobel" and "Dorabella," for example, give birth to a music of feminine charm and grace, illuding to the listening fancy. The texture of these variations is musically lovely; while each was played yesterday with light and crystalline virtuosity. In turn, "Troyte," who must have been rather noisy about the house, and the soliloquizing "Nimrod" are plainly temperaments, invigorated in their measures. It is easy to suspect "G. R. S." as tonal "kidding;" while in contrast "X. X. X." is a little tone-poem of visioning affection.

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Deserved revival, likewise, was Sibelius's tone-poem, "The Swan of Tuonela," led into the repertory by Dr. Muck, vanishing from it with his departure; favorite piece, besides, with Mr. Toscanini. For the while, Mr. Koussevitzky has perfect himself in it. No doubt he will succeed better this evening than he did yesterday afternoon; while at the third performance, next Tuesday, he may have exactly and imaginatively gauged it. At first hearing, the conductor's pace seemed sometimes to constrict the melodic line, while not always was the tonal color duly distributed. For the tone-poem is a wondrous music of silence and solitude; second, a wondrous music of t colors, black and white. Out of the spar frame, the bare progressions, the hush voice of Sibelius rises this solitude of fabulous and northern nowhere. T melody unfolds—and upon the imag ation it is the voice of deep-set silence.

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With Rimsky-Korsakov's "Sadko," t listener knew what to expect, thou memories of the last preceding perfor ance, in 1921, might be slight, and rec lection of the ballet, danced in 1917 the Dyaghilev Troupe, the merest ha Whatever the particular folk-lore th stirs Rimsky, the practised hearer ma infer the treatment: a velvet-voiced c chestra throbbing sensuously; rhythms, harmonies, timbres that are an imagery in themselves; little musical substance in the graver sense, but thick-spun atmosphere through which pierces transparent suggestion. This time the legend is a sea-piece. Overboard goes Sadko the minstrel; into the caves of the sea-folk he descends; the Lord of the Waters bids him play upon the gusli—two harps make it super-human; the folk and the very billows dance to the tune; Sadko snaps his strings; calm and darkling falls the sea. Any instructor in any conservatory could riddle Rimsky's music by pedantic analysis. It has no "inner life"; it does not exist by or for itself. Around old legend, by the composer's conjuring with these three—rhythms, harmonies, timbres—it winds atmosphere and distills illusion, sensuous, sea-green, of the waters under the earth. To hearing Russians, the legend was tale absorbed in childhood; to us others, the program-book was glimpse.

Ed ancora il Signore Respighi—tumultuously received when he came upon the stage at the end of the first performance—anywhere—of his new tone-poem. What clapping in the auditorium and from an orchestra on its feet; what clasping of hands, patting of backs, alternate retreats and advances between composer and conductor, what uplifted Respighian arms outpouring thanks upon all and sundry! Si, si, signore e signori, the Symphony Concerts can still yield incidents. In degree, "Church Windows" deserved these libations of praise. Anyhow, these tone-picturings are more interesting than either the overture, "Belphagor," or the "Mixolydian Concerto," both of departing memory. Three impulses seem to have prompted Mr. Respighi to composition: a sincerely devout spirit; an inclination to further experiment with Gregorian scales; a will to transfuse in tones the sensations of stained-gla upon those that med-

Beneath, light calls into glorified be ing figures of pious chronicle or sanctified legend.

Mr. Respighi is a truly religious man, believing and practising within the Roman fold. Writing "Church Windows," he did not strike a pose for purposes of musical composition. He is also studious and sensitive to Gregorian scales and harmonies; in them, as he believes, he explores a storehouse of musical treasure. Imagining a window upon which Joseph and Mary and Jesus flee beneath the starry night, he would release in tones the mood and the impression "Out of Egypt have I called My Son." Imagining a window upon which Michael Archangel smites and disperses the rebels from God, he is like-minded. Within him Miltonic impulse stirs. Imagining glass yet again, he beholds Saint Clare, the companion of Saint Francis—upon the slopes of Assisi still grows her garden—borne as by miracle, since strength of body failed her, to share in holy rites. Faithful daughter, she, of the Franciscan soul. Looking once more, the composer sees Saint Gregory the Great, Pope and lord of men, clothed with power and dominion, pavilioned in splendor and girdled with praise. The colors of churchly glass transmuted into the colors of music: the imagery of the one become the impression of the other.

Being mortal man and somewhat less than genius in music-making, Mr. Respighi has inevitably fallen short of this "great argument." Writing the four tone-poems assembled in "Church Windows," he has achieved variously. Twice and twice only, to make report from a single cursory hearing, has he gained in the texture and the color of his measures, the depth and glow and throb of stained glass when through it upon imagination floods light or crosses shadow. There are darkling moments toward the end of "The Flight Into Egypt"—and the eye, stirred by the ear, looks across the great church at Chartres on a dusky afternoon. Sonorous splendors proclaim Saint Gregory, pontiff and prince; for instants they pulse and flame upon the ear, as to the eye stirs the deep-hued glass, when full summer sunshine bathes the chapel of Jesus College in the English Cambridge. Once and once only, furthermore, has Mr. Respighi gained the clear pallor filtering from stained glass, across some hillside chapel, upon the low mass of dawn—in the introductory theme of the music for Saint Clare. Elsewhere the quest of a new tonal illusion fails. . . . From Gregorian scales and harmonies, Mr. Respighi again diffuses the austere brightness, the thin, transparent, glow emanating at moments from his piano-concerto. There, they were an effect won by composing scholarship for the gratification of listening curiosity. In "Church Windows," they compass atmosphere and convey illusion—notably in the quieter picturing of the matins of Saint Clare and the wayside night of the Holy Family.

With other deeds of musical imagination Mr. Respighi sometimes gropes; sometimes falters; again achieves. "The Flight Into Egypt" begins in stilled rapture, weaving veils, parting them with suggestion; then falls away into mere music-spinning; recovers in the colorings and pulse of the end. The poem of Michael Archangel drives furiously and clangorously. Scattered before Mr. Respighi's thrusting chromatics and plunging rhythms are the Satanic hosts. Faint and far sounds a wan melody for trumpet, and the listener puzzles his dull head to discover its place in the imaginative scheme. The timbres of the celesta, sweet and tingling; the voices of other instruments, thinned to a singular transparency, clothe Saint Clare in a sublimated tonal air. The bell-filled "symphony" that preludes the apparition of the pontifical Gregory is adept and imaginative play with rarefied or intensified musical sound. Yet when he emerges in full glory of principalities and powers, the encompassing sonorities are not so far from those of the seagods in "The Fountains" or the Roman soldiery in "The Pines." Possibly thoughts of the concert-hall occasionally threaded Mr. Respighi's pious meditations. For us sinful men, there is no evading Sathanas.

H. T. P.

—One suspects that Mr. Borah lost faith in Santa Claus at the age of two. [San Francisco Chronicle

BEETHOVEN FESTIVAL

Monday will be the last day in which subscriptions may be made for the Beethoven Festival to be given in Symphony Hall in the week which will mark the 100th anniversary of the composer's death. The Boston Symphony Orchestra, Serge Koussevitzky conductor, will be assisted in the two choral programmes by the Harvard Glee Club and the Radcliffe Choral Society, and two quartets of soloists. The programmes will be as follows:

Tuesday, March 22—Missa Solennis.

Wednesday, March 23—First Three Symphonies.

Thursday, March 24—Chamber music by the Lenox String Quartet and Carl Friedberg, pianist.

Friday afternoon and Saturday evening, March 25 and 26—4th and 5th, and 6th and 7th symphonies, respectively (these concerts do not fall in the special subscriptions).

Monday, March 28—Commemorative exercises with an address by Ernest Newman of London, and the performance of the Last String Quartet by the Lenox String Quartet.

Tuesday, March 29—The 8th and 9th symphonies. TRAV

PEOPLE'S SYMPHONY

The People's Symphony [illegible], Stuart Mason, conductor, will give its 13th concert of the season tomorrow afternoon at 3:30 in Jordan Hall. Jesus Maria Sanroma, pianist, will be assisting artist. The program is as follows:

Cherubini, overture to "Anacreon"; Shumann, concerto for piano and orchestra; Puccini, crescentami (first time in Boston); Liszt, "Les Preludes," symphonic poem after La[illegible]

FEB 5

FOURTH TUESDAY SYMPHONY

Music from England and Scandinavia will comprise the fourth concert of the Tuesday afternoon series by the Boston Symphony orchestra, to be given next Tuesday, March 1st [illegible]

at 3:15.

The English composers represented will be Edward Purcell in a voluntary arranged by Sir Henry Wood; Vaughan Williams's First Norfolk Rhapsody, and Edward Elgar's "Enigma" Variaitons.

The latter part of the program will be divided between music from Norway and Finland.

CHORAL SYMPHONY PROGRAM

The Cecilia Society, of which Malcolm Lang is conductor, will assist the Boston Symphony Orchestra in five short choral numbers at the next regular pair of Symphony concerts in Symphony hall on Friday afternoon and Saturday evening, March 4 and 5. They will be the "Song of Destiny," by Brahms; "The Fire-Rider," by Hugo Wolf; "The Song of the High Hills," by Delius; the barbaric incantation, "They Are Seven," by Prokofieff, in which Charles Stratton will sing the tenor solo, and the Finale from Glinka's opera, "A Life for the Czar."

Mr. Koussevitzky will introduce the program with variations on a theme of the old Dutch composer, Adrianus Valerius, written for strings by Jacobus Langendoen, 'cellist of the Boston Symphony Orchestra. The other orchestral number will be a suite of tone pictures from Rimsky-Korsakov's opera, "The Invisible City of Kitej."

MORE RESPIGHI AT SYMPHONY CONCERT

Feb 26

New Tone Poem Given First Performance

Boston Globe

Last week's Boston Symphony program was filled by the music of the Italian composer, Respighi, who conducted as guest, and played his own piano concerto. Yesterday a new tone poem by Respighi entitled "Vetrate di Chiesa" was played for the first time in public at the Symphony concert.

Mr Koussevitzky conducted. The composer was in the audience, and came to the stage to receive the applause at the end of his piece.

The other numbers were Elgar's "Enigma Variations," Sibelius' "Swan of Tuonela," and Rimsky Korsakov's "Sadko."

Respighi's new tone poem seems likely to secure at least a measure of popular favor. It is soon to be published, and no doubt will go the rounds of orchestral concerts the world over.

The title means "Church Windows." There are four "impressions," suggested by stained glass in various Italian churches, "The Flight Into Egypt," "The Archangel Michael," "The Matin of Saint Clare" and "St Gregory the Great."

The work is scored for a large orchestra, including four tam tams, a bell in C, and organ as well as more usual instruments.

Although there are effective pages, as, for example, the first measures depicting Michael, flaming sword in hand, driving the rebel angels from heaven; the first passage for organ alone representing Pope Gregory blessing the multitude; music representing the rapture of Saint Clare at her miraculous trip to the Portiuncula; and so Respighi tends to weaken the effect of his ideas by undue amplification and repetition.

Nearly the whole appeal of all his music depends upon his talent for striking effects, which at a first hearing are impressive. In his "Pines of Rome," these effects come off more securely than they did yesterday in "Church Windows."

The performance yesterday, however, was disappointing in some respects. Mr Koussevitzky had seemingly not had sufficient time for preparation to permit him to get below the surface of the highly intricate score, and to dramatize the music with his customary imaginative intensity.

There were some obvious errors of detail, and a general sense of effort on the part of players and conductor, rather than the expected virtuosity. But Mr Respighi has set in this tone poem a very difficult task for orchestra and leader. One wondered why the composer did not himself conduct his work.

It is indicative of the present status of American orchestras in the musical world that a prominent European composer should entrust the first public performance of an important new work to the Boston Symphony, and that he should be here to listen to it.

Before the war nothing of the sort was likely to happen, though what the press agents call "world premieres" of works by Dvorak and Skriabin had occurred in New York.

Mr Koussevitzky went his own way with Sibelius' "Swan of Tuonela," emphasizing its mournful monotony, hushing the swelling climax. Mr Speyer played the solo for English horn beautifully, and was singled out by the conductor to bow to the applause. This piece has distinction and originality, though it is not in modernist vein.

The same can be said of Elgar's "Enigma" variations. The younger generation is too prone to remember against Elgar his "Pomp and Circumstance" and "Salut d'armour," and to forget his "Dream of Gerontius," but who among younger English composers, with the single exception of Holst in "The Planets," has written music as admirable as this set of variations? The performance had admirable clarity and energy.

Rimsky Korsakov's "Sadko" because it is inferior to his "Scheherazade," should not be underrated. Played as it was yesterday this tone poem is still agreeable to the ear and stimulating to the imagination.

Throughout the concert, Mr Koussevitzky seemed bent for once showing that he can make [illegible] without resorting to triple fortissimo. The volume of tone was [illegible] though without gaining

THIS CLIPPING FROM
BULLETIN
PROVIDENCE, R. I.
FEB 23 1927

Complete the Fund

Less than half the $6000 necessary t guarantee the appearance here nex year of the Boston Symphony Orchestra has been raised in the week that has elapsed since the appeal was made.

Failure of the fund would mean that the five concerts scheduled for this city would be given elsewhere. Nor is this all. Since several other communities are eager to obtain the services of the organization, it is declared that if Providence permits the orchestra to slip away for one year it will be exceedingly difficult to induce it to return later.

The necessity, then, for completing the $6000 fund is apparent; subscriptions for the balance required should be promptly forthcoming.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
FEB 23 1927

SAVE THE SYMPHONY CONCERTS

Pledges for the guarantee fund required to assure the continuance of concerts by the Boston Symphony Orchestra in Providence next season are coming in so slowly that the loss of this incomparable feature of the city's musical year is threatened. The amount required, six thousand dollars, is so small that it seems ridiculous that so serious a deprivation may result from the lack of local interest.

More than a season's loss of the concerts is imminent. Other communities are eager to secure the orchestra, and if Providence were omitted from the schedule one year it might mean a permanent loss. At present less than half the guarantee fund has been subscribed. The enthusiasm that has been evoked by these concerts, not only during the season just closed but through past years, should assure a hearty financial support for the future.

A year ago the city faced a discontinuance of the orchestra's visits because of the lack of a suitable auditorium. That emergency was met by the generous interest of Mr. E. F. Albee in the offer of his theatre for temporary use pending the completion of the new Masonic Temple. The present difficulty should be less serious, depending, as it does, merely upon the raising of a slight guarantee fund.

The problem is directly up to the music-lovers of Providence. They should lose no time in providing the necessary financial support if they wish to continue their enjoyment of the Boston Symphony Orchestra's concerts Only pledges are necessary at this time; payment is not to be made until September 15. The treasurer of the Providence Journal Company is acting as recipient for the fund and pledges should be sent to this office. It is time for prompt action if the city is to preserve its place on the orchestra's annual engagement list.

ELGAR MUSIC PLEASES AT SYMPHONY

By MOSES SMITH

The listener at the Symphony concerts of this week discovers that the surest way of killing a composer is by overplaying his music. Last week an all-Respighi program was successful partly because of the presence of the composer as conductor and pianist, and of his wife as singer in her husband's music. AMER

But whatever the intrinsic virtues of Respighi's music, one afternoon devoted solely to his compositions should have sufficed for a while at least. Consequently the playing, at yesterday's concert, of a new piece by the Italian master, "Church Windows," did not come off too well. Serge Koussevitzky, returned to the conductor's stand, worked his hardest to attain a favorable reception for a work being given its first performance in the world, but to little

dience was sated with Respighi's music, the new composition did not seem to have the vitality of several works heard here last week. There is a tremendously sonorous second movement in Respighi's grandest manner, and little else of interest.

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Deserved revival, likewise, was Sibelius's tone-poem, "The Swan of Tuonela," led into the repertory by Dr. Muck, vanishing from it with his departure; favorite piece, besides, with Mr. Toscanini For the while, Mr. Koussevitzky has perfect himself in it. No doubt he will succeed better this evening than he did yesterday afternoon; while at the third performance, next Tuesday, he may have exactly and imaginatively gauged it. At first hearing, the conductor's pace seemed sometimes to constrict the melodic line, while not always was the tonal color truly distributed. For the tone-poem is a wondrous music of silence and solitude; second, a wondrous music of the colors, black and white. Out of the spare frame, the bare progressions, the hushed voice of Sibelius rises this solitude of fabulous and northern nowhere. The melody unfolds—and upon the imagination it is the voice of deep-set silence.

Little by little out of Sibelius's fine spun harmonies and thin-edged timbres the measures take color—upon the black pool below the dark forest, swims the swan of legend, unearthly white. The waters scarcely stir as it parts them; there is no sound when they close again. At length comes the moment of climax, pent and relatively low-voiced as Mr. Koussevitzky discerningly took it. The one speaks the emotion in which the hearer, or rather the watcher, stands spell-bound. . . . Out of human ken, back into the legend, quivers the vision. An evocation achieved, of the rarest quality by the most concentrated of means; a vision stamped upon the imagination by the subtle simplicity of tones; sound—and it is silence and solitude; sound—and the white swan cleaves the blackest of waters. Where in the whole of music, over so few and stripped pages, is there such a tone-poem? In the sifting of time, it may be Sibelius's monument.

With Rimsky-Korsakov's "Sadko," the listener knew what to expect, though memories of the last preceding performance, in 1921, might be slight, and recollection of the ballet, danced in 1917 by the Dyaghilev Troupe, the merest haze. Whatever the particular folk-lore that stirs Rimsky, the practised hearer may infer the treatment: a velvet-voiced orchestra throbbing sensuously; rhythms, harmonies, timbres that are an imagery in themselves; little musical substance in the graver sense, but thick-spun atmosphere through which pierces transparent suggestion. This time the legend is a sea-piece. Overboard goes Sadko the minstrel; into the caves of the sea-folk he descends; the Lord of the Waters bids him play upon the gusli—two harps make it super-human; the folk and the very billows dance to the tune; Sadko snaps his strings; calm and darkling falls the sea. Any instructor in any conservatory could riddle Rimsky's music by pedantic analysis. It has no "inner life"; it does not exist by or for itself. Around old legend, by the composer's conjuring with these three—rhythms, harmonies, timbres—it winds atmosphere and distills illusion, sensuous, sea-green, of the waters under the earth. To hearing Russians, the legend was tale absorbed in childhood; to us others, the program-book was glimpse.

Ed ancora il Signore Respighi—tumultuously received when he came upon the stage at the end of the first performance—anywhere—of his new tone-poem. What clapping in the auditorium and from an orchestra on its feet; what clasping of hands, patting of backs, alternate retreats and advances between composer and conductor, what uplifted Respighian arms outpouring thanks upon all and sundry! Si, si, signore e signori, the Symphony Concerts can still yield incidents. In degree, "Church Windows" deserved these libations of praise. Anyhow, these tone-picturings are more interesting than either the overture, "Belphagor," or the "Mixolydian Concerto," both of departing memory. Three impulses seem to have prompted Mr. Respighi to composition: a sincerely devout spirit; an inclination to further experiment with Gregorian scales; a will to transfuse in[illegible] tones the sensations of [illegible] upon those that med-

beneath, light calls into glorified being figures of pious chronicle or sanctified legend.

Mr. Respighi is a truly religious man, believing and practising within the Roman fold. Writing "Church Windows," he did not strike a pose for purposes of musical composition. He is also studious and sensitive to Gregorian scales and harmonies; in them, as he believes, he explores a storehouse of musical treasure. Imagining a window upon which Joseph and Mary and Jesus flee beneath the starry night, he would release in tones the mood and the impression "Out of Egypt have I called My Son." Imagining a window upon which Michael Archangel smites and disperses the rebels from God, he is like-minded. Within him Miltonic impulse stirs. Imagining glass yet again, he beholds Saint Clare, the companion of Saint Francis—upon the slopes of Assisi still grows her garden—borne as by miracle, since strength of body failed her, to share in holy rites. Faithful daughter, she, of the Franciscan soul. Looking once more, the composer sees Saint Gregory the Great, Pope and lord of men, clothed with power and dominion, pavilioned in splendor and girdled with praise. The colors of churchly glass transmuted into the colors of music: the imagery of the one become the impression of the other.

Being mortal man and somewhat less than genius in music-making, Mr. Respighi has inevitably fallen short of this "great argument." Writing the four tone-poems assembled in "Church Windows," he has achieved variously. Twice and twice only, to make report from a single cursory hearing, has he gained in the texture and the color of his measures, the depth and glow and throb of stained glass when through it upon imagination floods light or crosses shadow. There are darkling moments toward the end of "The Flight Into Egypt"—and the eye, stirred by the ear, looks across the great church at Chartres on a dusky afternoon. Sonorous splendors proclaim Saint Gregory, pontiff and prince; for instants they pulse and flame upon the ear, as to the eye stirs the deep-hued glass, when full summer sunshine bathes the chapel of Jesus College in the English Cambridge. Once and once only, furthermore, has Mr. Respighi gained the clear pallor filtering from stained glass, across some hillside chapel, upon the low mass of dawn—in the introductory theme of the music for Saint Clare. Elsewhere the quest of a new tonal illusion fails. . . . From Gregorian scales and harmonies, Mr. Respighi again diffuses the austere brightness, the thin, transparent, glow emanating at moments from his piano-concerto. There, they were an effect won by composing scholarship for the gratification of listening curiosity. In "Church Windows," they compass atmosphere and convey illusion—notably in the quieter picturing of the matins of Saint Clare and the wayside night of the Holy Family.

With other deeds of musical imagination Mr. Respighi sometimes gropes; sometimes falters; again achieves. "The Flight Into Egypt" begins in stilled rapture, weaving veils, parting them with suggestion; then falls away into mere music-spinning; recovers in the colorings and pulse of the end. The poem of Michael Archangel drives furiously and clangorously. Scattered before Mr. Respighi's thrusting chromatics and plunging rhythms are the Satanic hosts. Faint and far sounds a wan melody for trumpet, and the listener puzzles his dull head to discover its place in the imaginative scheme. The timbres of the celesta, sweet and tingling; the voices of other instruments, thinned to a singular transparency, clothe Saint Clare in a sublimated tonal air. The bell-filled "symphony" that preludes the apparition of the pontifical Gregory is adept and imaginative play with rarefied or intensified musical sound. Yet when he emerges in full glory of principalities and powers, the encompassing sonorities are not so far from those of the seagods in "The Fountains" or the Roman soldiery in "The Pines." Possibly thoughts of the concert-hall occasionally threaded Mr. Respighi's pious meditations. For us sinful men, there is no evading Sathanas.

H. T. P.

—One suspects that Mr. Borah lost faith in Santa Claus at the age of two. [San Francisco Chronicle

BEETHOVEN FESTIVAL

Monday will be the last day in which subscriptions may be made for the Beethoven Festival to be given in Symphony Hall in the week which will mark the 100th anniversary of the composer's death. The Boston Symphony Orchestra, Serge Koussevitzky conductor, will be assisted in the two choral programmes by the Harvard Glee Club and the Radcliffe Choral Society, and two quartets of soloists. The programmes will be as follows:

Tuesday, March 22—Missa Solennis.

Wednesday, March 23—First Three Symphonies.

Thursday, March 24—Chamber music by the Lenox String Quartet and Carl Friedberg, pianist.

Friday afternoon and Saturday evening, March 25 and 26—4th and 5th, and 6th and 7th symphonies, respectively (these concerts do not fall in the special subscriptions).

Monday, March 28—Commemorative exercises with an address by Ernest Newman of London, and the performance of the Last String Quartet by the Lenox String Quartet.

Tuesday, March 29—The 8th and 9th symphonies. TRAV

PEOPLE'S SYMPHONY

The People's Symphony Orchestra, Stuart Mason, conductor, will give its 13th concert of the season tomorrow afternoon at 3:30 in Jordan Hall. Jesus Maria Sanroma, pianist, will be assisting artist. The program is as follows: Cherubini, overture to "Anacreon;" Shumann, concerto for piano and orchestra; Puccini, crescentami (first time in Boston); Liszt, "Les Preludes," symphonic poem after Lam[illegible]

FOURTH TUESDAY SYMPHONY

Music from England and Scandinavia will comprise the fourth concert of the Tuesday afternoon series by the Boston Symphony orchestra, to be given next Tuesday, March 1st [illegible]

at 3:15.

The English composers represented will be Edward Purcell in a voluntary arranged by Sir Henry Wood; Vaughan Williams's First Norfolk Rhapsody, and Edward Elgar's "Enigma" Variaitons.

The latter part of the program will be divided between music from Norway and Finland.

CHORAL SYMPHONY PROGRAM

The Cecilia Society, of which Malcolm Lang is conductor, will assist the Boston Symphony Orchestra in five short choral numbers at the next regular pair of Symphony concerts in Symphony hall on Friday afternoon and Saturday evening, March 4 and 5. They will be the "Song of Destiny," by Brahms; "The Fire-Rider," by Hugo Wolf; "The Song of the High Hills," by Delius; the barbaric incantation, "They Are Seven," by Prokofieff, in which Charles Stratton will sing the tenor solo, and the Finale from Glinka's opera, "A Life for the Czar."

Mr. Koussevitzky will introduce the program with variations on a theme of the old Dutch composer, Adrianus Valerius, written for strings by Jacobus Langendoen, 'cellist of the Boston Symphony Orchestra. The other orchestral number will be a suite of tone pictures from Rimsky-Korsakov's opera, "The Invisible City of Kitej."

MORE RESPIGHI AT SYMPHONY CONCERT

Feb 26

New Tone Poem Given First Performance

Post-Globe

Last week's Boston Symphony program was filled by the music of the Italian composer, Respighi, who conducted as guest, and played his own piano concerto. Yesterday a new tone poem by Respighi entitled "Vetrate di Chiesa" was played for the first time in public at the Symphony concert.

Mr Koussevitzky conducted. The composer was in the audience, and came to the stage to receive the applause at the end of his piece.

The other numbers were Elgar's "Enigma Variations," Sibelius' "Swan of Tuonela," and Rimsky Korsakov's "Sadko."

Respighi's new tone poem seems likely to secure at least a measure of popular favor. It is soon to be published, and no doubt will go the rounds of orchestral concerts the world over.

The title means "Church Windows." There are four "impressions," suggested by stained glass in various Italian churches, "The Flight Into Egypt," "The Archangel Michael," "The Matin of Saint Clare" and "St Gregory the Great."

The work is scored for a large orchestra, including four tam tams, a bell in C, and organ as well as more usual instruments.

Although there are effective pages, as, for example, the first measures depicting Michael, flaming sword in hand, driving the rebel angels from heaven; the first passage for organ alone representing Pope Gregory blessing the multitude; music representing the rapture of Saint Clare at her miraculous trip to the Portiuncula; and so Respighi tends to weaken the effect of his ideas by undue amplification and repetition.

Nearly the whole appeal of all his music depends upon his talent for striking effects, which at a first hearing are impressive. In his "Pines of Rome," these effects come off more securely than they did yesterday in "Church Windows."

The performance yesterday, however, was disappointing in some respects. Mr Koussevitzky had seemingly not had sufficient time for preparation to permit him to get below the surface of the highly intricate score, and to dramatize the music with his customary imaginative intensity.

There were some obvious errors of detail, and a general sense of effort on the part of players and conductor, rather than the expected virtuosity. But Mr Respighi has set in this tone poem a very difficult task for orchestra and leader. One wondered why the composer did not himself conduct his work.

It is indicative of the present status of American orchestras in the musical world that a prominent European composer should entrust the first public performance of an important new work to the Boston Symphony, and that he should be here to listen to it.

Before the war nothing of the sort was likely to happen, though what the press agents call "world premieres" of works by Dvorak and Skriabin had occurred in New York.

Mr Koussevitzky went his own way with Sibelius' "Swan of Tuonela," emphasizing its mournful monotony, hushing the swelling climax. Mr Speyer played the solo for English horn beautifully, and was singled out by the conductor to bow to the applause. This piece has distinction and originality, though it is not in modernist veln.

The same can be said of Elgar's "Enigma" variations. The younger generation is too prone to remember against Elgar his "Pomp and Circumstance" and "Salut d'armour," and to forget his "Dream of Gerontius." but who among younger English composers, with the single exception of Holst in "The Planets," has written music as admirable as this set of variations? The performance had admirable clarity and energy.

Rimsky Korsakov's "Sadko" because it is inferior to his "Scheherazade," should not be underrated. Played as it was yesterday this poem is still agreeable to the ear and stimulating to the imagination.

Throughout the concert, Mr Koussevitzky seemed bent for once showing that he can make without resorting to triple fortes. The volume of tone was widuced, though without gainin[illegible]

that one craves in vain from this co
ductor.

Next week the Cecilia Society wi
assist in choral works by Brahm
Wolf, Glinka, Delius and Brokofieff.
suite from Rimsky Korsakov's ope

"Kitej" and a new set of "Variations
on a Dutch Theme by Adrianus Valer-
ius," composed by Mr Langendoen, a
cellist in the Boston Symphony, are
he orchestral numbers. P. R.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
FEB 26 1927

BOSTON SYMPHONY IS COSMOPOLITAN

Tonight's Broadcast Offers Music of Four Nations With Elgar's "Enigma" as Finale

Tonight's broadcast of the Boston
ymphony orchestra from station
WBZ to which Serge Koussevitzky
eturns, after brief respite, assumes a
cosmopolitan aspect when music by
Russian, English, Italian and Finnish
composers will be presented for the
adio audience.

The musical tendencies of Russia
re exemplified in the tone picture by
Rimsky-Korsakov, called "Sadko" and
ased on an old legend of Novgorod.
adko, a famous gusli player, was
hrown overboard from a becalmed
hip as an offering to the Sea King,
who receives him in his domain under
he waves. Sadko is compelled to play
is gusli, and all dance to his wild
music. The selection "The Swan of
Tuonela" by Jean Sibelius is also
ased on a legend from the Finnish
olk-epic "Kalevala" and concerning
hich the composer wrote on his
core: "Tuonela, the Kingdom of
Death the Hades of Finnish mythol-
gy, is surrounded by a broad river of
lack water and swift current, on
hich the Swan of Tuonela moves in
majestic course and sings."

The suite "Church Windows" of the
Italian composer, Respighi, who ap-
eared as guest conductor last week,
lustrates a series of impressions sug-
ested by four beautiful Roman
hurches, just as last week's "Foun-
ains of Rome" by the same composer
resented tone pictures of several
oman fountains. The concert of to-
ight will close with the work of Ed-
ward Elgar, the eminent English com-
oser, called "Enigma," a series of
ariations based on an original theme.

Prior to the opening number Prof
ohn Patten Marshall, head of the
usic departments of the Boston uni-
ersity and Holy Cross college, will
gain be heard in brief illustrative re-
marks concerning the numbers to be
resented, and will again speak dur-
ng the intermission, relating some
nteresting phases of English com-
osition and high lights in the life of
dward Elgar. The complete sym-
hony program follows:—

Sibelius ..... "The Swan of Tuonela"
Legend from the Finnish Folk-Epic,
"Kalevala"
Rimsky-Korsakov,
"Sadko," a tone picture, Op. 5
Respighi,
"Vetrate di Chiesa" (Church Windows)
Four impressions for orchestra
La fuga in Egitto
San Michele Arcangelo
Il mattutino di Santa Chiara
San Gregorio Magno
"Enigma" Variations on an Original
Elgar, Theme, Op. 36.

Other programs for tonight are:—

THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.
FEB 26 1927

Boston Symphony in Broadcast at WBZ This Evening

Composers of Several Countries Will Be Represented in Program; Koussevitsky to Conduct.

Tonight's broadcast of the Boston
Symphony Orchestra from Stations
WBZ, KDKA and WJZ assumes a
cosmopolitan aspect when music by
Russian, English, Italian and Finnish
composers will be presented for the
radio audience through the courtesy
of W. S. Quinby.

The musical tendencies of Russia
are exemplified in the tone picture by
Rimsky-Korsokoff, called "Sadko" and
based on an old legend of Novgorod.
Sadko, a famous gusli player, was
thrown overboard from a becalmed
ship as an offering to the Sea King,
who receives him in his domain under
the waves. Sadko is compelled to
play his gusli, and all dance to his
wild music. The selection, "The Swan
of Tuonela" by Jean Sibelius is
based on a legend from the Finnish
Folk-epic "Kalevala" and concerning
which the composer wrote on his
score: "Tuonela, the Kingdom of
Death, the Hades of Finnish mythol-
ogy, is surrounded by a broad river
of black water and swift current, on
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The suite "Church Windows" of the
Italian composer, Respighi, who ap-
peared as guest conductor last week,
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churches, just as last week's "Foun-
tains of Rome" by the same composer
presented tone pictures of several
Roman fountains. The concert of to-
night will close with the work of Ed-
ward Elgar, the eminent English com-
poser, called "Enigma," a series of
variations based on an original theme.

Prior to the opening number of the
program, Prof. John Patten Marshall,
head of the music departments of the
Boston University and Holy Cross
College, will again be heard in brief
illustrative remarks concerning the
numbers to be presented, and will
again speak during the intermission,
relating some interesting phases of
English composition and high lights in
the life of Edward Elgar.

The complete symphony program for
tonight follows:

"The Swan of Tuonela," legend from the
Finnish Folk-Epic, "Kalevala," Sibelius
"Sadko," a tone picture, Op. 5,
Rimsky-Korsakov
"Vetrate di Chiesa" (Church Windows),
Four impressions for orchestra,
Respighi
La fuga in Egitto.
San Michele Arcangelo.
Il mattutino di Santa Chiara.
San Gregorio Magno.
INTERMISSION.
"Enigma," Variations on an Original
Theme. Op. 36, Elgar
Theme: Andante. Variations.
"C. A. E.," "L'Istesso tempo.
"H. D. S.—P.," Allegro.
"R. B. T.," Allegretto.
"W. M. B.," Allegro di molto.
"R. P. A.," Moderato.
"Ysobel," Andantino.
"Troyte," Presto.
"W. N.," Allegretto.
"Nimrod," Moderato.
"Dorabella," Intermezzo Allegro.
"G. R. S.," Allegro di molto.
"B. G. N.," Andante.
"XXX—Romanza," Moderato.
"E. D. V.," Finale.

RESPIGHI'S NEWEST BY SYMPHONY

His 'Church Windows' Heard for First Time

POST FEB 26

BY WARREN STOREY SMITH

Not yet has Ottorino Respighi, that eminent Italian who last Friday and Saturday monopolized the Symphony Concerts as conductor or performer of his own music, vanished from Boston's ken. Yesterday afternoon at Symphony Hall he was one of the audience which heard the first performance anywhere of his new suite, "Vetrate di Chiesa," (Church Windows.)

COMPOSER WELL RECEIVED

Though outwardly effective in many pages, these "Impressions for Orchestra," as the composer terms them, on a single hearing appeared scarcely worthy of a place among Mr. Respighi's more important works. Certainly they would seem to fall below the "Fountains of Rome" and the "Pines of Rome" both in musical invention and in poetic suggestiveness. But whether or not such reactions to the music were shared by the audience as a whole, the display of enthusiasm when Mr. Respighi appeared on the stage following the performance could scarcely have been greater.

Stained glass windows in various Italian churches suggested to Mr. Respighi the four pieces of yesterday, of which the individual titles are: "The Flight into Egypt," "The Archangel Michael," "The Matin of St. Chiara" and "St. Gregory the Great." In the second picture there was no missing the figure of Michael driving out of heaven the rebellious angels, and in the fourth the musical representation of pontifical panoply was sufficiently clear, but so far as this reviewer could discern the titles of number one and number three might have been transposed and the listener have been none the wiser.

For the concert of next Tuesday afternoon, the fourth of the current "national" series, Mr. Koussevitzky has planned an English-Scandinavian-Finnish programme, and the performances yesterday and this evening of Sibelius' tone poem, "The Swan Tuonela," and of Elgar's "Enigma," Variations might be taken as preparation for that concert.

SYMPHONY IN 17TH CONCERT

Works by Sibelius, Elgar, Rimsky-Korsakov and Respighi on Program

HER FEB 26

PERFORMANCE TO BE REPEATED TONIGHT

By PHILIP HALE

The Boston Symphony Orchestra, Mr. Koussevitzky, conductor, gave its 17th concert yesterday afternoon in Symphony Hall. The program was as follows: Sibelius, "Th eSwan of Tuonela," Rimsky-Korsakov, 'Sadko." Respighi, "Church Windows"; Four Impressions for Orchestra (first performance). Elgar, Variations on an Original Theme.

It was a great pleasure to hear again after ten years the poetic legend of Sibelius with the English horn solo played beautifully by Mr. Speyer. Here is no swan, singing before death, a fable that suggested to Villiers de l'Isle-Adam one of his cruelest tales, and served Anna Pavlova for an entrancing, memorable dance-pantomime to Saint-Saens's familiar music. This is the swan that glides and sings on the river of black water around Tuonela, the Kingdom of Death. Sibelius, to whom the Finnish epic "Kalevala" furnished subjects for several of his earlier compositions, which, alas, have not been performed in Boston, by economic means, by an unerring choice of his instruments, portrays the scene and gives the song—after the hearer is acquainted with the explanatory note in the score. Suppose that the hearer had no knowledge of the legend, had never read of Lemminkainen's adventures; how to win the maid Pohjola he set out to accomplish certain tasks, among them to shoot a swan on this River of Death. How would the hearer then be impressed? Surely he would be moved by the strangeness of the music, by the mysterious first measures, by the unearthly melancholy of the song, by the quiet intensity of it all. He would find in the music a tragic mood, simply but unmistakably expressed. To us this legend of Sibelius, for itself, and by the manner of the performance was the commanding feature of the concert.

Rimsky-Korsakov, like Jonah, was thrown from a ship, not because he was regarded as a hoodoo, but as a propitiatory offering. One is reminded of the old song:

"Down went McGinty to the bottom of
the say,
Dress'd in his best suit of clothes."

What McGinty found there remains unknown, for he never came back. Sadko was more fortunate. He was a guest at the wedding of the Sea King's daughter; and while he played on his gusli, which he had thoughtfully taken with him, they all danced until he broke the strings. Here we have deliberately pictorial music, entertaining enough, but not Rimsky at his very best. Boston has seen the ballet with this music, but has never heard the opera, which was composed 30 years after this "tone-picture." In the opera is the story of Sadko's adventures after he is on dry land, and wearied of it, sets out again upon the deep, refusing the companionship of Lioubava, his wife. Early this month, the opera was performed in Paris by Russians in concert form, as "Aida," "Faust" and "Martha" have been heard here in concert halls, sung by ladies and gentlemen in conventional and more or less pleasing evening dress.

Mr. Rispighi's "Church Windows" are windows that might be in any Italian church, but the music was not suggested by any windows now to be seen by native worshipers or Cook's tourists. The four subjects, allowing of strong contrasts in musical expression, are "The Flight into Egypt," ("The caravan bearing the Treasure of The World";) "Michael the Archangel" (driving with his sword the rebellious angels from high heaven); "The Matin of Saint-Claire" (how angels bore her desperately to attend the matin service); "Saint Gregory The Great" (in pontifical vestments, blessing the throng). To us the finest, most individual pages in these four "Impressions" are to be found in "The Flight" and in "The Matin of Saint-Claire". In the former there is the pleasing monotony of repetition that one associates with Oriental music; a coloring that at times reminds one of Borodin's "Steppes of Central Asia." In "The Matin," as in the fourth Impression, one hears the solemn chanting and sees the clouds of incense; in the former there are truly spiritual measures; the latter seemed diffuse, at times labored, and the climax which should have been over powering was anticipated. "Michael the Archangel" is stormy battle music with the relieving episode of a trumpet solo (off stage) played effectively by Mr. Mager. As a whole, this suite is not to be classed for invention and eloquent expression with either "Fountains" or "Pines of Rome." Mr. Respighi called to the platform was loudly applauded.

Elgar's "Variations" were once regarded as a brilliant show piece for an orchestra. There was a time when Elgar was held to be a "great" composer. Time, the Old Man with a Scythe, has a disconcerting way of handling it. While the performance yesterday was brilliant, the music, with a very few exceptions, seemed at the best respectable in a middle class manner; the sort of music that gives the composer the degree of Mus Doc, from an English university. In Elgar's case his music won him knighthood, and to this day there are "Elgar Festivals" in England. Was Cecil Gray too severe when he wrote of Elgar: "He never gets entirely away from the atmosphere of pale, cultured idealism and the unconsciously hypocritical, self-righteous, complacent, Pharisaical gentlemanless which is so characteristic of British art in the last century."

The concert will be repeated tonight. At the concerts of next week the orchestra will be assisted by the Cecilia Society, trained by Malcolm Lang Langendoen, Variations on a Dutch theme of Adrianus Valerius. Rimsky-Korsakov, tone picture from the opera "Kitej." Brahms, Song of Destiny. Wolf, The Fire Rider. Delius, The Song of the High Hills. Prokofieff, "They are Seven." Glinka, Finale of "A Life for the Tsar." Charles Stratton will sing the tenor solo in "They a[illegible]"

THIS CLIPPING FROM
BEAMONT, TEX.

FEB 26 1927

The famous New York Symphony orchestra, under the direction of Walter Damrosch, will entertain the radio audience at 8 o'clock tonight in a program to be broadcast from station WEAF, New York city. This musical organization possesses the distinction of having been directed by two generations of one family. The present director, who succeeded his father, Dr. Leopold Damrosch, has served 42 years.

A concert by the Boston Symphony orchestra, directed by Serge Koussevitsky, will be broadcast from station WJZ, New York city, this evening at 8:10 o'clock. It will also be broadcast from stations WBZ, Springfield, Mass., and KDKA, Pittsburg, Pa. Preceding the opening of the program, Prof John P. Marshall, head of the music department of Boston university, will explain the works to be offered, and relate the lives of the composers.

THIS CLIPPING FROM
N. Y. EVENING SUN
FEB 26 1927

Boston Symphony Will Be Heard on WJZ To-night

The next concert by the Boston Symphony Orchestra to be broadcast by WJZ and associated stations will be heard this evening at 8:10 o'clock, under the direction of Serge Koussevitsky. Preceding the concert Prof. John P. Marshall, head of the music departments of Boston University and Holy Cross College, will explain the selections to be rendered and also give a brief outline of the lives and works of the composers. During the intermission Prof. Marshall will again be heard in further explanation of the works that have been rendered, as well as those to be given in the second half of the concert. He will be assisted in his explanation by two instrumental soloists.

THIS CLIPPING FROM
NEW HAVEN, CONN.
Journal - Courier
FEB 26 1927

Serge Koussevitzky, Leader of Boston Symphony Orchestra, at Woolsey Hall, March 9th.

THIS CLIPPING FROM
STANDARD
WATERTOWN, N. Y.
FEB 26 1927

Saturday, February 26.

The concert of the Boston Symphony Orchestra is the first musical feature listed for Saturday night. WBZ, WJZ and KDKA will broadcast it at 8:10. The orchestra, as usual, will be under the leadership of Serge Koussevitsky. The famous New York Symphony Orchestra will be heard at 9:00 through WEAF and the Red Network. This organization possesses the unique distinction of having been directed by two generations of one family for many years as its present conductor, Walter Damrosch, who succeeds his father, Dr. Leopold Damrosch, has served forty-two years. Prominent financiers will address bankers at a banquet through WNYC at 9:00. Hockey games will be broadcast by WTIC at 8:15; by WNAC at 8:25, and by WLS at 10:00.

THIS CLIPPING FROM
New York Telegram
FEB 26 1927

Prof. John Marshal

The next concert of the Boston Sym-

tion WJZ at 8:10 o'clock tonight. This concert will be under the baton of Serge Koussevitsky.

One of the features of this program will be the explanation and notes on the selections to be rendered, to be given by Professor John P. Marshall, head of the music departments of Boston University and Holy Cross College. For five minutes preceding the opening of the concert he will explain the selections to be rendered before the intermission and also give a brief

l in Lecture Recital

outline of the lives and works of the composers. During the intermission Professo Marshall will again be heard in a furthe explanation of the works that have al ready been rendered and in a similar ex planation of the selections to be give in the second half of the broadcasting Professor Marshall is well qualified fo this task, having served for many years as organist with the Boston Symphony Orchestra, and during the war was in charge of camp music for the United States Army. He will be assisted by two instrumental soloists to illustrate his explanations.

THIS CLIPPING FROM
LEADER
MANCHESTER, N. H.
FEB 26 1927

BOSTON SYMPHONY PROGRAM TONIGHT

Unusual Broadcast Will Be Transmitted by Four Radio Stations

BOSTON, Feb. 26. — Tonight's broadcast of the Boston Symphony orchestra from Westinghouse stations WBZ, WBZA and KDKA, also station WJZ in New York city, assumes a cosmopolitan aspect when music by Russian, English, Italian and Finnish composers will be presented for the radio audience.

The musical tendencies of Russia are exemplified in the tone picture by Rimsky-Korsokoff, called "Sadko" and based on an old legend of Novgorod. Sadko, a famous gusli player, was thrown overboard from a becalmed ship as an offering to the Sea King, who receives him in his domain under the waves. Sadko is compelled to play his gusli, and all dance to his wild music. The selection "The Swan of Tuonela" by Jean Sibelius is also based on a legend from the Finnish Folk-Epic "Kalevala" and concerning which the composer wrote on his score: "Tuonela, the Kingdom of Death, the Hades of Finnish mythology, is surrounded by a broad river of black water and swift current, on which the Swan of Tuonela moves in majestic course and songs."

Tone Pictures.

The suite "Church Windows" of the Italian composer, Respighi, who appeared as guest conductor last week illustrates a series of impressions suggested by four beautiful Roman churches, just as last week's "Fountains of Rome" by the same composer presented tone pictures of several Roman fountains. The concert of tonight will close with the work of Edward Elga, the eminent English composer, called "Enigma," a series of variations based on an original theme.

Just prior to the opening number of the program, Prof. John Patten Marshall, head of the music departments of Boston university and Holy Cross college, will again be heard in brief illustrative remarks concerning the numbers to be presented, and will again speak during the intermission, relating some interesting phases of English composition and high lights in the life of Edward Elgar.

The complete symphony program for tonight follows:

Sibelius, "The Swan of Tuonela" legend from the Finnish Folk-Epic "Kalevala."
Rimsky-Korsakov, "Sadko" a tone picture, Op. 5.
Respighi, "Vetrate di Chiesa" (Church Windows). Four impressions for orchestra.
I, La fuga in Egitto.
II. San Michele Arcangelo.
III. Il mattutino di Santa Chiara.
IV. San Gregoria Magno.
Elgar, "Enigma" Variations on an Original Theme, Op. 36.
Theme: Andante. Variations.
"C. A. E." L'Itesso tempo.
"H. D. S.—P" Allegro.
"R. B. T." Allegretto.
"W. M. B." Allegro di molto.
"R. P. A." Moderato.
"Ysobel" Andantino.
"Troyte" Presto.
"W. N." Allegretto.
"Nimrod" Moderato.
"Dorabella" Intermezzo Allegro.
"G. R. S." Allegro di molto.
"G. G. N." Andante.
"XXX—Romanza" Moderato.
"E. D. V."—Finale.

that one craves in vain from this co
ductor.

Next week the Cecilia Society wi
assist in choral works by Brahm
Wolf, Glinka, Delius and Brokofieff.
suite from Rimsky Korsakov's oper

"Kitej" and a new set of "Variations
on a Dutch Theme by Adrianus Valer-
ius," composed by Mr Langendoen, a
cellist in the Boston Symphony, are
he orchestral numbers. P. R.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.

FEB 26 1927

BOSTON SYMPHONY IS COSMOPOLITAN

Tonight's Broadcast Offers Music of Four Nations With Elgar's "Enigma" as Finale

Tonight's broadcast of the Boston
Symphony orchestra from station
WBZ to which Serge Koussevitzky
returns, after brief respite, assumes a
cosmopolitan aspect when music by
Russian, English, Italian and Finnish
composers will be presented for the
radio audience.

The musical tendencies of Russia
are exemplified in the tone picture by
Rimsky-Korsakov, called "Sadko" and
based on an old legend of Novgorod.
Sadko, a famous gusli player, was
thrown overboard from a becalmed
ship as an offering to the Sea King,
who receives him in his domain under
the waves. Sadko is compelled to play
his gusli, and all dance to his wild
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based on a legend from the Finnish
folk-epic "Kalevala" and concerning
which the composer wrote on his
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Death the Hades of Finnish mythol-
ogy, is surrounded by a broad river of
black water and swift current, on
which the Swan of Tuonela moves in
majestic course and sings."

The suite "Church Windows" of the
Italian composer, Respighi, who ap-
peared as guest conductor last week,
illustrates a series of impressions sug-
gested by four beautiful Roman
churches, just as last week's "Foun-
tains of Rome" by the same composer
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ward Elgar, the eminent English com-
poser, called "Enigma," a series of
variations based on an original theme.

Prior to the opening number Prof
John Patten Marshall, head of the
music departments of the Boston uni-
versity and Holy Cross college, will
again be heard in brief illustrative re-
marks concerning the numbers to be
presented, and will again speak dur-
ing the intermission, relating some
interesting phases of English com-
position and high lights in the life of
Edward Elgar. The complete sym-
phony program follows:—

Sibelius ....."The Swan of Tuonela"
Legend from the Finnish Folk-Epic,
"Kalevala"
Rimsky-Korsakov,
"Sadko," a tone picture, Op. 5
Respighi,
"Vetrate di Chiesa" (Church Windows)
Four impressions for orchestra
La fuga in Egitto
San Michele Arcangelo
Il mattutino di Santa Chiara
San Gregorio Magno
"Enigma" Variations on an Original
Elgar,
Theme, Op. 36.

Other programs for tonight are:—

THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.

FEB 26 1927

Boston Symphony in Broadcast at WBZ This Evening

Composers of Several Countries Will Be Represented in Program; Koussevitsky to Conduct.

Tonight's broadcast of the Boston
Symphony Orchestra from Stations
WBZ, KDKA and WJZ assumes a
cosmopolitan aspect when music by
Russian, English, Italian and Finnish
composers will be presented for the
radio audience through the courtesy
of W. S. Quinby.

The musical tendencies of Russia
are exemplified in the tone picture by
Rimsky-Korsokoff, called "Sadko" and
based on an old legend of Novgorod.
Sadko, a famous gusli player, was
thrown overboard from a becalmed
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Prior to the opening number of the
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and high lights in the life of Edward
Elgar.

The complete symphony program for
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Sibelius, "The Swan of Tuonela" legend from the Finnish Folk-Epic "Kalevala."
Rimsky-Korsakov, "Sadko" a tone picture, Op. 5.
Respighi. "Vetrate di Chiesa" (Church Windows). Four impressions for orchestra.
I, La fuga in Egitto.
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IV. San Gregoria Magno.
Elgar, "Enigma" Variations on an Original Theme, Op. 36.
Theme: Andante. Variations.
"C. A. E." L'Itesso tempo.
"H. D. S.—P" Allegro.
"R. B. T." Allegretto.
"W. M. B." Allegro di molto.
"R. P. A." Moderato.
"Ysobel" Andantino.
"Troyte" Presto.
"W. N." Allegretto.
"Nimrod" Moderato.
"Dorabella" Intermezzo Allegro.
"G. R. S." Allegro di molto.
"G. G. N." Andante.
"XXX—Romanza" Moderato.
"E. D. V."—Finale.

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Italian composer, Respighi, who ap-
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of the program, Prof. John Patten
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The complete symphony program
for tonight follows:

"The Swan of Tuonela," legend from the Finnish Folk-Epic, "Kalevala," Sibelius
"Sadko," a tone picture, Op. 5,
Rimsky-Korsakov
"Vetrate di Chiesa" (Church Windows), Four impressions for orchestra,
Respighi
La fuga in Egitto.
San Michele Arcangelo.
Il mattutino di Santa Chiara.
San Gregorio Magno.
INTERMISSION.
"Enigma," Variations on an Original Theme. Op. 36, Elgar
Theme: Andante. Variations.
"C. A. E.," "L'Istesso tempo.
"H. D. S.—P.," Allegro.
"R. B. T.," Allegretto.
"W. M. B.," Allegro di molto.
"R. P. A.," Moderato.
"Ysobel," Andantino.
"Troyte," Presto.
"W. N.," Allegretto.
"Nimrod," Moderato.
"Dorabella," Intermezzo Allegro.
"G. R. S.," Allegro di molto.
"B. G. N.," Andante.
"XXX—Romanza," Moderato.
"E. D. V.," Finale.

RESPIGHI'S NEWEST BY SYMPHONY

His 'Church Windows' Heard for First Time

POST FEB 26

BY WARREN STOREY SMITH

Not yet has Ottorino Respighi, that eminent Italian who last Friday and Saturday monopolized the Symphony Concerts as conductor or performer of his own music, vanished from Boston's ken. Yesterday afternoon at Symphony Hall he was one of the audience which heard the first performance anywhere of his new suite, "Vetrate di Chiesa," (Church Windows.)

COMPOSER WELL RECEIVED

Though outwardly effective in many pages, these "Impressions for Orchestra," as the composer terms them, on a single hearing appeared scarcely worthy of a place among Mr. Respighi's more important works. Certainly they would seem to fall below the "Fountains of Rome" and the "Pines of Rome" both in musical invention and in poetic suggestiveness. But whether or not such reactions to the music were shared by the audience as a whole, the display of enthusiasm when Mr. Respighi appeared on the stage following the performance could scarcely have been greater.

Stained glass windows in various Italian churches suggested to Mr. Respighi the four pieces of yesterday, of which the individual titles are: "The Flight into Egypt," "The Archangel Michael," "The Matin of St. Chiara" and "St. Gregory the Great." In the second picture there was no missing the figure of Michael driving out of heaven the rebellious angels, and in the fourth the musical representation of pontifical panoply was sufficiently clear, but so far as this reviewer could discern the titles of number one and number three might have been transposed and the listener have been none the wiser.

For the concert of next Tuesday afternoon, the fourth of the current "national" series, Mr. Koussevitzky has planned an English-Scandinavian-Finnish programme, and the performances yesterday and this evening of Sibelius' tone poem, "The Swan Tuonela," and of Elgar's "Enigma," Variations might be taken as preparation for that concert.

SYMPHONY IN 17TH CONCERT

Works by Sibelius, Elgar, Rimsky-Korsakov and Respighi on Program

HER —— FEB 26

PERFORMANCE TO BE REPEATED TONIGHT

By PHILIP HALE

The Boston Symphony Orchestra, Mr. Koussevitzky, conductor, gave its 17th concert yesterday afternoon in Symphony Hall. The program was as follows: Sibelius, "Th eSwan of Tuonela," Rimsky-Korsakov, 'Sadko." Respighi, "Church Windows"; Four Impressions for Orchestra (first performance). Elgar, Variations on an Original Theme.

It was a great pleasure to hear again after ten years the poetic legend of Sibelius with the English horn solo played beautifully by Mr. Speyer. Here is no swan, singing before death, a fable that suggested to Villiers de l'Isle-Adam one of his cruelest tales, and served Anna Pavlova for an entrancing, memorable dance-pantomime to Saint-Saens's familiar music. This is the swan that glides and sings on the river of black water around Tuonela, the Kingdom of Death. Sibelius, to whom the Finnish epic "Kalevala" furnished subjects for several of his earlier compositions, which, alas, have not been performed in Boston, by economic means, by an unerring choice of his instruments, portrays the scene and gives the song—after the hearer is acquainted with the explanatory note in the score. Suppose that the hearer had no knowledge of the legend, had never read of Lemminkainen's adventures; how to win the maid Pohjola he set out to accomplish certain tasks, among them to shoot a swan on this River of Death. How would the hearer then be impressed? Surely he would be moved by the strangeness of the music, by the mysterious first measures, by the unearthly melancholy of the song, by the quiet intensity of it all. He would find in the music a tragic mood, simply but unmistakably expressed. To us this legend of Sibelius, for itself, and by the manner of the performance was the commanding feature of the concert.

Rimsky-Korsakov, like Jonah, was thrown from a ship, not because he was regarded as a hoodoo, but as a propitiatory offering. One is reminded of the old song:

"Down went McGinty to the bottom of the say,
Dress'd in his best suit of clothes."

What McGinty found there remains unknown, for he never came back. Sadko was more fortunate. He was a guest at the wedding of the Sea King's daughter; and while he played on his gusli, which he had thoughtfully taken with him, they all danced until he broke the strings. Here we have deliberately pictorial music, entertaining enough, but not Rimsky at his very best. Boston has seen the ballet with this music, but has never heard the opera, which was composed 30 years after this "tone-picture." In the opera is the story of Sadko's adventures after he is on dry land, and wearied of it, sets out again upon the deep, refusing the companionship of Lioubava, his wife. Early this month, the opera was performed in Paris by Russians in concert form, as "Aida," "Faust" and —— "Martha" have been heard here in concert halls, sung by ladies and gentlemen in conventional and more or less pleasing evening dress.

Mr. Rispighi's "Church Windows" are windows that might be in any Italian church, but the music was not suggested by any windows now to be seen by native worshipers or Cook's tourists. The four subjects, allowing of strong contrasts in musical expression, are "The Flight into Egypt," ("The caravan bearing the Treasure of The World":) "Michael the Archangel" (driving with his sword the rebellious angels from high heaven); "The Matin of Saint-Claire" (how angels bore her desperately to attend the matin service); "Saint Gregory The Great" (in pontifical vestments, blessing the throng). To us the finest, most individual pages in these four "Impressions" are to be found in "The Flight" and in "The Matin of Saint-Claire". In the former there is the pleasing monotony of repetition that one associates with Oriental music; a coloring that at times reminds one of Borodin's "Steppes of Central Asia." In "The Matin," as in the fourth Impression, one hears the solemn chanting and sees the clouds of incense; in the former there are truly spiritual measures; the latter seemed diffuse, at times labored, and the climax which should have been over powering was anticipated. "Michael the Archangel" is stormy battle music with the relieving episode of a trumpet solo (off stage) played effectively by Mr. Mager. As a whole, this suite is not to be classed for invention and eloquent expression with either "Fountains" or "Pines of Rome." Mr. Respighi called to the platform was loudly applauded.

Elgar's "Variations" were once regarded as a brilliant show piece for an orchestra. There was a time when Elgar was held to be a "great" composer. Time, the Old Man with a Scythe, has a disconcerting way of handling it. While the performance yesterday was brilliant, the music, with a very few exceptions, seemed at the best respectable in a middle class manner; the sort of music that gives the composer the degree of Mus Doc, from an English university. In Elgar's case his music won him knighthood, and to this day there are "Elgar Festivals" in England. Was Cecil Gray too severe when he wrote of Elgar: "He never gets entirely away from the atmosphere of pale, cultured idealism and the unconsciously hypocritical, self-righteous, complacent, Pharisaical gentlemanless which is so characteristic of British art in the last century."

The concert will be repeated tonight. At the concerts of next week the orchestra will be assisted by the Cecilia Society, trained by Malcolm Lang Langendoen, Variations on a Dutch theme of Adrianus Valerius. Rimsky-Korsakov, tone picture from the opera "Kitej." Brahms, Song of Destiny. Wolf, The Fire Rider. Delius, The Song of the High Hills, Prokofieff, "They are Seven." Glinka, Finale of "A Life for the Tsar." Charles Stratton will sing the tenor solo in "They a[illegible]"

THIS CLIPPING FROM
BEAMONT, TEX.

FEB 26 1927

The famous New York Symphony orchestra, under the direction of Walter Damrosch, will entertain the radio audience at 8 o'clock tonight in a program to be broadcast from station WEAF, New York city. This musical organization possesses the distinction of having been directed by two generations of one family. The present director, who succeeded his father, Dr. Leopold Damrosch, has served 42 years.

A concert by the Boston Symphony orchestra, directed by Serge Koussevitsky, will be broadcast from station WJZ, New York city, this evening at 8:10 o'clock. It will also be broadcast from stations WBZ, Springfield, Mass., and KDKA, Pittsburg, Pa. Preceeding the opening of the program, Prof John P. Marshall, head of the music department of Boston university, will explain the works to be offered, and relate the lives of the composers.

A carnival [illegible]

THIS CLIPPING FROM
N. Y. EVENING SUN

FEB 26 1927

Boston Symphony Will Be Heard on WJZ To-night

The next concert by the Boston Symphony Orchestra to be broadcast by WJZ and associated stations will be heard this evening at 8:10 o'clock, under the direction of Serge Koussevitsky. Preceding the concert Prof. John P. Marshall, head of the music departments of Boston University and Holy Cross College, will explain the selections to be rendered and also give a brief outline of the lives and works of the composers. During the intermission Prof. Marshall will again be heard in further explanation of the works that have been rendered, as well as those to be given in the second half of the concert. He will be assisted in his exp[illegible]nation by two instrumental soloi[illegible]s.

THIS CLIPPING FROM
NEW HAVEN, CONN.
Journal - Courier

FEB 26 1927

Serge Koussevitzky, Leader of Boston Symphony Orchestra, at Woolsey Hall, March 9th.

THIS CLIPPING FROM
STANDARD
WATERTOWN, N. Y.

FEB 26 1927

Saturday, February 26.

The concert of the Boston Symphony Orchestra is the first musical feature listed for Saturday night WBZ, WJZ and KDKA will broadcast it at 8:10. The orchestra, as usual will be under the leadership of Serge Koussevitsky. The famous New York Symphony Orchestra will be heard at 9:00 through WEAF and the Red Network. This organization possesses the unique distinction of having been directed by two generations of one family for many years as its present conductor, Walter Damrosch, who succeeds his father, Dr. Leopold Damrosch, has served forty-two years. Prominent financiers will address bankers at a banquet through WNYC at 9:00. Hockey games will be broadcast by WTIC at 8:15; by WNAC at 8:25, and by WLS at 10:00.

THIS CLIPPING FROM
New York Telegram

FEB 26 1927

Prof. John Marshal

The next concert of the Boston Sym-

tion WJZ at 8:10 o'clock tonight. This concert will be under the baton of Serge Koussevitsky.

One of the features of this program will be the explanation and notes on the selections to be rendered, to be given by Professor John P. Marshall, head of the music departments of Boston University and Holy Cross College. For five minutes preceding the opening of the concert he will explain the selections to be rendered before the intermission and also give a brief

l in Lecture Recital

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THIS CLIPPING FROM
LEADER
MANCHESTER, N. H.

FEB 26 1927

BOSTON SYMPHONY PROGRAM TONIGHT

Unusual Broadcast Will Be Transmitted by Four Radio Stations

BOSTON, Feb. 26. — Tonight's broadcast of the Boston Symphony orchestra from Westinghouse stations WBZ, WBZA and KDKA, also station WJZ in New York city, assumes a cosmopolitan aspect when music by Russian, English, Italian and Finnish composers will be presented for the radio audience.

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Tone Pictures.

The suite "Church Windows" of the Italian composer, Respighi, who appeared as guest conductor last week illustrates a series of impressions suggested by four beautiful Roman churches, just as last week's "Fountains of Rome" by the same composer presented tone pictures of several Roman fountains. The concert of tonight will close with the work of Edward Elga, the eminent English composer, called "Enigma," a series of variations based on an original theme.

Just prior to the opening number of the program, Prof. John Patten Marshall, head of the music departments of Boston university and Holy Cross college, will again be heard in brief illustrative remarks concerning the numbers to be presented, and will again speak during the intermission, relating some interesting phases of English composition and high lights in the life of Edward Elgar.

The complete symphony program for tonight follows:

Sibelius, "The Swan of Tuonela" legend from the Finnish Folk-Epic "Kalevala."
Rimsky-Korsakov, "Sadko" a tone picture, Op. 5.
Respighi. "Vetrate di Chiesa" (Church Windows). Four impressions for orchestra.
I, La fuga in Egitto.
II. San Michele Arcangelo.
III. Il mattutino di Santa Chiara.
IV. San Gregoria Magno.
Elgar, "Enigma" Variations on an Original Theme, Op. 36.
Theme: Andante. Variations.
"C. A. E." L'Itesso tempo.
"H. D. S.—P" Allegro.
"R. B. T." Allegretto.
"W. M. B." Allegro di molto.
"R. P. A." Moderato.
"Ysobel" Andantino.
"Troyte" Presto.
"W. N." Allegretto.
"Nimrod" Moderato.
"Dorabella" Intermezzo Allegro.
"G. R. S." Allegro di molto.
"G. G. N." Andante.
"XXX—Romanza" Moderato.
"E. D. V."—Finale.

THIS CLIPPING FROM
AMERICAN
BALTIMORE, MD.
FEB 26 1927

KOUSSEVITSKY WILL CONDUCT THIS EVENING

Wields Baton Over Boston Symphony For Concert Over Blue Hook-Up

THE next concert of the Boston Symphony Orchestra will be broadcast by Stations WBZ, WJZ and KDKA at 8.10 o'clock tonight. This concert of the Boston Symphony Orchestra will be under the baton of Serge Koussevitsky and will play in Symphony Hall, Boston, Mass.

Serge Koussevitsky.

One of the features of this concert will be the explanation and notes on the selections to be rendered by the orchestra to be given by Prof. John P. Marshall, head of the music departments of Boston University and Holy Cross College. For five minutes preceding the opening of the concert he will explain the selections to be rendered before the intermission and also give a brief outline of the lives and works of the composers. During the intermission Professor Marshall will again be heard in a further explanation of the works that have already been rendered and in a similar explanation of the selections to be given in the second half of the broadcasting. Professor Marshall is well qualified for this task, having served for many years as organist with the Boston Symphony Orchestra and during the war was in charge of camp music for the United States Army. He will be assisted by two instrumental soloists to illustrate his explanations.

"Kalevala" ..... Sibelius
"Sadko" a Tone Picture, Op. 5 ..... Rimsky-Kossakov
"Vetrate di Chiesa", "Church Windows," ..... Respighi
Four Impressions for Orchestra.
La fuga in Egitto
San Michele Arcangelo
Il mattutino di Santa Chiara.
San Gregorio Magno
"Enigma" Variations on an Original Theme, Op. 36 ..... Elgar
Theme: Andante Variations,
"C. A. E." L'Istesso tempo.
"H. D. S. P". Allegro.
"R. B. T." Allegretto.
"W. M. B." Allegro di molto.
"R. P. A." Moderato.
"Ysobol" Andantino.
"Troyte," Presto.
"W. N." Allegretto.
"Nimrod" Moderato.
"Dorabella" Intermezzo Allegro.
"G. R. S." Allegro di molto.
"B. G. N." Andante.
"XXX—Romanza" Moderato.
"E. D. V. Finale".

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES
FEB 26 1927

Symphony Orchestra Will Play Folk-lore Songs of North Europe

Tonight's broadcast of the Boston Symphony orchestra from Station WBZ assumes a cosmopolitan aspect when music by Russian, English, Italian and Finnish composers will be presented for the radio audience through the courtesy of W. S. Quinby.

The musical tendencies of Russia are exemplified in the tone picture by Rimsky-Korsakoff, called "Sadko" and based on an old legend of Novgorod. The selection "The Swan of Tuonela" by Jean Sibelius is also based on a legend from the Finnish folk-epic "Kalevala."

The suite "Church Windows" of the Italian composer, Respighi, who appeared as guest conductor last week, illustrates a series of impressions suggested by four beautiful Roman churches. The concert of tonight will close with the work of Edward Elga, the eminent English composer, called "Enigma," a series of variations based on an original theme.

THIS CLIPPING FROM
NEW HAVEN, CONN.
Journal - Courier
FEB 26 1927

KOUSSEVITZKY AND BOSTON SYMPHONY HERE MARCH 9

Two eminent names joined together for one purpose when Serge Koussevitzky came to America and the Boston symphony orchestra in 1924. The fact that a great conductor, about whom almost incredible reports were heard from Europe, was to direct one of the finest and oldest orchestras in the world, put our public in a state of expectancy.

Two seasons of Boston symphony concerts under Koussevitzky's leadership have exceeded the most sanguine expectations. When the great opera begins to play there is evidence in every bar of the exacting, yet persuasive hand of the born commander. Two hundred and eight musicians respond as a single, rare instrument to Koussevitzky's slightest gesture. In a word, it continues to be the orchestra whose name is traditionally associated with perfection in symphonic performances.

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FEB 26 1927

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FEB 27 1927

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FEB 28

SYMPHONY PROGRA

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HER

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NEWS
PROVIDENCE, R. I.
FEB 26 1927

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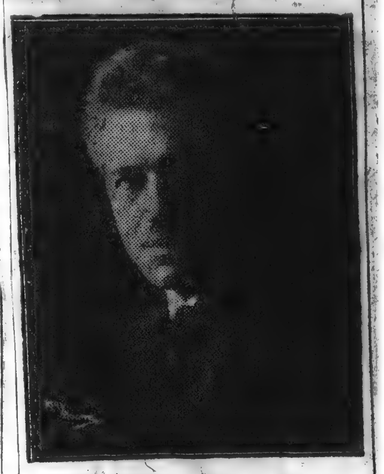
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FEB 27

WEEK-END MUSIC: LAST OF RESPIGHI, JERITZA IN SONG

"CHURCH WINDOWS" WITHOUT THE COMPOSER

RHS FEB 27

Recondite Means and Deepened Imagination—The Singer in Fresh and Live Impression—Her Different Courses Theater and Concert-Hall — Opera Numbers for Their Musical Values—Cecilia to New York—A Bass Recital

IN the absence of the composer—a therefore, of the warm-hear demonstrations on Friday afternoon —Mr. Respighi's fourfold tone-poem "Church Windows," was repeated at Symphony Concert on Saturday evening Heard a second time, it amplified, rather than altered, first impressions. The workmanship, of course, stood clearer: the mingled invention and learning, imagination and contrivance, of the harmonic instrumental means, as in the measured of bells and incense heralding St. Gregory as Sovereign Pontiff; the rhythmical fertility and mastery, as in the tossing tumult of the Archangel's battle; the ingenuities and aptitudes of construction, as in the repetitions of the melody that attends the Flight into Egypt or in the close of Saint Clare's music melting upon the ecstatic air. In neither "The Fountains" nor "The Pines" is Respighi so recondite in procedure, so subtle in implication. By his own "Church Windows" is bound to fall short of the immediate effect—and applause that rewarded the composition—on-piece. On the other hand, the composer finds himself in the dilemma of those who would stimulate, re-stimulate and stimulate again, a particular sense. He begins to pile up sonorities in the pages

THIS CLIPPING FROM
AMERICAN
BALTIMORE, MD.
FEB 261927

KOUSSEVITSKY WILL CONDUCT THIS EVENING

Wields Baton Over Boston Symphony For Concert Over Blue Hook-Up

THE next concert of the Boston Symphony Orchestra will be broadcast by Stations WBZ, WJZ and KDKA at 8.10 o'clock tonight. This concert of the Boston Symphony Orchestra will be under the baton of Serge Koussevitsky and will play in Symphony Hall, Boston, Mass.

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from the [illegible] Epic,
"Kalevala" ..... Sibelius
"Sadko" a Tone Picture. Op. 5
..... Rimsky-Kossakov
"Vetrate di Chiesa", "Church Windows," ..... Respighi
Four Impressions for Orchestra.
La fuga in Egitto
San Michele Arcangelo
Il mattutino di Santa Chiara.
San Gregorio Magno
'Enigma" Variations on an Original Theme, Op. 36.....Elgar
Theme: Andante Variations,
"C. A. E." L'Istesso tempo.
"H. D. S. P". Allegro.
"R. B. T." Allegretto.
"W. M. B." Allegro di molto.
"R. P. A." Moderato.
"Ysobol" Andantino.
"Troyte," Presto.
"W. N." Allegretto.
"Nimrod" Moderato.
"Dorabella" Intermezzo Allegro.
"G. R. S." Allegro di molto.
"B. G. N." Andante.
"XXX—Romanza" Moderato.
"E. D. V. Finale".

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES
FEB 261927

Symphony Orchestra Will Play Folk-lore Songs of North Europe

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The musical tendencies of Russia are exemplified in the tone picture by Rimsky-Korsakoff, called "Sadko" and based on an old legend of Novgorod. The selection "The Swan of Tuonela" by Jean Sibelius is also based on a legend from the Finnish folk-epic "Kalevala."

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Journal - Courier
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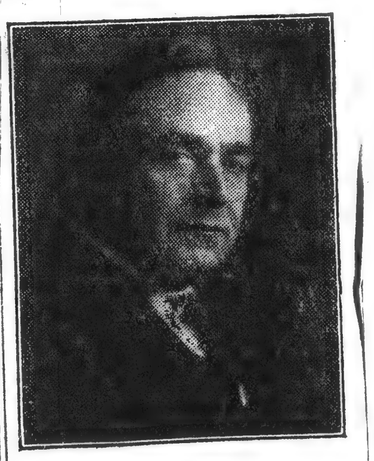

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SYMPHONY PROGRA[M]

The Boston Symphony orchestra Mr. Koussevitzky, conductor, will giv[e] its 17th pair of concerts next Friday afternoon and Saturday evening. The program will be as follows: Rimsky-Korsakov, "Sadko;" Elgar's "Enigma Variations," Sibelius's "Swan of Tuonela," with English horn solo, and a tone poem of Respighi, "Stained Glass Windows." This score is the composer's latest, and was written for this orchestra. It will be performed from manuscript.

WEEK-END MUSIC: LAST OF RESPIGHI, JERITZA IN SONG

"CHURCH WINDOWS" WITHOUT THE COMPOSER

Recondite Means and Deepened Imagination—The Singer in Fresh and Live[ly] Impression—Her Different Courses Theater and Concert-Hall — Opera Numbers for Their Musical Values—T[o] Cecilia to New York—A Bass Recita[l]

IN the absence of the composer—a[nd] therefore, of the warm-hearted demonstrations on Friday afternoon —Mr. Respighi's fourfold tone-poe[m] "Church Windows," was repeated at [the] Symphony Concert on Saturday evening. Heard a second time, it amplified, rather than altered, first impressions. The workmanship, of course, stood clearer: the mingled invention and learning, imagination and contrivance, of the harmonic and instrumental means, as in the measured of bells and incense heralding [the] Gregory as Sovereign Pontiff; the rhythmical fertility and mastery, as in the tossing tumult of the Archangel's battle; the ingenuities and aptitudes of construction, as in the repetitions of the melody that attends the Flight into Egypt or in the close of Saint Clare's music melting upon the ecstatic air. [In neither] "The Fountains" nor "The Pines" is Mr. Respighi so recondite in procedure or subtle in implication. By its choice "Church Windows" is bound to fall [short] of the immediate effect—and applause that rewarded the composition-piece. On the other hand, the composer finds himself in the dilemma of those who would stimulate, re-stimulate and stimulate again, a particular sense. He [regulates] pile up sonorities in [the] pages [begat]

tinued the process, and added blow... rhythm, in the march of the legiona... through "The Pines." Now, with ... sonorities and rhythms, he must ... himself yet harder in the Archang... battle and in the papal triumph. O... and again, the outcome is an over-blo... over-driven music.

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Journal - Courier
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KOUSSEVITZKY AS A DOUBLE-BASS VIRTUOSO

Many a conductor has started his career as a virtuoso of some particular instrument. Strokowski, the conductor of the Philadelphia orchestra, for example, and Stock, the Chicago conductor, both worked up from the orchestral ranks, while Pierre Monteux's instrument, as a student, was the viola.

Serge Koussevitzky, the conductor of the Boston Symphony orchestra, which comes to Woolsey hall March 9 has the sole distinction of having been a virtoso of the double bass. Circumstances of his early choice are these. When, as a boy of 14, he entered the Moscow conservatory, he was required by the rules of the institution to study, for the orchestral class, either a brass instrument or the double bass. Koussecitzky chose the latter and later became a pupil of the celebrated Rambaussec. He developed an extraordinary proficiency and for the first ten years of his professional career toured Europe, east and west, giving recitals upon this unusual instrument. He even composed a concerta for it which he played with the leading orchestras of the time.

It must be supposed that Koussevitzky used the unwiedly double bass of the modern orchestra which of course, is built for volume and depth of "ground tone." He acquired an instrument made by Amati, the illustrious Italian, and contemporary of Stradivarius, in the 17th century.

These earlier Italian basses were really chamber instruments, somewhat smaller than those to which we are accustomed, and of course more adaptable for solo purposes. Koussevitzky's double bass can be likened to an enlarged and deepened 'cello, retaining all the tonal beauty of this more familiar instrument.

Kouissevitzky's fame as a virtuoso was high indeed, and there is every indication that his mastery of the instrument was a thing to wonder at. A particular musical treat must have been the joint recitals which he gave in Paris with Cassadesus, the leader of the renowned society of Ancient Instruments.

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BULLETIN
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SCHARRER HEARD AT SYMPHONY CONCERT

English Pianist Excels in Grieg Concerto

Irene Scharrer, noted English pianist previously heard more than once in recital, played the Grieg concerto at the fourth Tuesday concert of the Boston Symphony Orchestra yesterday afternoon.

Mr Koussevitzky, carrying out his scheme of a series of national programs, chose numbers by English and Scandinavian composers for this concert. An audience which did not quite fill the hall applauded Miss Scharrer with especial warmth.

Yesterday's was the best performance of Grieg's concerto heard here in many years. Miss Scharrer played poetically and imaginatively, with marked beauty of tone except in fortissimo passages. Mr Koussevitzky and the orchestra accompanied her with unusual sympathy. As a result the music sounded much better than usual, and increased one listener's rather canty respect for the genius of Grieg.

English Numbers

The English numbers were a "Volantary" for trumpets, trombones, drums and organ, arranged by Sir Henry Wood and played here at the regular concerts last season; Vaughan Williams' "Norfolk Rhapsody" and Elgar's "Enigma" variations. The latter numbers have been heard in the other series this season. This time the Purcell went better than it did last year, though one still wondered how much was Purcell and how much was Wood.

The Elgar again seemed music of permanent value, especially the ninth, 12th and 13th variations. It was a pity to represent the younger British composers only by an early and not notable work of Vaughan Williams. One is inclined to think his orchestral music of less significance than that of Nolst, or even Bliss. After all, the greatest English composers are really Mandel and Mendelssohn, since those Germans dominated musical England for two centuries.

The Scandinavians were, besides Grieg, the Finnish Sibelius, represented by his "Swan of Tuonela," played at last week's regular concerts, but better done yesterday, and Svendsen, another Norwegian, whose "Carnival at Paris" has not been heard from the Boston Symphony for many seasons past, though the People's Symphony audiences seem to relish it.

One wondered why there was no symphony on the program. There are seven by Sibelius, several by Elgar and three by Vaughan Williams and one of which might be chosen. Nor was Sweden represented. Alfven, whose music Dr Muck introduced here, is not a colossal figure in recent musical history, but his work is quite valuable and interesting as Svendsen's noisy and futile "Carnival."

Coming Program

The net result of listening for an afternoon to such third-rate pieces as filled yesterday's program is a distrust of the value of grouping music according to the accident of the composer's birthplace. Svendsen's piece was actually and symbolically written at Baireuth, nearer the domicile of Liszt than that of Wagner, one surmises, but definitely under German influences. And Elgar, without the great 19th-century Germans, is inconceivable.

The next program in this series, to be given April 26, will be devoted to the work of Americans and Italians. May we hope to hear some of the brilliantly provocative and intensely interesting music of Aaron Copland, and Griffes' "Khubla Khan," among the American numbers? P. R.

The Cecilia Society will join the Boston Symphony orchestra in the concerts of the latter on Friday afternoon and Saturday evening. Several unfamiliar works will be produced. The purely orchestral will be Langendoen's Variations on a Dutch theme of Valerius and "Tone Pictures" from Rimsky-Korsakov's opera, "The Legend of the Invisible City of Kitesch." The Variations are for strings and were played as a solo quintet at a concert of the Boston Flute Players' Club three seasons ago. Mr. Langendoen, a violoncellist, is a member of the orchestra. One of the movements in the Russian Suite, "The Battle of Kerjenetz," has already been played here under Mr. Koussevitzky's direction.

There are five choral pieces with orchestra, but in the "Song of the High Hills," by Delius, the chorus is directed to sit and sing only a vowel. Percy Grainger was the first to bring out this work in the United States. Bridgeport, Ct., was the scene of the memorable occasion.

When Ludwig Wuellner gave recitals in Boston nearly 20 years ago, that remarkable interpreter with an ungrateful voice and a faulty vocal method sang with dramatic intensity a song by Hugo Wolf called the "Fire-rider." The poem by the German Moerike was suggested by an old folk legend. Wolf arranged his song for chorus and orchestra.

The "Song of Destiny," by Brahms, is familiar. It was even performed at a concert of this orchestra during the last year of Arthur Nikisch's reign, for there was then a band of singers known as the Boston Symphony chorus which took part that season in Beethoven's 9th symphony, Foote's "Skeleton in Armor" and Paine's "Columbus March and Hymn."

Again we are to hear Prokofieff's wildly barbaric, splendidly savage "Seven, They Are Seven." These "Seven," it will be remembered, were terrible fellows, who ground men as men grind grain, were deaf to entreaties and caused earth and sky to shrink. "O Telai! O Alai! O Guiguimm!" not to mention "O Maskimm!" Charles Stratton will be the tenor to proclaim loudly the horrible malevolence of the Seven.

The number at the end will be the last scene in the Epilogue of Glinka's "A Life for the Tsar." The overture of this opera, dear for many years to the Russian peoples, was performed at one of the Chickering production concerts conducted by B. J. Lang. Is the opera still performed in Russia, and, if so, has a new libretto been fitted to the music?

Those Bostonians who are perturbed by ultra-modern music should ponder the werds of J. G. Frazer: "Everything new is apt to excite the awe and dread of the savage."

CHORUS WITH SYMPHONY PROGRAM

By MOSES SMITH.

The program of this week's concerts of the Boston Symphony Orchestra contains interest aplenty for those who are attracted by novelties, for no less than five of the long list of seven compositions were performed yesterday afternoon for the first time at the Symphony concerts.

In actual performance these pieces made a pleasing ensemble, but not so pleasing as was hoped when the program was first announced. Since five of the numbers contained choral parts, the Cecelia Society assisted the orchestra. And the excellent tenor voice of Charles Stratton was added as solo to the other performers in Prokofieff's "Sept, ils sont sept," the piece which set Boston on its ears when first performed here last year.

The Russian's music continued to impress on rehearing. Perhaps it is not music in the accepted sense, perhaps it is not music at all, but whatever it is, the piece strikes deeply. Just as vivid impression, of quite a different character, was made on this listener by the first hearing of Delius' "Song of the Hills" for orchestra and voices. A composer of genius this man Delius surely is, from the evidence of such a score, and it is a pity that his work does not come to performance here more often.

The variations on a Dutch Theme of Adrianus Valerius, written by Jakobus Langendoen, a 'cellist in the Symphony Orchestra, and scored for full string choir, displayed commendable mastery of form, and unusual felicity in handling detail. The chief objection was the over-persistent use of the upper register of the violins, resulting in harsh and forced tones. Perhaps the fault was Mr. Koussevitzky's in driving his men too hard.

Wolf's "Fire-Rider," Brahms' "Song of Destiny" and the finale of Glinka's opera, "A Life for the Czar," offered further oportunity for display of the abilities of the massed chorus and orchestra. And the instruments alone were heard in a beautiful redition of a suite from Rimsky-Korsakov's "Legend of the Invisible City of Katesch."

Mr. Langendoen, of the 'cello section of the orchestra, is a modest gentleman about his piece. This performance is not only the first performance of the variations anywhere, it is also the first performance anywhere of a purely orchestral piece by Mr. Langendoen. Valerius, from whom he takes his theme, was a Dutch composer who lived at the time of the wars between the Netherlands and Spain. The title of the theme is "Bergen-op-Zoom," which is the name of an old Dutch town defended successfully against the Spaniards through a memorable siege. There are seven variations, treated in modern symphonic style—that is, as continuous music without break or pause between any two of the seven. The style is thoroughly modern, but not "ultra." Mr. Langendoen received his early training in South Africa. He has also studied and played in various orchestras—in some as first 'cellist—at The Hague, Berlin, Amsterdam, Scheveningen and elsewhere. Josef Malkin was among his teachers.

Middle Ages

Mrs. Newmarch, in her book, "The Russian Opera," has these paragraphs on Rimsky-Korsakov's "The Tale of the Invisible City of Kitej and the Maiden Fevronia": The opera "was in Rimsky-Korsakov's mind for nearly ten years before he actually composed it between 1903-1905. The first performance in Leningrad took place at the Maryinsky Theater early in the spring of 1907, and Moscow heard the opera in the following season. The opera starts with an orchestral introduction based upon a folk-melody. There is great charm in the opening scene laid in the forests surrounding Little Kitej, where Fevronia is discovered sitting among the tall grasses and singing a song in praise of all living creatures. There she is joined by a bear, a crane, and other birds, all of which she welcomes as friends. There the young Prince Vsievolod sees her and loses his heart to the beautiful child of nature. Their love-scene is interrupted by the sound of horns, introducing a company of archers in search of the Prince. Fevronia then discovers her lover's identity.

"The next act shows the market-place in Little Kitej crowded with all manner of archaic Russian types: a showman leading a bear, a minstrel singing and playing the guzli, old men and women, young men and girls—one of those animated canvases which recall certain pages in Musorgsky's operas and are the precursors of similar scenes in Stravinsky's 'Petrushka.' Some 'superior people' are grumbling at the marriage of the Prince to the unknown and homeless Fevronia. Soon the bride appears accompanied by the wedding procession. She receives the congratulations of the populace, but the 'superior people' show some disdain. Suddenly a fresh group rush on in terror, followed by Tartars who break up the crowd and seize Fevronia. Under threats of torture they compel the crazy drunkard Kouterma to guide them to Kitej the Great. Fevronia puts up a prayer for the city as the Tartars carry her off on one of their rough carts.

"The scene changes to Kitej the Great, where the old Prince and his son, the bridegroom, are listening to the account given by the fugitives of the destruction of Little Kitej by the Tartars. All are horrified to hear that Fevronia has fallen into their ruthless hands. The Prince assembles his soldiers and goes out to meet the enemy. While the women are singing a chorus of lamentation, the church bell begins to ring of its own accord. The old Prince declares it is a miraculous sign that the town will be saved. The curtain rises next on the Tartar encampment on the shores of the Shining Lake. Fevronia, in despair, is still sitting in the Tartar's cart. The half-crazy Kouterma has been bound hand and foot because the Tartars suspected him. Their two leaders have fought; one is left dead on the ground; the others have fallen asleep. Fevronia takes a knife from the dead Tartar chief and cuts Kouterma's bonds. He is about to escape when the sound of a bell arrests him. He rushes to the lake with the intention of drowning himself, but at that moment a ray of sunlight falls on the water on which he sees reflected the city of Kitej the Invisible. Now he really makes his escape, taking Fevronia with him. The Tartars are awakened, and, running to the edge of the lake, they too see the miraculous reflection and exclaim in terror: 'Awful is the God of the Russians.'

"Fevronia passes some terrible hours alone in the gloom of the enchanted for-

A LAVISH PROGRAM FROM MANY HANDS IN DIVERS VOICES

MR. KOUSSEVITZKY LAYS ON AND SPARES NOT

Five Novel Numbers in a Pair of Concerts, Two Orchestral, Three Choral—Variations from Holland—Tone-Pictures from Russia—Delius, Wolf, Glinka for Choir and Orchestra

NOT less than five novelties stand upon Mr. Koussevitzky's program for the week-end—probably a record. For many programs do not bear as many as five numbers. These five are Mr. Langendoen's Variations for String Orchestra on a Theme by Valerius, a Suite from Rimsky-Korsakov's opera, "The Legend of the Invisible City of Kitej and the Maiden Fevronia"; for chorus and orchestra Hugo Wolf's "The Fire-Rider," Delius's "Song of the High Hills," the closing chorus from Glinka's opera "A Life for the Czar."

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Many a conductor has started his career as a virtuoso of some particular instrument. Strokowski, the conductor of the Philadelphia orchestra, for example, and Stock, the Chicago conductor, both worked up from the orchestral ranks, while Pierre Monteux's instrument, as a student, was the viola.

Serge Koussevitzky, the conductor of the Boston Symphony orchestra, which comes to Woolsey hall March 9 has the sole distinction of having been a virtoso of the double bass. Circumstances of his early choice are these. When, as a boy of 14, he entered the Moscow conservatory, he was required by the rules of the institution to study, for the orchestral class, either a brass instrument or the double bass. Koussecitzky chose the latter and later became a pupil of the celebrated Rambaussec. He developed an extraordinary proficiency and for the first ten years of his professional career toured Europe, east and west, giving recitals upon this unusual instrument. He even composed a concerta for it which he played with the leading orchestras of the time.

[illegible] supposed that Koussevitzky used the unwieldy double bass of the modern orchestra which, of course, is built for volume and depth of "ground tone." He acquired an instrument made by Amati, the illustrious Italian, and contemporary of Stradivarius, in the 17th century.

These earlier Italian basses were really chamber instruments, somewhat smaller than those to which we are accustomed, and of course more adaptable for solo purposes. Koussevitzky's double bass can be likened to an enlarged and deepened 'cello, retaining all the tonal beauty of this more familiar instrument.

Kouissevitzky's fame as a virtuoso was high indeed, and there is every indication that his mastery of the instrument was a thing to wonder at. A particular musical treat must have been the joint recitals which he gave in Paris with Cassadesus, the leader of the renowned society of Ancient Instruments.

SCHARRER HEARD AT SYMPHONY CONCERT

English Pianist Excels in Grieg Concerto

Irene Scharrer, noted English pianist previously heard more than once in recital, played the Grieg concerto at the fourth Tuesday concert of the Boston Symphony Orchestra yesterday afternoon.

Mr Koussevitzky, carrying out his scheme of a series of national programs, chose numbers by English and Scandinavian composers for this concert. An audience which did not quite fill the hall applauded Miss Scharrer with especial warmth.

Yesterday's was the best performance of Grieg's concerto heard here in many years. Miss Scharrer played poetically and imaginatively, with marked beauty of tone except in fortissimo passages. Mr Koussevitzky and the orchestra accompanied her with unusual sympathy. As a result the music sounded much better than usual, and increased one listener's rather canty respect for the genius of Grieg.

English Numbers

The English numbers were a "Voluntary" for trumpets, trombones, drums and organ, arranged by Sir Henry Wood and played here at the regular concerts last season; Vaughan Williams' "Norfolk Rhapsody" and Elgar's "Enigma" variations. The latter numbers have been heard in the other series this season. This time the Purcell went better than it did last year, though one still wondered how much was Purcell and how much was Wood.

The Elgar again seemed music of permanent value, especially the ninth, 12th and 13th variations. It was a pity to represent the younger British composers only by an early and not notable work of Vaughan Williams. One is inclined to think his orchestral music of less significance than that of Nolst, or even Bliss. After all, the greatest English composers are really Mandel and Mendelssohn, since those Germans dominated musical England for two centuries.

The Scandinavians were, besides Grieg, the Finnish Sibelius, represented by his "Swan of Tuonela," played at last week's regular concerts, but better done yesterday, and Svendsen, another Norwegian, whose "Carnival at Paris" has not been heard from the Boston Symphony for many seasons past, though the People's Symphony audiences seem to relish it.

One wondered why there was no symphony on the program. There are seven by Sibelius, several by Elgar and three by Vaughan Williams and one of which might be chosen. Nor was Sweden represented. Alfven, whose music Dr Muck introduced here, is not a colossal figure in recent musical history, but his work is quite valuable and interesting as Svendsen's noisy and futile "Carnival."

Coming Program

The net result of listening for an afternoon to such third-rate pieces as filled yesterday's program is a distrust of the value of grouping music according to the accident of the composer's birthplace. Svendsen's piece was actually and symbolically written at Baireuth, nearer the domicile of Liszt than that of Wagner, one surmises, but definitely under German influences. And Elgar, without the great 19th-century Germans, is inconceivable.

The next program in this series, to be given April 26, will be devoted to the work of Americans and Italians. May we hope to hear some of the brilliantly provocative and intensely interesting music of Aaron Copland, and Griffes' "Khubla Khan," among the American numbers? P. R.

The Cecilia Society will join the Boston Symphony orchestra in the concerts of the latter on Friday afternoon and Saturday evening. Several unfamiliar works will be produced. The purely orchestral will be Langendoen's Variations on a Dutch theme of Valerius and "Tone Pictures" from Rimsky-Korsakov's opera, "The Legend of the Invisible City of Kitesch." The Variations are for strings and were played as a solo quintet at a concert of the Boston Flute Players' Club three seasons ago. Mr. Langendoen, a violoncellist, is a member of the orchestra. One of the movements in the Russian Suite, "The Battle of Kerjenetz," has already been played here under Mr. Koussevitzky's direction.

There are five choral pieces with orchestra, but in the "Song of the High Hills," by Delius, the chorus is directed to sit and sing only a vowel. Percy Grainger was the first to bring out this work in the United States. Bridgeport, Ct., was the scene of the memorable occasion.

When Ludwig Wuellner gave recitals in Boston nearly 20 years ago, that remarkable interpreter with an ungrateful voice and a faulty vocal method sang with dramatic intensity a song by Hugo Wolf called the "Fire-rider." The poem by the German Moerike was suggested by an old folk legend. Wolf arranged his song for chorus and orchestra.

The "Song of Destiny," by Brahms, is familiar. It was even performed at a concert of this orchestra during the last year of Arthur Nikisch's reign, for there was then a band of singers known as the Boston Symphony chorus which took part that season in Beethoven's 9th symphony, Foote's "Skeleton in Armor" and Paine's "Columbus March and Hymn."

Again we are to hear Prokofieff's wildly barbaric, splendidly savage "Seven, They Are Seven." These "Seven," it will be remembered, were terrible fellows, who ground men as men grind grain, were deaf to entreaties and caused earth and sky to shrink. "O Telai! O Alai! O Guiguimm!" not to mention "O Maskimm!" Charles Stratton will be the tenor to proclaim loudly the horrible malevolence of the Seven.

The number at the end will be the last scene in the Epilogue of Glinka's "A Life for the Tsar." The overture of this opera, dear for many years to the Russian peoples, was performed at one of the Chickering production concerts conducted by B. J. Lang. Is the opera still performed in Russia, and, if so, has a new libretto been fitted to the music?

Those Bostonians who are perturbed by ultra-modern music should ponder the words of J. G. Frazer: "Everything new is apt to excite the awe and dread of the savage."

CHORUS WITH SYMPHONY PROGRAM

By MOSES SMITH.

The program of this week's concerts of the Boston Symphony Orchestra contains interest aplenty for those who are attracted by novelties, for no less than five of the long list of seven compositions were performed yesterday afternoon for the first time at the Symphony concerts.

In actual performance these pieces made a pleasing ensemble, but not so pleasing as was hoped when the program was first announced. Since five of the numbers contained choral parts, the Cecelia Society assisted the orchestra. And the excellent tenor voice of Charles Stratton was added as solo to the other performers in Prokofieff's "Sept, ils sont sept," the piece which set Boston on its ears when first performed here last year.

The Russian's music continued to impress on rehearing. Perhaps it is not music in the accepted sense, perhaps it is not music at all, but whatever it is, the piece strikes deeply. Just as vivid impression, of quite a different character, was made on this listener by the first hearing of Delius' "Song of the Hills" for orchestra and voices. A composer of genius this man Delius surely is, from the evidence of such a score, and it is a pity that his work does not come to performance here more often.

The variations on a Dutch Theme of Adrianus Valerius, written by Jakobus Langendoen, a 'cellist in the Symphony Orchestra, and scored for full string choir, displayed commendable mastery of form, and unusual felicity in handling detail. The chief objection was the over-persistent use of the upper register of the violins, resulting in harsh and forced tones. Perhaps the fault was Mr. Koussevitzky's in driving his men too hard.

Wolf's "Fire-Rider," Brahms' "Song of Destiny" and the finale of Glinka's opera, "A Life for the Czar," offered further oportunity for display of the abilities of the massed chorus and orchestra. And the instruments alone were heard in a beautiful redition of a suite from Rimsky-Korsakov's "Legend of the Invisible City of Katesch."

Mr. Langendoen, of the 'cello section of the orchestra, is a modest gentleman about his piece. This performance is not only the first performance of the variations anywhere, it is also the first performance anywhere of a purely orchestral piece by Mr. Langendoen. Valerius, from whom he takes his theme, was a Dutch composer who lived at the time of the wars between the Netherlands and Spain. The title of the theme is "Bergen-op-Zoom," which is the name of an old Dutch town defended successfully against the Spaniards through a memorable siege. There are seven variations, treated in modern symphonic style—that is, as continuous music without break or pause between any two of the seven. The style is thoroughly modern, but not "ultra." Mr. Langendoen received his early training in South Africa. He has also studied and played in various orchestras—in some as first 'cellist—at The Hague, Berlin, Amsterdam, Scheveningen and elsewhere. Josef Malkin was among his teachers.

Middle Ages

Mrs. Newmarch, in her book, "The Russian Opera," has these paragraphs on Rimsky-Korsakov's "The Tale of the Invisible City of Kitej and the Maiden Fevronia": The opera "was in Rimsky-Korsakov's mind for nearly ten years before he actually composed it between 1903-1905. The first performance in Leningrad took place at the Maryinsky Theater early in the spring of 1907, and Moscow heard the opera in the following season. The opera starts with an orchestral introduction based upon a folk-melody. There is great charm in the opening scene laid in the forests surrounding Little Kitej, where Fevronia is discovered sitting among the tall grasses and singing a song in praise of all living creatures. There she is joined by a bear, a crane, and other birds, all of which she welcomes as friends. There the young Prince Vsievolod sees her and loses his heart to the beautiful child of nature. Their love-scene is interrupted by the sound of horns, introducing a company of archers in search of the Prince. Fevronia then discovers her lover's identity.

"*The next act* shows the market-place in Little Kitej crowded with all manner of archaic Russian types: a showman leading a bear, a minstrel singing and playing the guzli, old men and women, young men and girls—one of those animated canvases which recall certain pages in Musorgsky's operas and are the precursors of similar scenes in Stravinsky's 'Petrushka.' Some 'superior people' are grumbling at the marriage of the Prince to the unknown and homeless Fevronia. Soon the bride appears accompanied by the wedding procession. She receives the congratulations of the populace, but the 'superior people' show some disdain. Suddenly a fresh group rush on in terror, followed by Tartars who break up the crowd and seize Fevronia. Under threats of torture they compel the crazy drunkard Kouterma to guide them to Kitej the Great. Fevronia puts up a prayer for the city as the Tartars carry her off on one of their rough carts.

"The scene changes to Kitej the Great, where the old Prince and his son, the bridegroom, are listening to the account given by the fugitives of the destruction of Little Kitej by the Tartars. All are horrified to hear that Fevronia has fallen into their ruthless hands. The Prince assembles his soldiers and goes out to meet the enemy. While the women are singing a chorus of lamentation, the church bell begins to ring of its own accord. The old Prince declares it is a miraculous sign that the town will be saved. The curtain rises next on the Tartar encampment on the shores of the Shining Lake. Fevronia, in despair, is still sitting in the Tartar's cart. The half-crazy Kouterma has been bound hand and foot because the Tartars suspected him. Their two leaders have fought; one is left dead on the ground; the others have fallen asleep. Fevronia takes a knife from the dead Tartar chief and cuts Kouterma's bonds. He is about to escape when the sound of a bell arrests him. He rushes to the lake with the intention of drowning himself, but at that moment a ray of sunlight falls on the water on which he sees reflected the city of Kitej the Invisible. Now he really makes his escape, taking Fevronia with him. The Tartars are awakened, and, running to the edge of the lake, they too see the miraculous reflection and exclaim in terror: 'Awful is the God of the Russians.'

"Fevronia passes some terrible hours alone in the gloom of the enchanted for-

A LAVISH PROGRAM FROM MANY HANDS IN DIVERS VOICES

MR. KOUSSEVITZKY LAYS ON AND SPARES NOT

Five Novel Numbers in a Pair of Concerts, Two Orchestral, Three Choral—Variations from Holland—Tone-Pictures from Russia—Delius, Wolf, Glinka for Choir and Orchestra

NOT less than five novelties stand upon Mr. Koussevitzky's program for the week-end—probably a record. For many programs do not bear as many as five numbers. These five are Mr. Langendoen's Variations for String Orchestra on a Theme by Valerius, a Suite from Rimsky-Korsakov's opera, "The Legend of the Invisible City of Kitej and the Maiden Fevronia"; for chorus and orchestra Hugo Wolf's "The Fire-Rider," Delius's "Song of the High Hills," the closing chorus from Glinka's opera "A Life for the Czar."

INFORMATION OBSCURED

A LAVISH PROGRAM FROM MANY LANDS IN DIVERS VOICES

TRANS MAR 3

Continued from Page Nine

s, fire-feelers, fire-riders. Their craft s illicita—forbidden knowledge. But e aware of a fire they are driven by demoniac force, without rest until they fly to the fire. But magic forbade the fire-riders to put out the fire that they have discovered. Möricke's fire-rider is not playing the game when he exorcises fires with a crucifix. Therefore, according to the rights and custom of magic, he pays for his misdeed with his life, which he forfeits in the ruins of the burning mill.'" Wolf's own words, "The first principle in art with me is strict, inexorable truth, truth even as far as gruesomeness," apply with especial force to "The Fire-Rider."

Chorally from Delius

Of "The Song of the High Hills," Mr. Philip Heseltine in his book about Delius writes: "In 'Appalachia' and 'A Song of the High Hills' the chorus is used sparingly, with the effect that its entries are thrilling in their unexpectedness, and its climaxes a crowning glory of sound. . . . The structure of 'A Song of the High Hills' is like the rugged outline of a great range of mountains whose heights are hidden from the eyes of the crowd. The music is full of a sense of spacious solitudes and far horizons. The elation of the ascent is succeeded by a mood of ecstatic contemplation, and the soul rises through the pure still air to the very heights of rapture, losing all consciousness of itself as the mountain-tops are lost from the ken of man, among the wandering mists and the eternal snows. Certain commentators on the work have thought fit to see, in the relation between the choruses and the orchestra in this work, some such opposed relation as is supposed to exist between the mountaineer and the peak which baffles his attempts to scale it. But the relation is more spiritual than that. It is only a false materialistic duality that can regard Man and Nature as separate entities pitted against each other; for the aspects of Nature are only the manifestations in terms of matter of the diverse aspects of the soul of Man that ebbs with autumn and flows with the tide of spring, aspires to heaven with the mountains, sings in the winds and runs with the rivers along the waters of time." Delius wrote the piece in 1911-12 it was first performed in February, 1920 at a Philharmonic Concert in London under Albert Coates.

Holy Russia

There is no reason at this late day to recall in detail Glinka's epoch-making opera (in Russia) "A Life for the Tsar." The Musical World in 1880 analyzed the last chorus to be heard on Friday and Saturday. "For the final chorus Glinka was fortunate enough to hit upon a simple and grand motive, with a broad rhythm. With this motive are skillfully blended the voices of the principal personages. First given by the chorus who are accompanied by a military band on the stage, the motive, always varied with great art, reappears several times. The orchestra has here more than one surprise for the auditor, it sometimes diminishes to a simple pizzicato, and sometimes collects all its force to modulate in the most unexpected and stirring manner. At length the chorus are silent and the instruments stop; the grand voice of the bells is heard rising heavenward. And immediately afterward, as though in an unrestrainable fit of enthusiasm, the voice of the crowd sustained by a flourish on the brass and by all the instruments in the orchestra, resume the hymn in concert and with triumphal power. The movement is quickened as though the enthusiasm would increase even more, and the curtain falls on this grandiose outburst, this burning act of religious and patriotic faith, this manifestation of the love which her children bear to great and holy Russia."

Mrs. Newmarch thus describes the end of the opera: "Then the scene changes to the Red Square under the walls of the Kremlin, and all individual sentiment is merged in a flood of loftier emotion. The close of the act is the apotheosis of the Tsar and of the spirit of loyalty. . . . Once again the great crowd takes up the 'Slavsia' or 'Glory' motive, and amid the pealing of bells. e opera ends with a triumphant chorus m up the whole char- sia' people. 'Every beauty,' says M. pressed into service heir ruler and God Not one degree in rchy is lacking; not deal, not one ray from of the fatherland.'"

A. H. M.

est with K... but she prays, and presently he lea... er. Then little lamps appear in the t... and gold and silver flowers spring u... the grass; while the Paradise Birds, ...onost and Sirin, sing to comfort he... klonost tells her he is the messeng... ath. She replies that she has no fe... leath, and weaves herself a ga... 'resently the spirit of the youn... appears to her. He tells her that h... has been killed, 'but now,' he sa... nk God, I am alive.' He gives her ... some bread, bidding her eat before ... starts on her long journey: 'who ... tes our bread knows eternal happiness.' Fevronia eats and throws some of the crumbs to the birds; then with a prayer, 'Christ receive me into the habitations of the just,' she disappears with the spirit of the Prince.

"After an orchestral interlude, the curtain rises upon the apotheosis of the City of Kitej, and the Paradise Birds are heard proclaiming: 'The celestial gates are open to us; time has ceased; Eternity has begun.' The people come ou...

their epithalamium. Fevronia now learns that Kitej did not fall, but only disappeared; that the northern lights bore the prayers of the just to heaven; and also the cause of the blessed and miraculous sound heard by Kouterma. Then the Prince leads his bride into the cathedral while the people sing: 'Here, hail there be no more tears or sorrow, but everlasting joy and peace.'"

From this opera four "tone pictures" have been arranged in the form of a suite. First there is the Prelude—a Hymn to Nature, according to last week's program-book, but a Hymn to Solitude according to the German title in the score of the opera. Looking over these measures one suspects that Rimsky-Korsakov has known Wagner. He, too, has written a music of the solitude of nature. The second picture comes from the second act, as the title clearly indicates, "Bridal Procession. The Invasion of the Tartars." For a third there is the battle between Tartars and Russians, the "Battle of Kerjenetz," already played here as an isolated number; and lastly a title tells its tale: "The Glorious Immolation of the Virgin Fevronia, the Ascension into the Invisible City." [This fourth picture Mr. Koussevitzky has now cut away.]

Chorally, from Wolf

With Mr. Lang's chorus of The Cecilia, the other three numbers will be sung and played. Hugo Wolf's "The Fire-Rider" is a setting of a ballad by Möricke. The poem tells of a mysterious "fire-rider," a person who can divine the existence of a fire, often at the distance of many miles. He also "exorcises" it with uplifted cross, again at a distance. But he is caught in a burning mill, and years later his skeleton is found in the cellar beneath the ruins. Wolf originally wrote "The Fire-Rider" in 1888, the year in which he set so many of Möricke's poems. But the later choral version is much more suitable for so huge a conception. Says Mr. Newman, "The end is much more impressive in the choral version than it is in the original ballad; the dark harmonies for the four voices suggest the atmosphere better than the single voice-part does, and the drum taps in the closing bars sound very ghostly." Georg Gräner in "Der Musikführer" gives the following analysis: "Who is the fire-rider? Why does he ride abroad? Why does he come to his death by fire? To answer these questions and thereby afford an introduction into the spooky mystic of this ballad I quote the following from Ernst Decsey's excellent 'Hugo Wolf': 'There are people who can recognize a distant fire by signs such as the color of a stray cloud in a clear sky; or the fire-wind which springs up even in a wind-becalmed region, usually in the boughs of a tree. Such people are fire-

Continued on Page Eleven

THIS CLIPPING FROM
BANNER
NASHVILLE, TENN.
MAR 3 - 1927

practicable for lying purposes.

CHARLES STRATTON WILL GO ON AIR

Clarksville, Tenn., March 3.—(Special.)—Clarksville and Nashville admirers of Charles Stratton, tenor, a native of this city, will have the opportunity of hearing him over the radio on Saturday and on March 25, according to announcements received here.

On March 5 Mr. Stratton will be heard over WEEI, Boston, or WJZ New York, at 8:15 Eastern time, with the Boston Symphony. Mr. Stratton will sing the Beethoven Ninth Symphony over WEAF at 9 p. m., Eastern time, on March 26.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

MAR 4 1927

No, Not Charlie; Only a Composer

Koussevitzky Points Out Latter, with Comedian in Cambridge Audience.

BOSTON, March 4—There was a concert by the Boston Symphony orchestra in Sanders Theatre, Cambridge, last night. Serge Koussevitzky was present, as expected, acting as conductor. Another person was present who was not expected, Charlie Chaplin, and before the concert was finished many persons were commenting that it was remarkable that Mr. Koussevitzky should have pointed him out.

As a matter of fact, Koussevitzky did point out a person, but it was not Charlie, and it is not certain that Koussevitzky knew that a brother artist was present. The person pointed out by the conductor was the composer of one of the pieces played by the orchestra. Charlie disappeared immediately after the concert.

with the receipt last night of a ... contribution from a group of Masons headed by William L. Sweet and other contributions from 15 individuals during the past three days, the $6000 guarantee fund sought for the return of the Boston Symphony Orchestra to the Albee Theatre next year is oversubscribed by $267.

The concert committee, headed by Dr. William H. P. Faunce as honorary chairman, last night expressed its appreciation to the contributors for their support in the drive. Sixty-three persons in all have underwritten the $6267 total, with individual subscriptions varying from $5 to $1000.

The committee also announces that approximately 20 per cent. of the fund raised last year will be returned to the subscribers by the orchestra, which agreed to divide its profits in excess of a stipulated sum with the guarantors. A similar agreement has been made this year.

The pledge from the Masons this year represents the amount returned to them from their large underwriting a year ago.

Serge Koussevitsky, conductor of the orchestra, in a letter to Dr. Faunce, referred to Brown's award to Koussevitzky of the honorary degree of Doctor of Music at Brown a year ago. "This token of appreciation of my work left a profound impression in my soul and encouraged my further musical activities in this country," he said. "On the first anniversary of the event I wish to extend to you and to all members of the faculty my warmest greetings."

In addition to the Masonic group, the following subscribers pledged $392 in completion of the fund: Mrs. William Gammell, Mrs. Edgar J. Lowes, Mrs. Frederic W. Howe, Miss Helen R. Ostby, Mrs. A. H. Tillinghast, Louise C. Hoppin, Clara W. Brown, Mrs. J. K. H. Nightingale, Mrs. D. K. Bartlett, Howard Langley, Mrs. C. J. Steedman, Helen W. Church, Mrs. Mary Greene Chapin, "R. E. P.," and an anonymous subscriber "In Memory of Eva Swift Gardner."

A contribution acknowledged Tuesday "In Memory of William T. Crandell" was given by Mrs. Crandell.

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THIS CLIPPING FROM
DULUTH, MINN.
HERALD

MAR 1 - 1927

GREAT BEETHOVEN PROGRAM TO BE GIVEN IN BOSTON

Of the many musical tributes to Beethoven which are to take place in every part of the musical world next March 26, the 100th anniversary of the composer's death, it is doubtful whether any will excel the Centenary festival to be given in Symphony hall, Boston, in that week.

All of the nine symphonies will be performed by the Boston Symphony orchestra and Serge Koussevitzky. In the "Ninth Symphony," the orchestra will combine forces with the Harvard Glee club, and the Radcliffe Choral society. Orchestra and chorus will likewise combine to perform the "Missa Solennis," the master's great mass.

Quartets will be performed by the London String quartet and the Lenox String quartet. There will be other distinguished soloists, including Florence Austral, Jeanne Gordon, Jeannette Vreeland, Nevada Van Der Veer, Tudor Davies, Arthur

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
MAR 4 - 1927

SYMPHONY CONCERT FUND PASSES QUOTA

The Boston Symphony Orchestra will return to Providence next year. Its return was made possible by the oversubscribing of the $6000 guarantee fund which would have to be raised in Providence before the orchestra could be induced to come here next season. A last minute drive resulted in the fund being oversubscribed by $267. Sixty-three persons have underwritten the total amount with contributions ranging from $5 to $1000.

Approximately 20 per cent. of the fund raised last year will be returned to the subscribers by the orchestra, which agreed to divide its profits in excess of a stipulated sum with the guarantors.

THIS CLIPPING FROM
EVE. SUN
BALTIMORE, MD.
MAR 4 - 1927

Symphony Orchestra Concert Tomorrow

Serge Koussevitsky Will Wield Baton For Broadcast From WJZ, WBZ And KDKA.

New York, March 4.—Three "blue network" stations—WJZ, WBZ and KDKA—will broadcast the next concert of the Boston Symphony Orchestra at 8:10 o'clock tomorrow night. The orchestra will be under the direction of Serge Koussevitsky and will open in Symphony Hall, Boston.

One of the features of this concert will be the explanation, interpretation and interesting facts regarding the selections to be rendered by the orchestra and their composers. This material will be furnished for the benefit of the radio audience only by Prof. John P. Marshall, head of the music departments of Boston University and Holy Cross College, and will occupy about fifteen minutes' time immediately preceding the opening of the concert and the entire period during the intermission.

Professor Marshall was formerly organist with the Boston Symphony Orchestra and during the World War was the assistant director of camp music of the United States Army, having assumed his post at the head of the music departments of the two New England colleges since the signing of the armistice. His background and musical education fit him ideally for the work which he is doing for the listening audience.

THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.
MAR 5 - 1927

STRATTON SOLOIST WITH SYMPHONY

But Chorus and Orchestra Will Feature Radioed Concert From Boston Tonight

Tonight WBZ and its chain of stations will join in broadcasting the 18th concert of the 1926-27 season of the Boston Symphony orchestra. An unusual program has been arranged, for with the exception of the first two numbers, the list is made up of selections for chorus and orchestra, departing from the straight instrumental arrangement heard generally heretofore and presenting the Cecilia society, Malcolm Lang, conductor.

The concert begins with a composition by one of the members of the Boston Symphony, J. C. Langendoen, entitled "Variations on a Dutch Theme of Adrianus Valerius." Later follows Rimsky-Korsakoff's tone pictures from the opera, "The Legend of the Invisible City of Kitej and the Virgin Fevronia." The choral portion of the program includes the "Song of Destiny," one of Brahms's greatest choral works, "The Fire Rider," by Hugo Wolf, "The Song of the High Hills," by Delius, "Sept, Ils Sont Sept," by Prokofieff, and in which the eminent tenor soloist, Charles Stratton will be heard, the finale to the opera, "A Life for the Czar," by Gl'nka.

Prof John Patton Marshall, head of the music departments of the Boston university and Holy Cross college, will as usual familiarize the radio audience with the themes of the instrumental numbers, and in discussing the choral works will read the text and give interesting information regarding the composer's treatment of it. These choral numbers present one of the most interesting and unusual programs heard in Symphony hall for many seasons.

The complete program follows:—

Variations on a Dutch Theme of Adrianus Valerius ..... Langendoen
"The Song of the High Hills," for orchestra and voices ..... Delius
"Der Feuereiter" (The Fire-Rider), for chorus and orchestra ..... Wolf
"Ein Schicksalslied" (A Song of Destiny), for chorus and orchestra, Op. 54 ..... Brahms
Tone pictures from the opera, "The Legend of the Invisible City of Kitej and the Virgin Fevronia" ..... Rimsky-Korsakov
Prelude, Hymn to Nature
Bridal Procession, The Invasion of the Tartars
The Battle of Kerjenetz
"Sept, ils sont sept!" Incantation for tenor, chorus and orchestra, Op. 30 ..... Prokofieff
Finale of the opera, "A Life for the Czar," for chorus and orchestra ..... Glinka
The Cecilia society, Malcolm Lang, conductor, will assist
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Other programs for the evening ... low:—

THIS CLIPPING FROM
ST. ALBANS, VT.
MESSENGER

MAR 3 1927

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JOURNAL
PROVIDENCE, R. I.
MAR 4 - 1927

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INFORMATION OBSCURED

A LAVISH PROGRAM FROM MANY LANDS IN DIVERS VOICES

TRANS MHR 3

Continued from Page Nine

s, fire-feelers, fire-riders. Their craft s illicita—forbidden knowledge. But e aware of a fire they are driven by demoniac force, without rest until they fly to the fire. But magic forbad the fire-riders to put out the fire that they have discovered. Möricke's fire-rider is not playing the game when he exorcises fires with a crucifix. Therefore, according to the rights and custom of magic, he pays for his misdeed with his life, which he forfeits in the ruins of the burning mill.'" Wolf's own words, "The first principle in art with me is strict, inexorable truth, truth even as far as gruesomeness," apply with especial force to "The Fire-Rider."

Chorally from Delius

Of "The Song of the High Hills," Mr. Philip Heseltine in his book about Delius writes: "In 'Appalachia' and 'A Song of the High Hills' the chorus is used sparingly, with the effect that its entries are thrilling in their unexpectedness, and its climaxes a crowning glory of sound. . . . The structure of 'A Song of the High Hills' is like the rugged outline of a great range of mountains whose heights are hidden from the eyes of the crowd. The music is full of a sense of spacious solitudes and far horizons. The elation of the ascent is succeeded by a mood of ecstatic contemplation, and the soul rises through the pure still air to the very heights of rapture, losing all consciousness of itself as the mountain-tops are lost from the ken of man, among the wandering mists and the eternal snows. Certain commentators on the work have thought fit to see, in the relation between the choruses and the orchestra in this work, some such opposed relation as is supposed to exist between the mountaineer and the peak which baffles his attempts to scale it. But the relation is more spiritual than that. It is only a false materialistic duality that can regard Man and Nature as separate entities pitted against each other; for the aspects of Nature are only the manifestations in terms of matter of the diverse aspects of the soul of Man that ebbs with autumn and flows with the tide of spring, aspires to heaven with the mountains, sings in the winds and runs with the rivers along the waters of time." Delius wrote the piece in 1911-12 it was first performed in February, 1920 at a Philharmonic Concert in London under Albert Coates.

Holy Russia

There is no reason at this late day to recall in detail Glinka's epoch-making opera (in Russia) "A Life for the Tsar." The Musical World in 1880 analyzed the last chorus to be heard on Friday and Saturday. "For the final chorus Glinka was fortunate enough to hit upon a simple and grand motive, with a broad rhythm. With this motive are skillfully blended the voices of the principal personages. First given by the chorus who are accompanied by a military band on the stage, the motive, always varied with great art, reappears several times. The orchestra has here more than one surprise for the auditor, it sometimes diminishes to a simple pizzicato, and sometimes collects all its force to modulate in the most unexpected and stirring manner. At length the chorus are silent and the instruments stop; the grand voice of the bells is heard rising heavenward. And immediately afterward, as though in an unrestrainable fit of enthusiasm, the voice of the crowd sustained by a flourish on the brass and by all the instruments in the orchestra, resume the hymn in concert and with triumphal power. The movement is quickened as though the enthusiasm would increase even more, and the curtain falls on this grandiose outburst, this burning act of religious and patriotic faith, this manifestation of the love which her children bear to great and holy Russia."

Mrs. Newmarch thus describes the end of the opera: "Then the scene changes to the Red Square under the walls of the Kremlin, and all individual sentiment is merged in a flood of loftier emotion. The close of the act is the apotheosis of the Tsar and of the spirit of loyalty. . . . Once again the great crowd takes up the 'Slavsia' or 'Glory' motive, and amid the pealing of bells. e opera ends with a triumphant chorus m up the whole char- sia" people. 'Every beauty,' says M. pressed into service eir ruler and God Not one degree in rchy is lacking; not deal, not one ray from f the fatherland.'"

A. H. M.

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On March 5 Mr. Stratton will be heard over WEEI, Boston, or WJZ New York, at 8:15 Eastern time, with the Boston Symphony. Mr. Stratton will sing the Beethoven Ninth Symphony over WEAF at 9 p. m., Eastern time, on March 26.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

MAR 4 1927

No, Not Charlie; Only a Composer

Koussevitzky Points Out Latter, with Comedian in Cambridge Audience.

BOSTON, March 4—There was a concert by the Boston Symphony orchestra in Sanders Theatre, Cambridge, last night. Serge Koussevitzky was present, as expected, acting as conductor. Another person was present who was not expected, Charlie Chaplin, and before the concert was finished many persons were commenting that it was remarkable that Mr. Koussevitzky should have pointed him out.

As a matter of fact, Koussevitzky did point out a person, but it was not Charlie, and it is not certain that Koussevitzky knew that a brother artist was present. The person pointed out by the conductor was the composer of one of the pieces played by the orchestra. Charlie disappeared immediately after the concert.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

MAR 4 - 1927

SYMPHONY CONCERT FUND PASSES QUOTA

The Boston Symphony Orchestra will return to Providence next year. Its return was made possible by the oversubscribing of the $6000 guarantee fund which would have to be raised in Providence before the orchestra could be induced to come here next season. A last minute drive resulted in the fund being oversubscribed by $267. Sixty-three persons have underwritten the total amount with contributions ranging from $5 to $1000.

Approximately 20 per cent. of the fund raised last year will be returned to the subscribers by the orchestra, which agreed to divide its profits in excess of a stipulated sum with the guarantors.

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Fifteen Individual Contributions Complete Sum Needed.—Koussevitzky Letter Expresses Appreciation to Brown

With the receipt last night of a large contribution from a group of Masons headed by William L. Sweet and other contributions from 15 individuals during the past three days, the $6000 guarantee fund sought for the return of the Boston Symphony Orchestra to the Albee Theatre next year is oversubscribed by $267.

The concert committee, headed by Dr. William H. P. Faunce as honorary chairman, last night expressed its appreciation to the contributors for their support in the drive. Sixty-three persons in all have underwritten the $6267 total, with individual subscriptions varying from $5 to $1000.

The committee also announces that approximately 20 per cent. of the fund raised last year will be returned to the subscribers by the orchestra, which agreed to divide its profits in excess of a stipulated sum with the guarantors. A similar agreement has been made this year.

The pledge from the Masons this year represents the amount returned to them from their large underwriting a year ago.

Serge Koussevitsky, conductor of the orchestra, in a letter to Dr. Faunce, referred to Brown's award to Koussevitzky of the honorary degree of Doctor of Music at Brown a year ago. "This token of appreciation of my work left a profound impression in my soul and encouraged my further musical activities in this country," he said. "On the first anniversary of the event I wish to extend to you and to all members of the faculty my warmest greetings."

In addition to the Masonic group, the following subscribers pledged $392 in completion of the fund: Mrs. William Gammell, Mrs. Edgar J. Lowe, Mrs. Frederic W. Howe, Miss Helen R. Ostby, Mrs. A. H. Tillinghast, Louise C. Hoppin, Clara W. Brown, Mrs. J. K. H. Nightingale, Mrs. D. K. Bartlett, Howard Langley, Mrs. C. J. Steedman, Helen W. Church, Mrs. Mary Greene Chapin, "R. E. P.," and an anonymous subscriber "In Memory of Eva Swift Gardner."

A contribution acknowledged Tuesday "In Memory of William T. Crandell" was given by Mrs. Crandell.

THIS CLIPPING FROM
EVE. SUN
BALTIMORE, MD.

MAR 4 - 1927

Symphony Orchestra Concert Tomorrow

Serge Koussevitsky Will Wield Baton For Broadcast From WJZ, WBZ And KDKA.

New York, March 4.—Three "blue network" stations—WJZ, WBZ and KDKA—will broadcast the next concert of the Boston Symphony Orchestra at 8:30 o'clock tomorrow night. The orchestra will be under the direction of Serge Koussevitsky and will open in Symphony Hall, Boston.

One of the features of this concert will be the explanation, interpretation and interesting facts regarding the selections to be rendered by the orchestra and their composers. This material will be furnished for the benefit of the radio audience only by Prof. John P. Marshall, head of the music departments of Boston University and Holy Cross College, and will occupy about fifteen minutes' time immediately preceding the opening of the concert and the entire period during the intermission.

Professor Marshall was formerly organist with the Boston Symphony Orchestra and during the World War was the assistant director of camp music in the United States Army, having assumed his post at the head of the music departments of the two New England colleges since the signing of the armistice. His background and musical education fit him ideally for the work which he is doing for the listening audience.

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REPUBLICAN
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STRATTON SOLOIST WITH SYMPHONY

But Chorus and Orchestra Will Feature Radioed Concert From Boston Tonight

Tonight WBZ and its chain of stations will join in broadcasting the 18th concert of the 1926-27 season of the Boston Symphony orchestra. An unusual program has been arranged, for with the exception of the first two numbers, the list is made up of selections for chorus and orchestra, departing from the straight instrumental arrangement heard generally heretofore and presenting the Cecilia society, Malcolm Lang, conductor.

The concert begins with a composition by one of the members of the Boston Symphony, J. C. Langendoen, entitled "Variations on a Dutch Theme of Adrianus Valerius." Later follows Rimsky-Korsakoff's tone pictures from the opera, "The Legend of the Invisible City of Kitej and the Virgin Fevronia." The choral portion of the program includes the "Song of Destiny," one of Brahms's greatest choral works, "The Fire Rider," by Hugo Wolf, "The Song of the High Hills," by Delius, "Sept, Ils Sont Sept," by Prokofieff, and in which the eminent tenor soloist, Charles Stratton will be heard, the finale to the opera, "A Life for the Czar," by Glinka.

Prof John Patton Marshall, head of the music departments of the Boston university and Holy Cross college, will as usual familiarize the radio audience with the themes of the instrumental numbers, and in discussing the choral works will read the text and give interesting information regarding the composer's treatment of it. These choral numbers present one of the most interesting and unusual programs heard in Symphony hall for many seasons.

The complete program follows:—

Variations on a Dutch Theme of Adrianus Valerius ..... Langendoen
"The Song of the High Hills," for orchestra and voices ..... Delius
"Der Feuereiter" (The Fire-Rider), for chorus and orchestra ..... Wolf
"Ein Schicksalslied" (A Song of Destiny), for chorus and orchestra, Op. 54 ..... Brahms
Tone pictures from the opera, "The Legend of the Invisible City of Kitej and the Virgin Fevronia" ..... Rimsky-Korsakov
Prelude, Hymn to Nature
Bridal Procession. The Invasion of the Tartars
The Battle of Kerjenetz
"Sept, ils sont sept!" Incantation for tenor, chorus and orchestra, Op. 30 ..... Prokofieff
Finale of the opera, "A Life for the Czar," for chorus and orchestra ..... Glinka
The Cecilia society, Malcolm Lang, conductor, will assist
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THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

MAR 4 1927

No, Not Charlie; Only a Composer

Koussevitzky Points Out Latter, with Comedian in Cambridge Audience.

BOSTON, March 4—There was a concert by the Boston Symphony orchestra in Sanders Theatre, Cambridge, last night. Serge Koussevitzky was present, as expected, acting as conductor. Another person was present who was not expected, Charlie Chaplin, and before the concert was finished many persons were commenting that it was remarkable that Mr. Koussevitzky should have pointed him out.

As a matter of fact, Koussevitzky did point out a person, but it was not Charlie, and it is not certain that Koussevitzky knew that a brother artist was present. The person pointed out by the conductor was the composer of one of the pieces played by the orchestra. Charlie disappeared immediately after the concert.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

MAR 4 - 1927

SYMPHONY CONCERT FUND PASSES QUOTA

The Boston Symphony Orchestra will return to Providence next year. Its return was made possible by the oversubscribing of the $6000 guarantee fund which would have to be raised in Providence before the orchestra could be induced to come here next season. A last minute drive resulted in the fund being oversubscribed by $267. Sixty-three persons have underwritten the total amount with contributions ranging from $5 to $1000.

Approximately 20 per cent. of the fund raised last year will be returned to the subscribers by the orchestra, which agreed to divide its profits in excess of a stipulated sum with the guarantors.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.

MAR 4 - 1927

SYMPHONY FUND OVERSUBSCRIBED

$6000 Guarantee to Bring Orchestra to City Again Next Year Exceeded by $267.

MASONS RETURN DONATION

Fifteen Individual Contributions Complete Sum Needed.—Koussevitzky Letter Expresses Appreciation to Brown

with the receipt last night of a large contribution from a group of Masons headed by William L. Sweet and other contributions from 15 individuals during the past three days, the $6000 guarantee fund sought for the return of the Boston Symphony Orchestra to the Albee Theatre next year is oversubscribed by $267.

The concert committee, headed by Dr. William H. P. Faunce as honorary chairman, last night expressed its appreciation to the contributors for their support in the drive. Sixty-three persons in all have underwritten the $6267 total, with individual subscriptions varying from $5 to $1000.

The committee also announces that approximately 20 per cent. of the fund raised last year will be returned to the subscribers by the orchestra, which agreed to divide its profits in excess of a stipulated sum with the guarantors. A similar agreement has been made this year.

The pledge from the Masons this year represents the amount returned to them from their large underwriting a year ago.

Serge Koussevitsky, conductor of the orchestra, in a letter to Dr. Faunce, referred to Brown's award to Koussevitzky of the honorary degree of Doctor of Music at Brown a year ago. "This token of appreciation of my work left a profound impression in my soul and encouraged my further musical activities in this country," he said. "On the first anniversary of the event I wish to extend to you and to all members of the faculty my warmest greetings."

In addition to the Masonic group the following subscribers pledged $392 in completion of the fund: Mrs. William Gammell, Mrs. Edgar J. Lowne, Mrs. Frederic W. Howe, Miss Helen R. Ostby, Mrs. A. H. Tillinghast, Louise C. Hoppin, Clara W. Brown, Mrs. J. K. H. Nightingale, Mrs. D. K. Bartlett, Howard Langley, Mrs. C. J. Steedman, Helen W. Church, Mrs. Mary Greene Chapin, "R. E. P.," and an anonymous subscriber "In Memory of Eva Swift Gardner."

A contribution acknowledged Tuesday "In Memory of William T. Crandell" was given by Mrs. Crandell.

THIS CLIPPING FROM
EVE. SUN
BALTIMORE, MD.

MAR 4 - 1927

Symphony Orchestra Concert Tomorrow

Serge Koussevitsky Will Wield Baton For Broadcast From WJZ, WBZ And KDKA.

New York, March 4.—Three "blue network" stations—WJZ, WBZ and KDKA—will broadcast the next concert of the Boston Symphony Orchestra at 8:10 o'clock tomorrow night. The orchestra will be under the direction of Serge Koussevitsky and will open in Symphony Hall, Boston.

One of the features of this concert will be the explanation, interpretation and interesting facts regarding the selections to be rendered by the orchestra and their composers. This material will be furnished for the benefit of the radio audience only by Prof. John P. Marshall, head of the music departments of Boston University and Holy Cross College, and will occupy about fifteen minutes' time immediately preceding the opening of the concert and the entire period during the intermission.

Professor Marshall was formerly organist with the Boston Symphony Orchestra and during the World War was the assistant director of camp music in the United States Army, having assumed his post at the head of the music departments of the two New England colleges since the signing of the armistice. His background and musical education fit him ideally for the work which he is doing for the listening audience.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

MAR 4 - 1927

SYMPHONY FUND OVERSUBSCRIBED TOTAL NOW $6267

Guarantee to Bring Orchestra to Providence Again Next Year is Exceeded. — Masons Return Donation. — 15 Individuals Also Aid.

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THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.

MAR 5 - 1927

STRATTON SOLOIST WITH SYMPHONY

But Chorus and Orchestra Will Feature Radioed Concert From Boston Tonight

Tonight WBZ and its chain of stations will join in broadcasting the 18th concert of the 1926-27 season of the Boston Symphony orchestra. An unusual program has been arranged, for with the exception of the first two numbers, the list is made up of selections for chorus and orchestra, departing from the straight instrumental arrangement heard generally heretofore and presenting the Cecilia society, Malcolm Lang, conductor.

The concert begins with a composition by one of the members of the Boston Symphony, J. C. Langendoen, entitled "Variations on a Dutch Theme of Adrianus Valerius." Later follows Rimsky-Korsakoff's tone pictures from the opera, "The Legend of the Invisible City of Kitej and the Virgin Fevronia." The choral portion of the program includes the "Song of Destiny," one of Brahms's greatest choral works, "The Fire Rider," by Hugo Wolf, "The Song of the High Hills," by Delius, "Sept, Ils Sont Sept," by Prokofieff, and in which the eminent tenor soloist, Charles Stratton will be heard, the finale to the opera, "A Life for the Czar," by Glinka.

Prof John Patton Marshall, head of the music departments of the Boston university and Holy Cross college, will as usual familiarize the radio audience with the themes of the instrumental numbers, and in discussing the choral works will read the text and give interesting information regarding the composer's treatment of it. These choral numbers present one of the most interesting and unusual programs heard in Symphony hall for many seasons.

The complete program follows:—

Variations on a Dutch Theme of Adrianus Valerius ..... Langendoen
"The Song of the High Hills," for orchestra and voices ..... Delius
"Der Feuereiter" (The Fire-Rider) for chorus and orchestra ..... Wolf
"Ein Schicksalslied" (A Song of Destiny), for chorus and orchestra, Op. 54 ..... Brahms
Tone pictures from the opera, "The Legend of the Invisible City of Kitej and the Virgin Fevronia" ..... Rimsky-Korsakov
Prelude, Hymn to Nature
Bridal Procession. The Invasion of the Tartars
The Battle of Kerjenetz
"Sept, ils sont sept!" Incantation for tenor, chorus and orchestra, Op. 30 ..... Prokofieff
...ale of the opera, "A Life for the ...ar," for chorus and orchestra ..... Glinka
... Cecilia society, Malcolm Lang, conductor, will assist ...
...oloist, Charles Stratton
...r programs for the evening

INFORMATION OBSCURED

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Tel. Chelsea 8860

THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.
MAR 5 - 1927

Choral Selections Included in Boston Symphony Concert

Broadcast from Boston Tonight Will Feature Prominent Work of Rimsky Korsakov.

Tonight stations WBZ, KDKA and WJZ will join in broadcasting the 18th concert of the 1926-27 season of the Boston Symphony Orchestra through the courtesy of W. S. Quinby of Boston. An unusual and unique program has been arranged for tonight's concert, for with the exception of the first two numbers, the program is made up of selections for chorus and orchestra, departing from the straight instrumental arrangement heard generally heretofore. The Cecilia Chorus Society will assist the orchestra.

The concert begins with a composition by one of the members of the Boston Symphony, J. C. Langendoen, entitled "Variations on a Dutch Theme of Adrianus Valerius." Then follows Rimsky-Korsakoff's tone pictures from the opera "The Legend of the Invisible City of Kite and the Virgin Fevronia." The choral portion of the program includes the "Song of Destiny," one of Brahms' greatest choral works, "The Fire Rider," by Hugo Wolf, "The Song of the High Hills," by Delius, "Sept, Ils Sont Sept," by Prokofieff and in which the eminent tenor soloist, Charles Stratton, will be heard, the Finale to the opera, "A Life for the Czar," by Glinka.

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Prelude. Hymn to Nature.
Bridal Procession. The Invasion of the Tartars.
The Battle of Kerjenetz.
"Sept, ils cont sept!" Incantation for tenor, chorus and orchestra, Op. 30, Prokofieff
Finale of the opera, "A Life for the Czar," for chorus and orchestra, Glinka

THIS CLIPPING FROM
DAY
NEW LONDON, CONN.
MAR 5 1927

Boston Symphony Here on April 4

Of the many musical tributes to Beethoven which are to take place in every part of the musical world March 26, the 100th anniversary of the composer's death, it is doubtful whether any will excell the centenary festival to be goven in Symphony hall, Boston, March 22 to 29 inclusive.

The Boston Symphony orchestra, Serge Koussevitzke, conductor, will perform all of the nine symphonies, the great Missa Solennis, and there will also be included chamber music, and commemorative addresses.

Monday, April 4, the complete orches with Mr. Koussevitzke, will come to New London for the season's final concert in the Connecticut College series.

THIS CLIPPING FROM
TELEGRAM
SALT LAKE CITY, UTAH
MAR 5 1927

ing from a serious illness.

Chaplin Attends Boston Concert

BOSTON, March 4 (United Press)—Charlie Chaplin, whose marital affairs have aroused the interest of the nation, planned to return to New [illegible] after visiting Boston.

While here the film comedian heard the Boston symphony orchestra play the first performance of a concertino for the harp composed by his friend, Germaine Tailleferre, in private life Mrs. Ralph Barton.

Accompanied by Mrs. Barton and Mr. and Mrs. Daniel A. De Menocal, at whose home he spent the night, Chaplin entered Sanders theatre unannounced. His identity did not long remain secret, however. A doorman recognized the actor and asked:

"May I shake hands with you Mr. Chaplin?"

"Certainly, I am glad to know you," the comedian replied.

Chaplin left the theatre immediately after the concert, declining to discuss with the press the divorce action of his wife, Lita Grey.

THIS CLIPPING FROM
Worcester
MAR 5 1927

Boston Symphony to Hold Beethoven Celebration

The Boston Symphony Orchestra, under the baton of Serge Koussevitzky, will hold a Beethoven centenary celebration on March 22, 23, 24, 25, 26, 28 and 29 at Symphony Hall, Boston, when all the composer's nine symphonies will be played. In the Ninth Symphony the orchestra will combine forces with the Radcliffe Choral Society and the Harvard Glee Club, led by Dr. Archibald Davison. They will also take part in the "Missa Solennis" and the Great Mass. It is reported in Boston that Ernest Newman of The London Sunday Times is coming especially to America to pay a verbal tribute to the genius of Beethoven. Quartets will be performed by the London String Quartet and the Lenox String Quartet.

Walter Gieseking, Florence Austral, Jeanne Gordon, Jeanette Vreeland, Tudor Davies, Nevada van der Veer, Arthur Middleton, Charles Stratton and Fred Patton will be soloists on this occasion.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES
MAR 5 192

Chorus Will Aid Symphony Tonight

Tonight Westinghouse Stations WBZ, WBZA and KDKA, also Stations WJZ in New York city, will join in broadcasting the 18th concert of the 1926-27 season of the Boston Symphony orchestra through the courtesy of W. S. Quinby of the W. S. Quinby Company of Boston, New York and Chicago.

An unusual programme has been arranged for tonight's concert, for with the exception of two numbers, the programme is made of selections for chorus and orchestra, departing from the straight instrumental arrangements heard generally heretofore and presenting the Cecilia Society, Malcolm Lang, conductor. The concert begins with a composition by one of the members of the Boston Symphony, J. C. Langendoen, entitled, "Variations on a Dutch Theme of Adrianus Valerius." Then follows Rimsky-Korsakoff's tone pictures from the opera "The Legend of the Invisible City of Kite and the Virgin Fevronia." The choral portion of the programme includes the "Song of Destiny," one of Brahms' greatest choral works, "The Fire Rider," by Hugo Wolf, "The Song of the High Hills" by Delius, "Sept, Ils Sont Sept" by Prokofieff and in which the eminent tenor soloist, Charles Stratton, will be heard, and the finale to the opera, "A Life for the Czar" by Glinka.

Prof. John Patten Marshall, head of the music department of Boston University and Holy Cross College, will as usual familiarize the radio audience with the themes of the instrumental numbers, and in discussing the choral works will read the text and give interesting information regarding the composer's treatment of it. These choral numbers present one of the most interesting and unusual programmes heard in Symphony Hall for many seasons.

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
MAR 5 - 1927

THURSDAY evening and Saturday afternoon at Carnegie Hall, the Boston Symphony Orchestra will give its last pair of concerts but one of the New York season. Features of both concerts will be numbers for chorus and orchestra, in which the Cecilia Society of Boston, trained by Malcolm Lang, will assist. Prokofieff's Akkadian Incantation, "Sept, ils sont sept!" ("They Are Seven!") for tenor, chorus and orchestra, will be performed at the Thursday concert and repeated in the latter part of the program. It will also be performed at the Saturday concert. These will be the first New York hearings of this barbarian music of the Russian composer, which has been introduced to Paris and Boston in recent seasons by Koussevitzky. Other choral numbers to be performed at each concert are Roger Ducasse's Symphonic Poem "Sarabande" and the Polovtsian dances from Borodin's "Prince Igor." Orchestral numbers to introduce the Thursday program are Weber's "Oberon" overture and Moussorgsky's "Pictures at an Exhibition" in the arrangement which Maurice Ravel has especially made for Koussevitzky.

On the Saturday program, in addition to the choral music, Ottorino Respighi's "Vetrate di Chiesa" ("Church Windows") will have its first New York performance. This score was written especially for the Boston Symphony Orchestra and had its first performance in Boston two weeks ago. It is a series of four "Impressions" entitled the Flight Into Egypt, Saint Michael Archangel; the Matin of Saint Claire Saint Gregory the Great.

THIS CLIPPING FROM
JOURNAL
WILMINGTON, DEL.
MAR 5 - 1927

BOSTON SYMPHONY TONIGHT FROM WJZ

Three of the National Broadcasting Company's blue network stations, WJZ, WBZ and KDKA will broadcast the concert of the Boston Symphony Orchestra tonight at 8.1[illegible] o'clock. The orchestra will be under the direction of Serge Koussevitskey and will open in Symphon[illegible] Hall, Boston. One of the feature[illegible] of this concert will be the explana[illegible] tion interpretation and interestin[illegible] facts regarding the selections to b[illegible] rendered by the orchestra and the[illegible] composers. This material will [illegible] furnished for the benefit of the rad[illegible] audience only, by Professor John [illegible] Marshall, head of the music depar[illegible] ments of Boston University and Holy Cross College and will occupy ab[illegible] 15 minutes time immediately prec[illegible] ing the opening of the concert a[illegible] the entire period during the int[illegible] mission. Professor Marshall [illegible] formerly organist with the Bos[illegible] Symphony Orchestra and during [illegible] World War was the assistant dir[illegible] tor of camp music of the Uni[illegible] States Army, having assumed [illegible] post at the head of the music [illegible] partments of the two New Engla[illegible] colleges since the signing of [illegible] armistice. His background and m[illegible] sical education fits him ideally [illegible] the work which he is doing for [illegible] listening audience.

THIS CLIPPING FROM
NEW HAVEN, CONN.
Journal - Courier
MAR 5 - 1927

UNUSUAL PROGRAM BY KOUSSEVITZKY

A program of unusual interest, replete with great brilliance and beauty, is announced for the coming visit of the Boston Symphony Orchestra to New Haven under its celebrated Russian leader, Serge Koussevitzky. The concert will take place in Woolsey hall, Wednesday evening, March 9.

A feature of the program will be Moussorgsky's "Pictures at an Exhibition." Two other noted musicians have scored for orchestra this humorous and whole charming suite of piano pieces by the great Russian composer, Maurice Ravel made this orchestration especially for Koussevitzky and since he is probably the most skilful, delicate and fanciful orchestrator living, it is not surpris-

THIS CLIPPING FROM
MERCURY
NEW BEDFORD, MASS.
MAR5 1927

RADIO FEATURES

Three of the National Broadcasting Company's Blue Network stations, WJZ, WBZ and KDKA, will broadcast the next concert of the Boston Symphony orchestra at 8:10 tonight. The orchestra will be under the direction of Serge Koussevitsky and will open in Symphony hall, Boston. One of the features of this concert will be the explanation, interpretation and interesting facts regarding the selections to be rendered by the orchestra and their composers. This material will be furnished for the benefit of the radio audience only, by Prof. John P. Marshall, head of the music department of Boston University and Holy Cross College and will occupy about 15 minutes' time immediately preceding the opening of the concert and the entire period during the intermission.

The Balkite Hour this evening [illegible]

THIS CLIPPING FROM
NEW HAVEN, CONN.
Journal - Courier
MAR 5 - 1927

SERGE KOUSSEVITZKY, OF BOSTON SYMPHONY ORCHESTRA, AT WOOLSEY HALL MARCH 9

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THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
MAR 5 - 1927

TO-NIGHT WBZ, WBZA, KDKA and WJZ, will join in broadcasting the eighteenth concert of the 1926-27 season of the Boston Symphony orchestra.

An unusual and unique program has been arranged for to-night's concert, for with the exception of the first two numbers, the program is made up of selections for chorus and orchestra, departing from the straight instrumental arrangement heard generally heretofore and presenting the Cecilia society, Malcolm Lang, conductor. The concert begins with a composition by one of the members of the Boston Symphony, J. C. Langendoen, entitled "Variations on a Dutch Theme of Adrianus Valerius." Thenfollows Rimsky-Korsakoff's Tone Pictures from the opera "The Legend of the Invisible City of Kite and the Virgin Fevronia." The choral portion of the program includes the "Song of Destiny," one of Brahms' greatest choral works, "The Fire-Rider" by Hugo Wolf, "The Song of the High Hills" by Delius, "Sept, Ils Sont Sept" by Prokofieff, and in which the eminent tenor soloist, Charles Stratton, will be heard, the finale to the opera "A Life for the Czar" by Glinka.

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"Sept, ils cont sept!" Incantation for tenor, chorus and orchestra, Op. [illegible] Prokofieff

INFORMATION OBSCURED

HENRY ROMEIKE NEW YORK
THE ORIGINAL
PRESS CLIPPING BUREAU
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THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.
MAR 5 - 1927

Choral Selections Included in Boston Symphony Concert

Broadcast from Boston Tonight Will Feature Prominent Work of Rimsky Korsakov.

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PAWTUCKET, R. I.
TIMES
MAR5 192

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NEW YORK CITY, N. Y.
MAR 5 - 1927

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JOURNAL
WILMINGTON, DEL.
MAR 5 - 1927

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Journal - Courier
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A feature of the program will be Moussorgsky's "Pictures at an Exhibition." Two other noted musicians have scored for orchestra this humorous and whole charming suite of piano pieces by the great Russian composer. Maurice Ravel made this orchestration especially for Koussevitzky and since he is probably the most skilful, delicate and fanciful orchestrator living, it is not surpris-

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Koussevitzky introduced this score in London and Paris with great success. It has been a feature of his concerts in Boston and New York, and in the latter city he will give another performance of it this week.

The little pieces to be played are characteristic of Moussorgsky, who had a knack of describing in a song or a piano piece little incidents of life about him. Sometimes he showed an excellent sense of humor. Almost always his musical characterization was perfect.

A dear friend of Moussorgsky was the artist, Hartmann, and when after his death there was an exhibition of his paintings, the composer wrote this suite of piano pieces describing the pictures he liked best. In the music, a "promenade" leads us from one picture to the next—we may suppose it to be Moussorgsky wandering about the gallery, looking eagerly as a picture, and then pausing to muse over the memory of his friend.

The pictures are as follows—"Gnome," "Tuileries" (children playing about under the eye of their nurse), "Bydlo" (A Polish ox cart), "Ballet of the Chicks in their shells" (a sketch for a ballet), Samuel Goldenberg and Peter Schmuyle (Two Jews, having an argument), "Limoges" (a market place), Catacombs (showing skulls, "illuminated gently from the interior"), "The Hut on Fowl's Legs" (from a Russian fairy tale), "The Gate at Kiev" (a massive closing number).

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MAR5 1927

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The Balkite Hour this evening will

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NEW HAVEN, CONN.
Journal - Courier
MAR 5 - 1927

SERGE KOUSSEVITZKY, OF BOSTON SYMPHONY ORCHESTRA, AT WOOLSEY HALL MARCH 9

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THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
MAR 5 - 1927

TO-NIGHT WBZ, WBZA, KDKA and WJZ, will join in broadcasting the eighteenth concert of the 1926-27 season of the Boston Symphony orchestra.

An unusual and unique program has been arranged for to-night's concert, for with the exception of the first two numbers, the program is made up of selections for chorus and orchestra, departing from the straight instrumental arrangement heard generally heretofore and presenting the Cecilia society, Malcolm Lang, conductor. The concert begins with a composition by one of the members of the Boston Symphony, J. C. Langendoen, entitled "Variations on a Dutch Theme of Adrianus Valerius." Then follows Rimsky-Korsakoff's Tone Pictures from the opera "The Legend of the invisible City of Kite and the Virgin Fevronia." The choral portion of the program includes the "Song of Destiny," one of Brahms' greatest choral works, "The Fire-Rider" by Hugo Wolf, "The Song of the High Hills" by Delius, "Sept, Ils Sont Sept" by Prokofieff, and in which the eminent tenor soloist, Charles Stratton, will be heard, the finale to the opera "A Life for the Czar" by Glinka.

Professor John Patton Marshall, head of the music departments of the Boston university and Holy Cross college, will as usual familiarize the radio audience with the themes of the instrumental numbers, and in discussing the choral works will read the text and give interesting information regarding the composer's treatment of it. These choral numbers present one of the most interesting and unusual programs heard in Symphony hall for many seasons.

The complete program follows:

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Tone pictures from the opera, "The Legend of the Invisible City of Kitej and the Virgin Fevronia." ..... Rimsky-Korsakoff
(Prelude; Hymn to Nature; Bridal Procession; the invasion of the Tartars; the Battle of Kerjenetz.)
"Sept, ils cont sept!" Incantation for tenor, chorus and orchestra, Op. 30 ..... Prokofieff

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THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.
MAR 5 - 1927

Choral Selections Included in Boston Symphony Concert

Broadcast from Boston Tonight Will Feature Prominent Work of Rimsky Korsakov.

Tonight stations WBZ, KDKA and WJZ will join in broadcasting the 18th concert of the 1926-27 season of the Boston Symphony Orchestra through the courtesy of W. S. Quinby of Boston. An unusual and unique program has been arranged for tonight's concert, for with the exception of the first two numbers, the program is made up of selections for chorus and orchestra, departing from the straight instrumental arrangement heard generally heretofore. The Cecilia Choral Society will assist the orchestra.

The concert begins with a composition by one of the members of the Boston Symphony, J. C. Langendoen, entitled "Variations on a Dutch Theme of Adrianus Valerius." Then follows Rimsky-Korsakoff's tone pictures from the opera "The Legend of the Invisible City of Kite and the Virgin Fevronia." The choral portion of the program includes the "Song of Destiny," one of Brahms' greatest choral works, "The Fire Rider," by Hugo Wolf, "The Song of the High Hills," by Delius, "Sept, Ils Sont Sept," by Prokofieff and in which the eminent tenor soloist, Charles Stratton, will be heard, the Finale to the opera, "A Life for the Czar," by Glinka.

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Intermission.
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Prelude. Hymn to Nature.
Bridal Procession. The Invasion of the Tartars.
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"Sept, ils cont sept!" Incantation for tenor, chorus and orchestra, Op. 30, Prokofieff
Finale of the opera, "A Life for the Czar," for chorus and orchestra, Glinka

THIS CLIPPING FROM
DAY
NEW LONDON, CONN.
MAR5 1927

Boston Symphony Here on April 4

Of the many musical tributes to Beethoven which are to take place in every part of the musical world March 26, the 100th anniversary of the composer's death, it is doubtful whether any will excell the centenary festival to be goven in Symphony hall, Boston, March 22 to 29 inclusive.

The Boston Symphony orchestra, Serge Koussevitzke, conductor, will perform all of the nine symphonies, the great Missa Solennis, and there will also be included chamber music, and commemorative addresses.

Monday, April 4, the complete orches with Mr. Koussevitzke, will come to New London for the season's final concert in the Connecticut College series.

THIS CLIPPING FROM
TELEGRAM
SALT LAKE CITY, UTAH
MAR 5 1927

ing from a serious disease.

Chaplin Attends Boston Concert

BOSTON, March 4 (United Press)—Charlie Chaplin, whose marital affairs have aroused the interest of the nation, planned to return to New York today after a brief visit

Boston.

While here the film comedian heard the Boston symphony orchestra play the first performance of a concertino for the harp composed by his friend, Germaine Tailleferre, in private life Mrs. Ralph Barton.

Accompanied by Mrs. Barton and Mr. and Mrs. Daniel A. De Menocal, at whose home he spent the night, Chaplin entered Sanders theatre unannounced. His identity did not long remain secret, however. A doorman recognized the actor and asked:

"May I shake hands with you Mr. Chaplin?"

"Certainly, I am glad to know you," the comedian replied.

Chaplin left the theatre immediately after the concert, declining to discuss with the press the divorce action of his wife, Lita Grey.

THIS CLIPPING FROM
Worcester
MAR5 1927

ton Symphony to Hold Beethoven Celebration

he Boston Symphony Orchestra, the baton of Serge Koussevitwill hold a Beethoven centenary ation on March 22, 23, 24, 25, 8 and 29 at Symphony Hall, on, when all the composer's nine phonies will be played. In the nth Symphony the orchestra will combine forces with the Radcliffe Choral Society and the Harvard Glee Club, led by Dr. Archibald Davison. They will also take part in the "Missa Solennis" and the Great Mass. It is reported in Boston that Ernest Newman of The London Sunday Times is coming especially to America to pay a verbal tribute to the genius of Beethoven. Quartets will be performed by the London String Quartet and the Lenox String Quartet.

Walter Gieseking, Florence Austral, Jeanne Gordon, Jeanette Vreeland, Tudor Davies, Nevada van der Veer, Arthur Middleton, Charles Stratton and Fred Patton will be soloists on this occasion.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES
MAR5 192

Chorus Will Aid Symphony Tonight

Tonight Westinghouse Stations WBZ, WBZA and KDKA, also Stations WJZ in New York city, will join in broadcasting the 18th concert of the 1926-27 season of the Boston Symphony orchestra through the courtesy of W. S. Quinby of the W. S. Quinby Company of Boston, New York and Chicago.

An unusual programme has been arranged for tonight's concert, for with the exception of two numbers, the programme is made of selections for chorus and orchestra, departing from the straight instrumental arrangements heard generally heretofore and presenting the Cecilia Society, Malcolm Lang, conductor. The concert begins with a composition by one of the members of the Boston Symphony, J. C. Langendoen, entitled, "Variations on a Dutch Theme of Adrianus Valerius." Then follows Rimsky-Korsakoff's tone pictures from the opera "The Legend of the Invisible City of Kite and the Virgin Fevronia." The choral portion of the programme includes the "Song of Destiny," one of Brahms' greatest choral works, "The Fire Rider," by Hugo Wolf, "The Song of the High Hills" by Delius, "Sept, Ils Sont Sept" by Prokofieff and in which the eminent tenor soloist, Charles Stratton, will be heard, and the finale to the opera, "A Life for the Czar" by Glinka.

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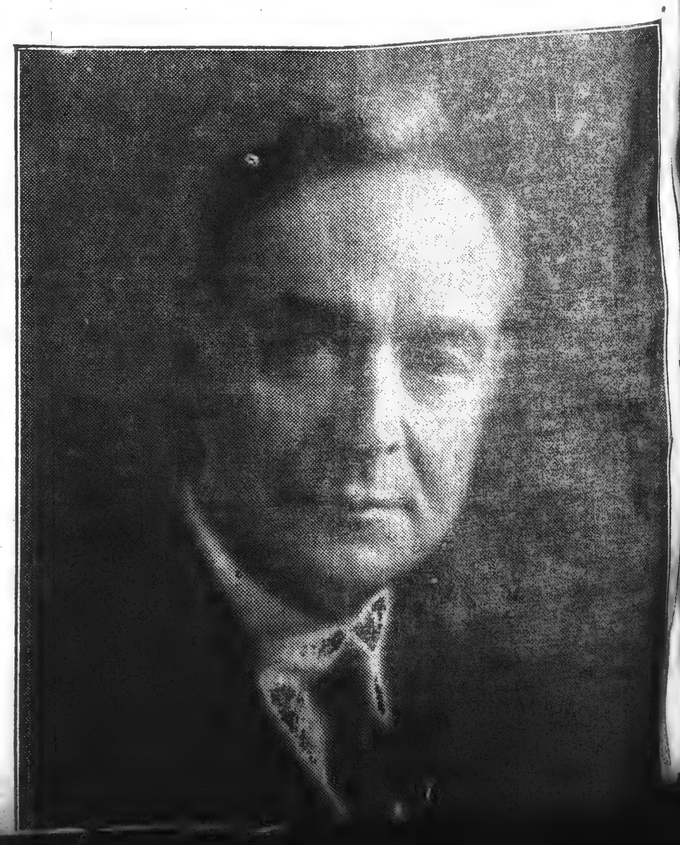

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HARTFORD, CONN.
TIMES
MAR 5 - 1927

TO-NIGHT WBZ, WBZA, KDKA and WJZ, will join in broadcasting the eighteenth concert of the 1926-27 season of the Boston Symphony orchestra.

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TIMES
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Finale of the opera, "A Life for the Czar," for chorus and orchestra. ..... Glinka

THIS CLIPPING FROM
W YORK JOURNAL
MAR 5 - 1927

NEXT WEEK IN THE CONCERT HALLS

An orchestra conductor new to the town will make his debut next week. He is Fritz Busch, and he comes as guest to direct the New York Symphony. His first concert takes place on Thursday afternoon, his programme being this piece of conservatism: Beethoven's third "Leonore" overture, Reger's variations on a theme of Mozart and the Tchaikovsky Fourth Symphony. His regular job is directing the Dresden Opera.

Leopold Stokowski, for the next concert of the Philadelphia Orchestra on Tuesday, will be less conservative. He will introduce a concertino for solo strings, horn, harp, "octavina," "guitarre" and orchestra by a Mexican named Carillo, who has been dabbling in divided tones, for which this piece is written. The octavina and guitarre, so-called, are inventions of the composer and produce eighth and sixteenth tones. There will also be a passacaglia by Anton von Webern, the Debussy "Nuages" and "Fetes" and the overture and bacchanale from "Tannhaeuser."

The Boston Orchestra, on Thursday and Saturday, brings the St. Cecilia chorus with it for first performances of Serge Prokofieff's "Seven, They Are Seven!" and Roger-Ducasse's "Sarabande." Octorino Respigli's new "Vetrate di Chiesa" ("Church Windows") will also have a first performance at the Saturday concert.

Others of the more notable concerts of the week include those of the London String Quartet, which plays the whole sixteen quartets of Beethoven on consecutive days; the Friends of Music, presenting Bach's

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EVE. PUBLIC LEDGER
PHILADELPHIA, PA.
MAR 5 - 1927

LAST season we heard the Boston Symphony Orchestra three times, only one of which, however, was a public concert. This season the organization has not visited Philadelphia and there has been, thus far, no announcement of a concert here. And yet, this is one of the great orchestras of the East and should surely visit Philadelphia at least two or three times in the course of each season.

The Chicago Orchestra has not been here for years, and other Western orchestral organizations which tour the East are rarely heard. The Cleveland Orchestra has never played a public concert here nor has that of Detroit. Although the Philadelphia Forum brought the latter organization here early in the present season. The orchestras from the cities farther West have never been here with the exception of one concert by the Minneapolis Orchestra a number of years ago.

Even as it is, Philadelphia hears a greater number of out-of-town orchestras than any other city of the country except New York, but since the cancellation of the Boston Symphony Orchestra series some years ago, we get only two visiting orchestras, both from New York, with occasionally a semiprivate concert such as the Forum or the local Philharmonic Society from one of the other large orchestras. Judging from the attendance at most of these visiting orchestra concerts, there would seem to be a field along these lines for the Philadelphia Philharmonic Society.

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THIS CLIPPING FROM
N. Y. EVENING SUN
MAR 5 - 1927

Boston Symphony on Air To-night

THE eighteenth concert of the 1926-1927 season of the Boston Symphony Orchestra will be heard through WJZ this evening.

An unusual program has been arranged for this concert, for with the exception of the first two numbers, the program is made up of selections for chorus and orchestra, departing from the straight instrumental arrangement heard generally heretofore and presenting the Cecelia Society, Malcolm Lang conductor. The concert begins with a composition by one of the members of the Boston Symphony, J. C Langendoen, entitled "Variations on a Dutch Theme of Adrianus Valerius." Then follows Rimsky-Korsakoff's tone pictures from the opera "The Legend of the Invisible City of Kite and the Virgin Fevronia." The choral portion of the program includes the "Song of Destiny," one of Brahms's greatest choral works, "The Fire Rider," by Hugo Wolf; "The Song of the High Hills," by Delius; "Sept, Ils Sont Sept," by Prokofieff and in which the eminent tenor soloist, Charles Stratton, will be heard, the finale to the opera "A Life for the Czar," by Glinka.

Prof. John Patten Marshall, head of the music departments of the Boston University and Holy Cross College, will as usual familiarize the radio audience with the themes of the instrumental numbers, and in discussing the choral works will read the text and give

THIS CLIPPING FROM
AMERICAN
BALTIMORE, MD.
MAR 5 - 1927

THREE of the National Broadcasting Company's blue network stations, WJZ, WBZ and KDKA, will broadcast the next concert of the Boston Symphony Orchestra at 8.10 o'clock tonight. The orchestra will be under the direction of Serge Koussevitsky and will open in Symphony Hall, Boston. One of the features of this concert will be the explanation, interpretation and interesting facts regarding the selections to be rendered by the orchestra and their composers.

This material will be furnished for the benefit of the radio audience only by Prof. John P. Marshall, head of the music departments of Boston University and Holy Cross College, and will occupy about 15 minutes' time immediately preceding the opening of the concert and the entire period during the intermission.

Professor Marshall was formerly organist with the Boston Symphony Orchestra and during the World War was the assistant director of camp music of the United States Army, having assumed his post at the head of the music departments of the two New England colleges since the signing of the armistice. His background and musical education fit him ideally for the work which he is doing for the listening audience.

THIS CLIPPING FROM
ALT LAKE CITY, UTAH
TRIBUNE
MAR 6 - 1927

Boston Symphony in Beethoven Tribute

BOSTON, March 5.—Of the many musical tributes to Beethoven which are to take place in every part of the musical world next March 26, the hundredth anniversary of the composer's death, it is doubtful whether any will excel the Centenary festival to be given in Symphony hall, Boston, in that week.

All of the nine symphonies will be performed by the Boston Symphony orchestra and Serge Koussevitzky. In the Ninth symphony, the orchestra will combine forces with the Harvard Glee club, and the Radcliffe Choral society. Orchestra and chorus will likewise combine to perform the Missa Solennis, the master's great mass.

Quartets will be performed by the London string quartet and the Lenox string quartet. There will be other distinguished soloists, including Florence Austral, Jeanne Gordon, Jeannette Vreeland, Nevada Van Der Veer, Tudor Davies, Arthur Middleton, Charles Stratton and Fred Patton.

Ernest Newman, of London, foremost writer and authority on music, has accepted the invitation of the Boston Symphony orchestra, and will come to America especially to pay a verbal tribute to the genius of Beethoven, as a part of the festival.

THIS CLIPPING FROM
ZANESVILLE, OHIO
TIMES
MAR 6 - 1927

PLAY NINE SYMPHONIES IN BEETHOVEN FEAST

The Boston Symphony Orchestra, under Serge Koussevitsky, will observe the Beethoven centenary at Symphony hall, Boston, on March 22, 23, 24, 25, 26, 28 and 29, by playing all of the composer's nine symphonies. In the Ninth Symphony the orchestra will combine forces with the Radcliffe Choral Society and the Harvard Glee Club, led by Dr. Archibald Davison. They will also take part in the "Missa Solennis" and the Great Mass. Ernest Newman of The London Sunday Times is coming especially to America to pay a verbal tribute to the genius of Beethoven. Quartets will be performer by the London String Quartet and the Lenox String Quartet.

The following artists will take part: Walter Gieseking, Florence Austral, Jeanne Gordon, Jeanette, Vreeland, Tudor Davies, Nevada van der Veer, Arthur Middleton, Charles Stratton and Fred Patton.

THIS CLIPPING FROM
SUN
MAR 6 - 1927

Musical Tribute to Beethoven Planned

Of the musical tributes to Beethoven which are to take place in every part of the musical world March 26, the hundredth anniversary of the composer's death, it is doubtful whether any will excel the Centenary Festival to be given in Symphony Hall, Boston, March 22 to 29, inclusive.

The Boston Symphony Orchestra, Serge Koussevitzke, conductor, will perform all of the nine symphonies, the great "Missa Solennis," and there will also be included chamber music, and commemorative addresses.

Monday, April 4, the complete orchestra with Mr. Koussevitzke will be in New London for the season's final concert in the Connecticut College series.

THIS CLIPPING FROM
GLOBE DEMOCRAT
ST. LOUIS, MO.
MAR 6 - 1927

BOSTON SYMPHONY'S BEETHOVEN FESTIVAL

Of the many musical tributes to Beethoven which are to take place in every part of the musical world next March 26, the 100th anniversary of the composer's death, it is doubtful whether any will excel the centenary festival to be given in Symphony Hall, Boston, in that week.

All of the nine symphonies will be performed by the Boston Symphony Orchestra and Serge Koussevitzky. In the Ninth Symphony, the orchestra will combine forces with the Harvard Glee Club and the Radcliffe Choral Society. Orchestra and chorus will likewise combine to perform the Missa Solennis, the master's great mass.

Quartets will be performed by the London string quartet and the Lenox string quartet. There will be other distinguished soloists, including Florence Austral, Jeanne Gordon, Jeannette Vreeland, Nevada Van Der Veer, Tudor Davies, Arthur Middleton, Charles Stratton and Fred Patton.

Ernest Newman of London, foremost writer and authority on music, has accepted the invitation of the Boston Symphony Orchestra, and will come to America especially to pay a verbal tribute to the genius of Beethoven, as a part of the festival.

The order of programs will be as follows:

Tuesday, March 22—Missa Solennis.
Wednesday, March 23—Symphonies 1, 2 and 3.
Thursday, March 24—Chamber music (Carl Friedberg and London String Quartet).
Friday, March 25—Symphonies 4 and 5.
Saturday, March 26—Symphonies 6 and 7.
Monday, March 28—Commemorative exercises, including an address by Ernest Newman, and concluding with the last quartet.
Tuesday, March 29—Eighth and Ninth (Choral) Symphonies.

THIS CLIPPING FROM
REGISTER
NEW HAVEN, CONN.
MAR 6 - 1927

An Ear for Music

By A. H. S.

THE appearance of the Boston Symphony Orchestra on Wednesday evening, March 9, at Woolsey Hall is the outstanding musical event of the coming week. The concert is scheduled to begin at 8:15 P. M.

The splendid organization needs no introduction to New Haven music-lovers and patrons of the "finer arts." It would be difficult indeed to find an orchestra which has a greater following and which has succeeded in living up to the ideal sand traditions which the founder, Mr. Higginson demanded, in every detail. The Boston Symphony Orchestra is recognized today as being one of the finest trained symphonic organizations in the world.

On the program for Wednesday evening Conductor Serge Koussevitzky is presenting a Suite by Mousorgsky entitled "Pictures at an Exhibition." Written originally for the pianoforte it has been transcribed for orchestra by no less a celebrity than Maurice Ravel.

It was at the suggestion of Mr. Koussevitzky that Ravel undertook to orchestrate the suite which Moussorgsky wrote as a tribute to a great artist who had been a life-long friend of his, and whose drawings and water-colors has been placed on exhibition shortly after the artists' death. So impressed was Moussorgsky with his friend's art that he decided to 'drawing music' the best of the sketches. The result was the "Suite" which will be of partcular interest to music lovers on Wednesday evening.

The program in full is as follows: Weber, Overture "Oberon;" Wagner, Prelude to "Lohengrin;" Moussorgsky, Pictures at an exhibition (arranged for orchestra by Maurice Ravel); Brahms, Symphony 2 in D major; (1) Allegro non troppo; (2), Adagnio non troppo; (3) Adagietto grazioso, quasi andantino; (4), Allegro con spirito.

THIS CLIPPING FROM
KANSAS CITY, MO.
JOURNAL
MAR6_1927

Ottorino Respighi's newest composition, Stained Glass Windows, a symphonic poem suggested by angelic or saintly figures seen across a cathedral, and consequently mystic in character, will be played by the Boston Symphony orchestra this week.

Cyril Scott is busy writing a symphonic poem which will be called Disaster at Sea.

Henry Rabaud is setting to music a cinema film.

THIS CLIPPING FROM
POST
BRIDGEPORT, CONN.
MAR 6 - 1927

BOSTON SYMPHONY WEDNESDAY AT WOOLSEY HALL.

A program of unusual interest, replete with great brilliance and beauty, is announced for the coming visit of the Boston Symphony Orchestra to New Haven under its celebrated Russian leader, Serge Koussevitsky. The concert will be in Woolsey Hall next Wednesday evening, March 9.

A feature of the program will be Moussorgsky's "Pictures at an Exhibition." Two other noted musicians have scored for orchestra this numerous and whole ch[illegible] sure

THIS CLIPPING FROM
CITIZEN
BROOKLYN
MAR 6 - 1927

108

Boston Orchestra Gives Concert in Brooklyn

The Boston Symphony Orchestra and Serge Koussevitsky will make their last visit of the season to Brooklyn for a concert in the Academy of Music, Friday evening, March 11.

A feature of this concert will be three choral numbers in which the orchestra will combine with the mixed chorus of the Cecelia Society of Boston, which is journeying to New York and Brooklyn for this week's symphony concerts.

The choral numbers will be a Sarabande by Roger Ducasse, "Der Feuereiter" ("The Fire-Rider") by Hugo Wolf, an arrangement of this composer's dramatic song, and the Polovtsian dances from Borodin's Opera, "Prince Igor."

The symphony of the evening will be the second of Brahms in D major, popular as one of this master's most melodious scores. The introductory number will be Rimsky-Korsakov's tone poem, "Sadko."

THIS CLIPPING FROM
DEMOCRAT CHRONICLE
ROCHESTER, N. Y.
MAR 6 - 1927

Beethoven Centen... Celebrated E... Boston Sym...

Of the many musical tributes to Beethoven which are to take place in every part of the musical world next March 26, the hundredth anniversary of the composer's death, it is doubtful whether any will excel the Centenary Festival to be given in Symphony Hall, Boston, in that week.

All of the nine symphonies will be performed by the Boston Symphony Orchestra and Serge Koussevitzky. In the Ninth Symphony, the Orchestra will combine forces with the Harvard Glee Club, and the Radcliffe Choral Society. Orchestra and chorus will likewise combine to perform the Missa Solennis, the Master's great Mass.

Quartet will be performed by the London String Quartet and the Lenox String Quartet. There will be other distinguished soloists, including Florence Austral, Jeanne Gordon, Jeannette Vreeland, Nevada Van Der Veer, Tudor Davies, Arthur Middleton, Charles Stratton and Fred Patton.

...ary to Be ...laborately by ...phony Orchestra

Ernest Newman, of London, foremost writer and authority on music, has accepted the invitation of the Boston Symphony Orchestra, and will come to America especially to pay a verbal tribute to the genius of Beethoven, as a part of the Festival.

The order of programmes will be as follows:—

Tuesday, March 22 — Missa Solennis.

Wednesday, March 23—Symphonies 1, 2 and 3.

Thursday, March 24—Chamber Music (Carl Friedberg and London String Quartet).

Friday, March 25.—Symphonies 4 and 5.

Saturday, March 26—Symphonies 6 and 7.

Monday, March 28—Commemorative Exercises, including an address by Ernest Newman, and concluding with the last quartet.

Tuesday, March 29—8th and 9th (Choral) Symphonies.

THI CLIPPING FROM
N. Y. TELEGRAPH
MAR 6 - 1927

Following her various performances of the Beethoven Ninth Symphony this season, Nevada Van de Veer has been engaged by the Boston Symphony Orchestra for another performance of the work on March 29 in Boston, thus making five major symphony orchestras that are employing the services of the popular contralto this season.

THIS CLIPPING FROM
NEW YORK
BROOKLYN EAGLE
MAR 6 - 1927

The Boston Symphony Orchestra, conducted by Serge Koussewitsky, gives the fourth of its Brooklyn concerts this Friday evening at the Academy of Music under the auspices of the Institute. The program announced is:

Rimsky-Korsakow .....“Sadko”
Wolf.....“Der Feuerreiter”
Roger-Ducasse .....Sarabande
Brahms.....Second Symphony
Borodin.....Dances from “Prince Igor”

A feature of this concert will be the singing of the mixed chorus of the Cecelia Society of Boston in the works by Roger-Ducasse, Wolf and Borodin.

THIS CLIPPING FROM
CITIZEN
BROOKLYN
MAR 6 - 1927

Beethoven Festival by Boston Symphony Orchestra

Of the many musical tributes to Beethoven which are to take place in every part of the musical world on March 26, the hundredth anniversary of the composer's death, it is doubtful whether any will excel the Centenary Festival to be given in Symphony Hall, Boston, in that week.

All of the nine symphonies will be performed by the Boston Symphony Orchestra under the baton of Serge Koussevitzky. In the Ninth Symphony the orchestra will combine forces with the Harvard Glee Club and the Radcliffe Choral Society. Orchestra and chorus will likewise combine to perform the Missa Solennis, the master's great mass.

Quartets will be performed by the London String Quartet and the Lenox String Quartet. There will be other distinguished soloists, including Florence Austral, Jeanne Gordon, Jeannette Vreeland, Nevada Van Ded Veer, Tudor Davies, Arthur Middleton, Chas. Stratton and Fred Patton.

Ernest Newman, of London, [illegible] most writer and authority on music, has accepted the invitation of the Boston Symphony Orchestra and will come to America especially to pay a verbal tribute to the genius of Beethoven as a part of the festival.

THIS CLIPPING FROM
N. Y. TELEGRAPH
MAR 6 - 1927

Last Pair of Concerts

Next Thursday evening and Saturday afternoon at Carnegie Hall the Boston Symphony Orchestra will give its last pair of concerts but one of the New York season. Features of both concerts will be numbers for chorus and orchestra, in which the Cecilia Society of Boston, trained by Malcolm Lang, will assist. Prokofieff's Akkadian Incantation, “Sept, ils sont sept!” (“They Are Seven!”) for tenor, chorus and orchestra, will be performed at the Thursday concert and repeated in the latter part of the program. It will also be performed at the Saturday concert.

These will be the first New York hearings of this barbarian music of the Russian composer, which has been introduced to Paris and Boston in recent seasons by Koussevitzky. Other choral numbers to be performed at each concert are Roger Ducasse's Symphonic Poem Sarabande and the Polovtsian Dances from Borodin's “Prince Igor.” Orchestral numbers to introduce the Thursday program are Weber's “Oberon” overture and Moussorgsky's “Pictures at an Exhibition” in the arrangement which Maurice Ravel has especially made for Koussevitzky.

On the Saturday program, in addition to the choral music, Ottorino Respighi's “Vetrate di Chiesa” (“Church Windows”) will have its first New York performance. This score was written especially for the Boston Symphony Orchestra and had its first performance in Boston two weeks ago. It is a series of four “Impressions” entitled “The Flight Into Egypt,” “Saint Michael, Archangel,” “The Matin of Saint Claire,” “Saint Gregory the Great.”

THIS CLIPPING FROM
NEW YORK
BROOKLYN EAGLE
MAR 6 - 1927

ASSISTED by the mixed chorus of the Cecelia Society of Boston, Malcolm Lang, conductor, and Charles Stratton, tenor, the Boston Symphony Orchestra will give its fourth pair of New York concerts in Carnegie Hall this week. Mr. Koussewitsky will conduct. The Thursday evening program is as follows:

Weber.....Overture to “Oberon”
Moussorgsky....Pictures at an Exhibition
Prokofieff.....“Sept, ils sont sept!”
Incantation for tenor, chorus and orchestra
Ducasse .....Sarabande
Prokofieff.....
Repetition of “Sept, ils sont sept!”
Borodin.....Dances from “Prince Igor”

The Prokofieff work on this program is new to New York. It is a setting of a poem by the Russian, Constantin Balmont, inspired by an inscription found on the wall of an Akkadian temple, in the region of Babylon and intended as an incantation against seven demons.

Mr. Koussewitsky will conduct the following program on Saturday afternoon:

Rimsky-Korsakow .....“Sadko”
Respighi.....
“Church Windows,” Impressions for Orchestra.
Ducasse .....Sarabande
Prokofieff.....“Sept, ils sont Sept!”
Borodin.....Dances from “Prince Igor”

A novelty also appears on this program: the Respighi suite, which Mr. Koussewitsky recently introduced to Boston. It is in four movements titled (1) La fuga in Egitto; (2) San Michele Archangelo; (3) Il Mattutino di Santa Chiara, and (4) San Gregorio Magno.

THIS CLIPPING FROM
EXPRESS
BUFFALO, N. Y.
MAR 6 - 1927

A soprano voice of beautiful quality, clear, birdlike and true to pitch was heard singing from the stage of Shea's Buffalo Theater last evening. It was announced later that this songbird was Melba Moore appearing in the Publix Revue at this theater. An air and variations by Proch and one of the suite from A Day in Venice, by Nevin arranged for voice were exquisitely sung, by this artist. Rudy Weidoeft, the world's premier saxophonist was also heard on this program in several enjoyable numbers among which were Matonetta, Estralita and Rubato, the last by Mayhew Lake.

Over KDKA, Pittsburgh, last night fragments of the program presented by the Boston Symphony Orchestra under the direction of Serge Koussevitzky and the Cecelia Society, a choral organization consisting of 109 voices directed by Malcolm Lang, was heard. Remarks of value to music students regarding the works presented were given by Professor John Patton Marshall before the concert began and during the intermissions. Among the orchestral numbers heard was an Old Melody, written in 1622, Variations on an old Dutch theme, Song of Destiny by Brahms and three tone pictures from an opera by Rimsky-Korsakov.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
MAR 6 - 1927

BOSTON SYMPHONY, Serge Koussevitzky conducting, assisted by the Cecilia Society Chorus of Boston, Brooklyn Academy of Music, 8:15 p. m.

Sadko, a Tone Picture, Op. 5, Rimsky-Korsakoff
Symphony No. 2, in D major, Op. 73. Brahms
Sarabande (Symphonic Poem for orchestra and voices).....Roger-Ducasse
Der Feuerreiter (The Fire Rider), for chorus and orchestra.....Wolf
Polovtsian Dances from “Prince Igor” Borodin

Saturday

BOSTON SYMPHONY, Serge Koussevitzky conducting, assisted by Cecilia Society Chorus of Boston, Carnegie Hall, 2:30 p. m. Tenor soloist, Charles Stratton.

Sadko, a Tone Picture, Op. 5, Rimsky-Korsakoff
Vetrate di Chiesa (Four Impressions), Respighi
(First time in New York.)
Sarabande, for orchestra and voices, Roger-Ducasse
Sept, ils sont sept, for tenor chorus and orchestra.....Prokofieff
Polovtsian Dances, from “Prince Igor,” Borodin

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
MAR 6 - 1927

Boston Symphony in Brooklyn Next Friday Night.

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give the last concert but one of the Brooklyn season at the Academy of Music next Friday evening. A feature of the programme will be three choral numbers in which the orchestra combines with the mixed chorus of the Cecelia Society of Boston. The choral numbers are a Sarabande by Ducasse, “The Fire-Rider” by Hugo Wolf and the Polovtsian Dances from Borodin's “Prince Igor.”

The symphony of the evening will be Brahms' Second. Rimsky-Korsakoff's “Sadko” opens the programme.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
MAR 6 - 1927

On its fourth New York visit, with concerts Thursday night and Saturday afternoon in Carnegie Hall this week and Friday night in Brooklyn, the Boston Symphony will be assisted by the Cecilia Society of Boston, trained by Malcolm Lang. In all three concerts Serge Koussevitzky will present Serge Prokofieff's Akkadian Incantation, “Sept, ils sont sept!” for tenor, chorus and orchestra.

The work was composed in Russia in 1917, but, the manuscript remaining there, was not performed until May 29, 1924, when it had its premiere in a concert of Mr. Koussevitzky's annual spring Paris series at the opera. The work was twice performed on that occasion, and also will be given twice on Thursday night. In the program notes for the Paris performance it was stated:

“During the excavations made in Mesopotamia, where the Akkadians, an ancient people, whose history precedes that of the Babylonians, formerly lived, many cureiform inscriptions were found and deciphered. Among these documents was found an inscription on the wall of an Akkadian temple. The inscription represented formulas of incantation against seven horrible demons who, according to Akkadian belief, were the authors of all human woes (the celebrated Assyriologist Winkles often quotes this inscription in his studies).

“The sombre and mystical force of this incantation has more than once inspired the great Russian poet Constantin Balmont, who has written three poems on the same subject. The last of the three, with some modifications, serves in a noteworthy manner this composition of Prokofieff's. The theme of the solo tenor represents a priest conjuring; the chorus, a crowd of fanatical, over-excited believers.”

Other choral numbers to be given in all three concerts are Roger-Ducasse's symphonic poem “Sarabande” and the Polovtsian Dances from Borodin's “Prince Igor.” Hugo Wolf's “Der Feuerreiter,” for chorus and orchestra, will be heard in Brooklyn and on Saturday in Carnegie Hall.

Respighi's “Vetrate di Chiesa” (Church Windows) will have its first New York performance in the Saturday program. The score was written especially for the Boston Symphony and was first performed in its Boston concerts of February 25-26. It is a series of four “Impressions,” entitled “The Flight Into Egypt,” “St. Michael Archangel,” “The Matin of St. Claire” and “St. Gregory the Great.”

THIS CLIPPING FROM
N. Y. TIMES
MAR 6 - 1927

Boston Symphony Orchestra, evening, Carnegie Hall. Conductor, Serge Koussevitsky. Assisted by Charles Stratton, tenor, and the Cecilia Society of Boston.

Invisible City of Kitesh....Rimsky-Korsakov
Hymn to Nature; Invasion of Tartars; Battle of Kerjenetz; Immolation of the Virgin Fevronia.
Suite in F major (new).....Ravel
Sept, Ils Sont Sept (new).....Prokofieff
Sept, Ils Sont Sept.....Ducasse
Sarabande .....Prokofieff
Sept. Ils Sont Sept.....
(Repeated).
Dances, “Prince Igor”.....Borodin

BOSTON SYMPHONY, Serge Koussevitzky conducting, assisted by Cecilia Society Chorus of Boston, Carnegie Hall, 8:30 p. m. Tenor soloist, Charles Stratton.

Overture to “Oberon”.....Weber
Pictures at an Exhibition Moussorgsky-Ravel
Suite in F major.....Roussel
First time in New York
Sept, ils sont sept (invocation for tenor, chorus and orchestra) Op. 30 Prokofieff
First time in New York
Sarabande (Symphonic Poem for orchestra and voices).....Roger-Ducasse
Sept, ils sont sept (repeated)....Prokofieff
Prolpvstian Dances from “Prince Igor” Borodin

THI CLIPPING FROM
N. Y. HERALD TRIBUNE
MAR 6 - 1927

Beethoven Week

Boston Has Elaborate Series March 22-29

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will hold an elaborate celebration in Symphony Hall, Boston, of the hundredth anniversary of Beethoven's death in the week of March 22-29, with the following program:

Tuesday night, March 22—Missa Solemnis in D, with the Harvard Glee Club and Radcliffe Choral Society; soloists, Florence Austral, Jeanne Gordon, Tudor Davies and Arthur Middleton.

Wednesday night, March 23—Symphonies Nos. 1, 2, 3.

Thursday night, March 24—London String Quartet and Carl Friedberg, pianist, in trio, quartet and piano sonata.

Friday afternoon, March 25—Symphonies Nos. 4, 5.

Saturday night, March 26—Symphonies Nos. 6, 7.

Monday night, March 28—Testimonial commemorative exercises, including address by Ernest Newman, London critic and writer on music, and performance of the last quartet (Op. 135) by the Lenox String Quartet.

Tuesday night, March 29—Symphonies Nos. 8, 9, with Harvard Glee Club and Radcliff Choral Society; soloists, Jeannette Vreeland, Nevada Van der Veer, Charles Stratton and Fred Patton.

The Friday and Saturday concerts are open only to subscribers to the Boston Symphony's regular Friday and Saturday series.

THIS CLIPPING FROM
N. Y. TIMES
MAR 6 - 1927

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, presented Ottorino Respighi's newest manuscript work, “Vertrati di Chiesa,” or “Stained Glass Windows,” Feb. 25-26. The work was composed in 1926, and the score is still in manuscript. The orchestral parts were printed in 1927.

THIS CLIPPING FROM
N. Y. TIMES
MAR 6 - 1927

FROM Boston the Cecilia Chorus is coming to New York this week with the Boston Symphony Orchestra on its last trip but one for the season. The New England singers will appear in Mr. Koussevitzky's two programs in Manhattan and a third one in Brooklyn. They have trained under Malcolm Lang, son of the veteran B. J. Lang, who many years ago made the voice of the Cecilia Society heard in the land of the older Handel and Haydn.

Prokofieff's “Akkadian Incantation,” after a French text, “Sept, Ils Sont Sept,” somewhat modified from its original by the Russian poet Constantin Balmont, is the “pièce de résistance” among a novel series of ultra-modern and exotic choral works which the same forces have just tried out in Symphony Hall, Boston, as noted in these pages last week.

At Carnegie Hall the Prokofieff earickler will be performed at the Thursday concert and repeated in the latter part of the same program. It will be performed at the Saturday matinee. These will be the first New York hearings of this “barbarian music” of the Russian composer, which was introduced to Paris also by Koussevitsky.

Respighi's “Vetrate di Chiesa,” cheduled for its first local hearing t the Saturday concert, is an instrumental work written for the Boston Symphony Orchestra and produced by he composer in Boston two weeks ago.

N. Y. TIMES MAR 6

SATURDAY.

Boston Symphony Orchestra, afternoon, Carnegie Hall. Conductor, Koussevitzky.

Brandenburg Concerto No. 4.....Bach
Church Windows (new).....Respighi
Flight into Egypt; St. Michael; St. Clara; St. Gregory the Great.
Sarabande .....Ducasse
Sept, Ils Sont Sept.....Prokofieff
Dances, Prince Igor.....Borodin

THIS CLIPPING FROM
N. Y. TIMES

Ottorino Respighi conducted the Boston Symphony Orchestra in a program of his own works Feb. 18. Alfredo Casella conducted the accompaniment to the piano concerto, with Respighi at the piano. The other compositions consisted of the second suite of old dances and airs for the lute, the “Belfager” overture, the “Fountains of Rome,” all heard in Boston for the first time, and “Il Tramonte,” for soprano and strings, with Mme. Elsa Respighi as the singer.

THIS CLIPPING FROM
NEW YORK WORLD
MAR 6 - 1927

Thursday evening and Saturday afternoon at Carnegie Hall, the Boston Symphony Orchestra will give its last pair of concerts but one of the New York season. Features of both concerts will be numbers for chorus and orchestra, in which the Cecilia Society of Boston, trained by Malcolm Lang, will assist. Prokofieff's Akkadian Incantation, “Sept, ils son sept” (“They are Seven!”), for tenor, chorus and orchestra will be performed at the Thursday concert and repeated in the latter part of the program. It will also be performed at the Saturday concert. These will be the first New York hearings of this barbarian music.

THIS CLIPPING FROM
REGISTER
NEW HAVEN, CONN.
MAR 7 - 1927

REMARKABLE PROGRAM BY KOUSSEVITZKY

A programme of unusual interest, replete with great brilliance and beauty, is announced for the coming visit of the Boston Symphony Orchestra to New Haven under its celebrated Russian leader, Serge Koussevitsky. The conecrt will take place in Woolsey Hall, Wednesday evening, March 9th.

A feature of the programme will be Moussorgsky's “Pictures at an Exhibition”. Two other noted musicians have scored for orchestra this humorous and whole charming suite of piano pieces by the great Russian composer. Maurice Ravel made this orchestration especially for Koussevitsky and since he is probably the most skilful, delicate, and fanciful orchestrator liing, it is not surprising that this version sounds as if the music were conceived—not for the piano but for a full orchestra.

The little pieces to be played are characteristic of Moussorgsky, who had a knack of describing in a song or a piano pie ce little incidents of life about him. Sometimes he showed an excellent sense of humor. Almost always his musical characterization was perfect.

In the music, a “promenade” leads us from one picture to the next—we may suppose it to be Moussorgsky wandering about the gallery, looking eagerly at a picture, and then pausing to muse over the memory of his friend.

The pictures are as follows—“Gnome”; “Tuileries” (Children playing about under the eye of their nurses); “Bydlo” (A Polish ox Cart); “Ballet of the Chicks in their Shells” (A sketch for a ballet); Samuel Goldenberg and Peter Schmuyle (Two Jews, having an argument); “Limoges” (A Market Palce); Catacombs (showing skulls, “illuminated gently from the interior”); “The Hut on Fowl's Legs” (From a Russian Fairy Tale); The Gate at Kiev (A massive closing number).

The programme will open with Weber's Overture to his fairy opera, “Oberon”. Weber's immortality rests upon his three principal operatic overtures crystallizations of a genius which was most finely realized in his colorful orchestral writing. The “Oberon” Overture, with its high brilliance and its songful and lovely melodies, is in keeping with Oberon's Magic Kingdom, and the ramantic nature of the composer himself.

Still another prime feature of the program will be Wangner's prelude to Lohengrin, which is listed as the second number of the evening.

THIS CLIPPING FROM
NEW YORK BROOKLYN EAGLE
MAR 6 - 1927

The Boston Symphony Orchestra, conducted by Serge Koussewitsky, gives the fourth of its Brooklyn concerts this Friday evening at the Academy of Music under the auspices of the Institute. The program announced is:

Rimsky-Korsakow ..... "Sadko"
Wolf ..... "Der Feuerreiter"
Roger-Ducasse ..... Sarabande
Brahms ..... Second Symphony
Borodin ..... Dances from "Prince Igor"

A feature of this concert will be the singing of the mixed chorus of the Cecelia Society of Boston in the works by Roger-Ducasse, Wolf and Borodin.

THIS CLIPPING FROM
CITIZEN
BROOKLYN
MAR 6 - 1927

Beethoven Festival by Boston Symphony Orchestra

Of the many musical tributes to Beethoven which are to take place in every part of the musical world on March 26, the hundredth anniversary of the composer's death, it is doubtful whether any will excel the Centenary Festival to be given in Symphony Hall, Boston, in that week.

All of the nine symphonies will be performed by the Boston Symphony Orchestra under the baton of Serge Koussevitzky. In the Ninth Symphony the orchestra will combine forces with the Harvard Glee Club and the Radcliffe Choral Society. Orchestra and chorus will likewise combine to perform the Missa Solennis, the master's great mass.

Quartets will be performed by the London String Quartet and the Lenox String Quartet. There will be other distinguished soloists, including Florence Austral, Jeanne Gordon, Jeannette Vreeland, Nevada Van Ded Veer, Tudor Davies, Arthur Middleton, Chas. Stratton and Fred Patton.

Ernest Newman, of London, foremost writer and authority on music, has accepted the invitation of the Boston Symphony Orchestra and will come to America especially to pay a verbal tribute to the genius of Beethoven as a part of the festival.

THIS CLIPPING FROM
N. Y. TELEGRAPH
MAR 6 - 1927

Last Pair of Concerts

Next Thursday evening and Saturday afternoon at Carnegie Hall the Boston Symphony Orchestra will give its last pair of concerts but one of the New York season. Features of both concerts will be numbers for chorus and orchestra, in which the Cecilia Society of Boston, trained by Malcolm Lang, will assist. Prokofieff's Akkadian Incantation, "Sept, ils sont sept!" ("They Are Seven!") for tenor, chorus and orchestra, will be performed at the Thursday concert and repeated in the latter part of the program. It will also be performed at the Saturday concert.

These will be the first New York hearings of this barbarian music of the Russian composer, which has been introduced to Paris and Boston in recent seasons by Koussevitzky. Other choral numbers to be performed at each concert are Roger Ducasse's Symphonic Poem Sarabande and the Polovtsian Dances from Borodin's "Prince Igor." Orchestral numbers to introduce the Thursday program are Weber's "Oberon" overture and Moussorgsky's "Pictures at an Exhibition" in the arrangement which Maurice Ravel has especially made for Koussevitzky.

On the Saturday program, in addition to the choral music, Ottorino Respighi's "Vetrate di Chiesa" ("Church Windows") will have its first New York performance. This score was written especially for the Boston Symphony Orchestra and had its first performance in Boston two weeks ago. It is a series of four "Impressions" entitled "The Flight Into Egypt," "Saint Michael, Archangel," "The Matin of Saint Claire," "Saint Gregory the Great."

THIS CLIPPING FROM
NEW YORK BROOKLYN EAGLE
MAR 6 - 1927

ASSISTED by the mixed chorus of the Cecelia Society of Boston, Malcolm Lang, conductor, and Charles Stratton, tenor, the Boston Symphony Orchestra will give its fourth pair of New York concerts in Carnegie Hall this week. Mr. Koussewitsky will conduct. The Thursday evening program is as follows:

Weber ..... Overture to "Oberon"
Moussorgsky ..... Pictures at an Exhibition
Prokofieff ..... "Sept, ils sont sept!"
Incantation for tenor, chorus and orchestra
Ducasse ..... Sarabande
Prokofieff .....
Repetition of "Sept, ils sont sept!"
Borodin ..... Dances from "Prince Igor"

The Prokofieff work on this program is new to New York. It is a setting of a poem by the Russian, Constantin Balmont, inspired by an inscription found on the wall of an Akkadian temple, in the region of Babylon and intended as an incantation against seven demons.

Mr. Koussewitsky will conduct the following program on Saturday afternoon:

Rimsky-Korsakow ..... "Sadko"
Respighi .....
"Church Windows," Impressions for Orchestra.
Ducasse ..... Sarabande
Prokofieff ..... "Sept, ils sont Sept!"
Borodin ..... Dances from "Prince Igor"

A novelty also appears on this program: the Respighi suite, which Mr. Koussewitsky recently introduced to Boston. It is in four movements titled (1) La fuga in Egitto; (2) San Michele Archangelo; (3) Il Mattutino di Santa Chiara, and (4) San Gregorio Magno.

THIS CLIPPING FROM
EXPRESS
BUFFALO, N. Y.
MAR 6 - 1927

A soprano voice of beautiful quality, clear, birdlike and true to pitch was heard singing from the stage of Shea's Buffalo Theater last evening. It was announced later that this songbird was Melba Moore appearing in the Publix Revue at this theater. An air and variations by Proch and one of the suite from A Day in Venice, by Nevin arranged for voice were exquisitely sung, by this artist. Rudy Weidoeft, the world's premier saxophonist was also heard on this program in several enjoyable numbers among which were Matonetta, Estralita and Rubato, the last by Mayhew Lake.

Over KDKA, Pittsburgh, last night fragments of the program presented by the Boston Symphony Orchestra under the direction of Serge Koussevitzky and the Cecelia Society, a choral organization consisting of 109 voices directed by Malcolm Lang, was heard. Remarks of value to music students regarding the works presented were given by Professor John Patton Marshall before the concert began and during the intermissions. Among the orchestral numbers heard was an Old Melody, written in 1622, Variations on an old Dutch theme, Song of Destiny by Brahms and three tone pictures from an opera by Rimsky-Korsakov.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
MAR 6 - 1927

BOSTON SYMPHONY, Serge Koussevitzky conducting, assisted by the Cecilia Society Chorus of Boston, Brooklyn Academy of Music, 8:15 p. m.

Sadko, a Tone Picture, Op. 5, Rimsky-Korsakoff
Symphony No. 2, in D major, Op. 73. Brahms
Sarabande (Symphonic Poem for orchestra and voices) ..... Roger-Ducasse
Der Feuerreiter (The Fire Rider), for chorus and orchestra ..... Wolf
Polovtsian Dances from "Prince Igor" Borodin

Saturday

BOSTON SYMPHONY, Serge Koussevitzky conducting, assisted by Cecilia Society Chorus of Boston, Carnegie Hall, 2:30 p. m. Tenor soloist, Charles Stratton.

Sadko, a Tone Picture, Op. 5, Rimsky-Korsakoff
Vetrate di Chiesa (Four Impressions), Respighi
(First time in New York.)
Sarabande, for orchestra and voices, Roger-Ducasse
Sept, ils sont sept, for tenor chorus and orchestra ..... Prokofieff
Polovtsian Dances, from "Prince Igor," Borodin

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION
MAR 6 - 1927

Boston Symphony in Brooklyn Next Friday Night.

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give the last concert but one of the Brooklyn season at the Academy of Music next Friday evening. A feature of the programme will be three choral numbers in which the orchestra combines with the mixed chorus of the Cecelia Society of Boston. The choral numbers are a Sarabande by Ducasse, "The Fire-Rider" by Hugo Wolf and the Polovtsian Dances from Borodin's "Prince Igor."

The symphony of the evening will be Brahms' Second. Rimsky-Korsakoff's "Sadko" opens the programme.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
MAR 6 - 1927

On its fourth New York visit, with concerts Thursday night and Saturday afternoon in Carnegie Hall this week and Friday night in Brooklyn, the Boston Symphony will be assisted by the Cecilia Society of Boston, trained by Malcolm Lang. In all three concerts Serge Koussevitzky will present Serge Prokofieff's Akkadian Incantation, "Sept, ils sont sept!" for tenor, chorus and orchestra.

The work was composed in Russia in 1917, but, the manuscript remaining there, was not performed until May 29, 1924, when it had its premiere in a concert of Mr. Koussevitzky's annual spring Paris series at the opera. The work was twice performed on that occasion, and also will be given twice on Thursday night. In the program notes for the Paris performance it was stated:

"During the excavations made in Mesopotamia, where the Akkadians, an ancient people, whose history precedes that of the Babylonians, formerly lived, many cureiform inscriptions were found and deciphered. Among these documents was found an inscription on the wall of an Akkadian temple. The inscription represented formulas of incantation against seven horrible demons who, according to Akkadian belief, were the authors of all human woes (the celebrated Assyriologist Winkles often quotes this inscription in his studies).

"The sombre and mystical force of this incantation has more than once inspired the great Russian poet Constantin Balmont, who has written three poems on the same subject. The last of the three, with some modifications, serves in a noteworthy manner this composition of Prokofieff's. The theme of the solo tenor represents a priest conjuring; the chorus, a crowd of fanatical, over-excited believers."

Other choral numbers to be given in all three concerts are Roger-Ducasse's symphonic poem "Sarabande" and the Polovtsian Dances from Borodin's "Prince Igor." Hugo Wolf's "Der Feuerreiter," for chorus and orchestra, will be heard in Brooklyn and on Saturday in Carnegie Hall.

Respighi's "Vetrate di Chiesa" (Church Windows) will have its first New York performance in the Saturday program. The score was written especially for the Boston Symphony and was first performed in its Boston concerts of February 25-26. It is a series of four "Impressions," entitled "The Flight Into Egypt," "St. Michael Archangel," "The Matin of St. Claire" and "St. Gregory the Great."

THIS CLIPPING FROM
N. Y. TIMES
MAR 6 - 1927

Boston Symphony Orchestra, evening, Carnegie Hall. Conductor, Serge Koussevitzky. Assisted by Charles Stratton, tenor, and the Cecilia Society of Boston.

Invisible City of Kitesh ..... Rimsky-Korsakov
Hymn to Nature; Invasion of Tartars; Battle of Kerjenetz; Immolation of the Virgin Fevronia.
Suite in F major (new) ..... Ravel
Sept, Ils Sont Sept (new) ..... Prokofieff
Sarabande ..... Ducasse
Sept. Ils Sont Sept ..... Prokofieff
(Repeated).
Dances, "Prince Igor" ..... Borodin

BOSTON SYMPHONY, Serge Koussevitzky conducting, assisted by Cecilia Society Chorus of Boston, Carnegie Hall, 8:30 p. m. Tenor soloist, Charles Stratton.

Overture to "Oberon" ..... Weber
Pictures at an Exhibition ..... Moussorgsky-Ravel
Suite in F major ..... Roussel
First time in New York
Sept, ils sont sept (invocation for tenor, chorus and orchestra) Op. 30 Prokofieff
First time in New York
Sarabande (Symphonic Poem for orchestra and voices) ..... Roger-Ducasse
Sept, ils sont sept (repeated) ..... Prokofieff
Prolovstian Dances from "Prince Igor" Borodin

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
MAR 6 - 1927

Beethoven Week

Boston Has Elaborate Series March 22-29

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will hold an elaborate celebration in Symphony Hall, Boston, of the hundredth anniversary of Beethoven's death in the week of March 22-29, with the following program:

Tuesday night, March 22—Missa Solemnis in D, with the Harvard Glee Club and Radcliffe Choral Society; soloists, Florence Austral, Jeanne Gordon, Tudor Davies and Arthur Middleton.

Wednesday night, March 23—Symphonies Nos. 1, 2, 3.

Thursday night, March 24—London String Quartet and Carl Friedberg, pianist, in trio, quartet and piano sonata.

Friday afternoon, March 25—Symphonies Nos. 4, 5.

Saturday night, March 26—Symphonies Nos. 6, 7.

Monday night, March 28—Testimonial commemorative exercises, including address by Ernest Newman, London critic and writer on music, and performance of the last quartet (Op. 135) by the Lenox String Quartet.

Tuesday night, March 29—Symphonies Nos. 8, 9, with Harvard Glee Club and Radcliff Choral Society; soloists, Jeannette Vreeland, Nevada Van der Veer, Charles Stratton and Fred Patton.

The Friday and Saturday concerts are open only to subscribers to the Boston Symphony's regular Friday and Saturday series.

THIS CLIPPING FROM
N. Y. TIMES
MAR 6 - 1927

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, presented Ottorino Respighi's newest manuscript work, "Vertrati di Chiesa," or "Stained Glass Windows," Feb. 25-26. The work was composed in 1926, and the score is still in manuscript. The orchestral parts were printed in 1927.

THIS CLIPPING FROM
N. Y. TIMES
MAR 6 - 1927

FROM Boston the Cecilia Chorus is coming to New York this week with the Boston Symphony Orchestra on its last trip but one for the season. The New England singers will appear in Mr. Koussevitzky's two programs in Manhattan and a third one in Brooklyn. They have trained under Malcolm Lang, son of the veteran B. J. Lang, who many years ago made the voice of the Cecilia Society heard in the land of the older Handel and Haydn.

Prokofieff's "Akkadian Incantation," after a French text, "Sept, Ils Sont Sept," somewhat modified from its original by the Russian poet Constantin Balmont, is the "pièce de résistance" among a novel series of ultra-modern and exotic choral works which the same forces have just tried out in Symphony Hall, Boston, as noted in these pages last week.

At Carnegie Hall the Prokofieff ear-tickler will be performed at the Thursday concert and repeated in the latter part of the same program. It will be performed at the Saturday matinee. These will be the first New York hearings of this "barbarian music" of the Russian composer, which was introduced to Paris also by Koussevitsky.

Respighi's "Vetrate di Chiesa," scheduled for its first local hearing at the Saturday concert, is an instrumental work written for the Boston Symphony Orchestra and produced by the composer in Boston two weeks ago.

N.Y. TIMES MAR 6

SATURDAY.

Boston Symphony Orchestra, afternoon, Carnegie Hall. Conductor, Koussevitzky.

Brandenburg Concerto No. 4 ..... Bach
Church Windows (new) ..... Respighi
Flight into Egypt; St. Michael; St. Clara; St. Gregory the Great.
Sarabande ..... Ducasse
Sept, Ils Sont Sept ..... Prokofieff
Dances, Prince Igor ..... Borodin

THIS CLIPPING FROM
N. Y. TIMES
MAR 6 - 1927

Ottorino Respighi conducted the Boston Symphony Orchestra in a program of his own works Feb. 18. Alfredo Casella conducted the accompaniment to the piano concerto, with Respighi at the piano. The other compositions consisted of the second suite of old dances and airs for the lute, the "Belfager" overture, the "Fountains of Rome," all heard in Boston for the first time, and "Il Tramonte," for soprano and strings, with Mme. Elsa Respighi as the singer.

THIS CLIPPING FROM
NEW YORK WORLD
MAR 6 - 1927

later.

Thursday evening and Saturday afternoon at Carnegie Hall, the Boston Symphony Orchestra will give its last pair of concerts but one of the New York season. Features of both concerts will be numbers for chorus and orchestra, in which the Cecilia Society of Boston, trained by Malcolm Lang, will assist. Prokofieff's Akkadian Incantation. "Sept, ils son sept" ("They are Seven!"), for tenor, chorus and orchestra will be performed at the Thursday concert and repeated in the latter part of the program. It will also be performed at the Saturday concert. These will be the first New York hearings of this barbarian music.

THIS CLIPPING FROM
REGISTER
NEW HAVEN, CONN.
MAR 1927

REMARKABLE PROGRAM BY KOUSSEVITZKY

A programme of unusual interest, replete with great brilliance and beauty, is announced for the coming visit of the Boston Symphony Orchestra to New Haven under its celebrated Russian leader, Serge Koussevitsky. The concert will take place in Woolsey Hall, Wednesday evening, March 9th.

A feature of the programme will be Moussorgsky's "Pictures at an Exhibition". Two other noted musicians have scored for orchestra this humorous and whole charming suite of piano pieces by the great Russian composer. Maurice Ravel made this orchestration especially for Koussevitsky and since he is probably the most skilful, delicate, and fanciful orchestrator living, it is not surprising that this version sounds as if the music were conceived—not for the piano but for a full orchestra.

The little pieces to be played are characteristic of Moussorgsky, who had a knack of describing in a song or a piano pie ce little incidents of life about him. Sometimes he showed an excellent sense of humor. Almost always his musical characterization was perfect.

In the music, a "promenade" leads us from one picture to the next—we may suppose it to be Moussorgsky wandering about the gallery, looking eagerly at a picture, and then pausing to muse over the memory of his friend.

The pictures are as follows—"Gnome"; "Tuileries" (Children playing about under the eye of their nurses); "Bydlo" (A Polish ox Cart); "Ballet of the Chicks in their Shells" (A sketch for a ballet); Samuel Goldenberg and Peter Schmuyle (Two Jews, having an argument); "Limoges" (A Market Place); Catacombs (showing skulls, "illuminated gently from the interior"); "The Hut on Fowl's Legs" (From a Russian Fairy Tale); The Gate at Kiev (A massive closing number).

The programme will open with Weber's Overture to his fairy opera, "Oberon". Weber's immortality rests upon his three principal operatic overtures crystallizations of a genius which was most finely realized in his colorful orchestral writing. The "Oberon" Overture, with its high brilliance and its songful and lovely melodies, is in keeping with Oberon's Magic Kingdom and the romantic nature of the composer himself.

Still another prime feature of the program will be Wangner's prelude to Lohengrin, which is listed as the second number of the evening.

INFORMATION OBSCURED

110

THIS CLIPPING FROM
STAR
ST. LOUIS, MO.
MAR 8 - 1927

THE SYMPHONY AT A CRISIS.

Those conducting the business affairs of the St. Louis Symphony Orchestra announce that no contracts will be made with leader or players until the orchestra is assured of sufficient financial support to warrant going ahead. Deprived of its recital hall by fire, at the end both of its season and its money resources, there is a possibility the orchestra may be disbanded after sixty years of existence.

It is not a pleasant situation to record. The newer orchestras of Los Angeles, Minneapolis, Cincinnati, Detroit and Cleveland, to say nothing of the well-supported organizations of Chicago, Boston, New York and Philadelphia, have reason to smile complacently when hearing the lament from St. Louis. The orchestra here has lived for years from hand to mouth. No rich men have come forward as in other cities to place the St. Louis orchestra permanently on its financial feet. The periodical drives to save it have been temporary relief only. On this one cultural asset St. Louis has fallen down.

There have been successful drives in St. Louis for almost everything else. What seems to be needed is not temporary relief, but a campaign for permanent endowment. No organization, musical or otherwise, can do its best work if bankruptcy is perpetually just ahead.

THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.
MAR 9 - 1927

Northampton

Smith Applauds Boston Symphony

Students Revel in Program, Find Every Gesture of Koussevitsky Has Real Significance.

By WILLARD M. CLARK.

NORTHAMPTON, March 9 — The Boston Symphony Orchestra, Serge Koussevitsky conducting, played in John M. Green Hall last night. Each visit of this orchestra finds it playing with added luster. Koussevitsky, already a favorite at Smith College, was vociferously greeted by the large audience, composed chiefly of students, and was recalled many times after each number.

The program opened with Concerto Grosse in B minor for string orchestra by Handel. This work gave ample opportunity for exhibiting the splendid tone of the string selections. It lacked somewhat the appeal of the other offerings on the program as far as the audience was concerned. One could not help but revel in the variety of tonal color and the elegance of phrasing.

The second number introduced the charming "Classical Symphony" by Prokofieff. This work, said to have been written as Mozart might have written for modern orchestra, is a delightful work. Its melodies are varied and it has a true Mozartian spirit. Especially lovely was the Larghetto which introduced, several lovely solo passages for various instruments. The finale is brilliantly written. Following this came Ravel's "La Valse" a stunning piece of composition, a true tone poem. Its themes are lovely and its contrasts from the calm beauty of the waltz to Bacchanalean fury reminded one of Schelling's "Victory Ball."

Mr. Koussevitsky chose to play the Tschaikowsky Symphony No. 4 in F minor, one of the finest of all his symphonies and one of the least heard hereabouts. It is a work of tremendous power especially the first movement which is unusually long and intricate. The other three movements are comparatively simple beside the first. There is a deal of lovely melody in the Andantino and the pizzacati playing in the Scherzo is something at which to marvel. One could only listen and wonder at the skill with which these passages were played, especially the bass viol section. The finale is magnificent in its intensity. Mr. Koussevitsky built up tremendous climaxes and yet had at his command the finest pianissimos and a whole flood of colors in between the two.

One might call Koussevitsky the conductor with a thousand gestures but if one watches closely one will note that every gesture, no matter how slight of fleeting, means something. It is almost as interesting to watch his gestures as it is to listen to their results.

The orchestra has seldom been heard to better advantage than tonight. Tonally, one could hardly hope for more color from any section. One is also indebted to Mr. Koussevitsky for the inclusion on the program of such works as those by Ravel and Prokofieff. As we have noted the audience was most enthusiastic and with reason. John M. Green Hall is well adapted for an orchestra the size of the Boston organization, large enough to stand a huge volume of tone and yet intimate enough so that the most delicate pianissimos are not lost. Mr. Koussevitsky had the orchestra share the applause with him several times.

THIS CLIPPING FROM
UNION
NEW HAVEN, CONN.
MAR 10 1927

MUSIC

BOSTON SYMPHONY.

It was a large and appreciative audience that greeted the Boston Symphony orchestra at Woolsey hall last evening.

Serge Koussevitzky has now made of his 110 players a most perfected organization. But for the Moussorgsky novelty, the program might have passed for one of the New Haven Symphony orchestra's Sunday afternoon events. The personnel of the Boston symphony may be said to have been the pick of many lands. There are no old man among the players. In fact, to the contrary, they appear on the whole, fairly youthful.

The old saying, it's not what you do, but how you do it that counts applies to last evening's concert. When have we heard the old overture to "Oberon" played with such dainty, velvety tonal coloring and such precision of attack? When can we recall such exquisite refinement of tone as shown by the strings in the delicate pianissimos of Wagner's Prelude to "Lohengrin." Surely Koussevitzky brought new beauties to these old time favorites.

An eccentric novelty is found in "Pictures at an Exhibition" originally a group of pianoforte pieces composd by Modest Petrovitch Moussorgsky and later arranged for orchestra by Joseph Maurice Ravel. Moussorgsky (1835-1881) has to his credit a number of orchestras works, piano pieces, songs and the operas "Boris Godunov" and "Khovantschina" all marked by crude strength but possessing originality. This just about expresses the character of this work depicting ten pictures hanging in an art gallery. About all the resources of the orchestra are utilized even to the snare drum and the harps. There is naturally a great diversity of moods. Some are grandly majestic others tinkling and trivial but all demanding a great deal of the finest of detail. This alone made the various sketches seem like eloquent music but it is doubtful if it is music destined to last. However it was accorded an ovation.

Of course the Brahms No. 2 symphony was superbly played. Both conductor and players were obviously very familiar with the work, Koussevitzky hardly looking at the score. There was a magnificent solidity of tone and artful finish to all four movements. The finale, taken at a ferocious tempo, created the wildest of enthusiasm. In a word—yesterday was a red letter day for the lover of music—symphonic.

E. A. LEOPOLD.

THIS CLIPPING FROM
Journal - Courier
NEW HAVEN, CONN.
MAR 10 1927

KOUSSEVITZKY AND BOSTON SYMPHONY IN FINE CONCERT

Never has more beauty been crowded into a scant hour and a half than last evening in Woolsey hall when Serge Koussevitzky, the celebrated conductor of the Boston Symphony Orchestra, led his one hundred and ten musicians through a program typical of the Boston Symphony. There was a certain duribility, and strength of beauty in the program combined with a dash of modernism, such as all symphony programs have nowadays. A breath of a melody, hushed and reverent, and the large audience realized that the unusual and changeful Overture to "Oberon" by Carl von Weber had begun. With scarcely a movement of his hand, Koussevitzky directed the work and it was not until the dreamy passage had been brought to an end by a sudden crash of cords that the conductor raised his baton for the brilliant real part of the overture with its varied themes within themes, concluding with a dash and spirit that brings all the instruments into play. The etheral loveliness of Wagner's prelude to "Lohengrin" was next heard. Indeed the entire program was poignant with a peaceful quiet harmony that seems peculiarly attractive to Koussevitzky. He seems to have a distinct mental control over his musicians for in playing they seem almost hypnotized by the great subdued force in their leader who makes absolutely no outward display of emotion. His techique is so irrisitable that the eyes of everyone in the audience were glued to him for the most part of the evening. There is something fascinating in watching an imposing and scholarly looking man like Koussevitsky, draw from a large group of men every bit of strength that is in them, with scorcely a flicker of the baton. And this is made more interesting by the fact that there are many young men in the orchestra this year, some perhaps for their first season.

Of a distinctly different flavor was the third number on the program, a remarkable orchestration, (at Koussevitsky's request) of Moussorgsky's unusual "Tableaux d'une Exposition." The composer has pictured himself wandering through an art gallery, stopping here and there to examine pictures. A delicious thread of humor runs throughout the entire work until the end when a more serious mode is upon the composer. The introduction is called "Promenade", and is in ultra modern form. Then comes a grotesque bit called "Gnomus", with strange musical combinations symbolic of the gambols of a distorted little gnome. A fleeting instant of gaiety with the children at play in the Tuileries gardens and then one wanders on to view a "Bydlo" a Polish wagon with enormous wheels, oxen drawn, visualizes its rumbling approach as the wind instruments cry, and then in martial tempo it passes one and disappears in the distance—a faint rumble and it is gone. The fourth picture was called "Ballet of Chickens in their Shells" and was inspired by a drawing made by Hartmann for the staging of a scene in the ballet of "Trilby." This was as light as the down on the backs of the chicks and through it all they could be distinctly heard, the airy thing ending in a funny little "peep". A conversation as well as a characterization of two Polish Jews, Samuel Goldenberg, rich and imposing and Schmuyle, wizened and poor. Although there were two distinct themes, played at once, one could not help but distinguish between the two and disualize the two men, the high nasal tones of the poor one in the strident wind instruments, against the booming voice of the rich fellow. The other three pictures, "Catacombs," "The Hut on Fowls' Legs" and "The Gate of the Bohatyrs at Kiev," were on a more massive style, dignified and sweeping and with great depth.

Brahms' romantic Symphony No. 2 in D Major, Op. 73, was played in the last half of the program. From its four movements one derived a great spiritual peace, combined with a serious sense of the beautiful. The plaintive melody that is woven so subtley into this tender symphony, is most alluring, while the teasing, gracefulness of the dance movement drives one on to the irrisitable piquancy of the finale bright and glowing. Brahms in his best mood. It was over and Koussevitzky, mopping his brow, made a

THIS CLIPPING FROM
PATRIOT
HARRISBURG, PA.
MAR 8 - 1927

BOSTON TO HEAR NINE BEETHOVEN SYMPHONIES

The Boston Symphony Orchestra under Serge Koussevitzky, will observe the Beethoven centenary at Symphony Hall, Boston, on March 22, 23, 24, 25, 26, 28 and 29, by playing all of the composer's nine symphonies. In the Ninth Symphony the orchestra will combine forces with the Radcliffe Choral Society and the Harvard Glee Club, led by Dr. Archibald Davison. They will also take part in the "Miss Solennis" and the Great Mass. Ernest Newman, of The London Sunday Times, is coming especially to America to pay a verbal tribute to the genius of Beethoven. Quartets will be performed by the London String Quartet and the Lenox String Quartet.

The following artists will take part: Walter Gieseking, Florence Austral, Jeanne Gordon, Jeanette Vreeland, Tudor Davies, Nevada van der Veer, Arthur Middleton, Charles Stratton and Fred Patton.

London String Quartet and the Lenox String Quartet. Carl Friedberg will play works for piano solo.

Ernest Newman of London has accepted the invitation of the trustees of the Boston Symphony Orchestra, and will come to America especially to pay a verbal tribute to the genius of Beethoven at the concert of Monday, March 28.

Solo singers to appear at the festival are Florence Austral, Jeanne Gordon, Jeannette Vreeland, Tudor Davies, Nevada Van Der Veer, Arthur Middleton, Charles Stratton and Fred Patton.

THIS CLIPPING FROM
YOUNGSTOWN, OHIO
VINDICATOR
MAR 9 1927

The former Ayers St. man, who now lives on Rosedale, informs me that the chorus with the Boston Symphony Saturday night was the Orpheus Club of Boston, of 220 voices. Their first number was "Song of a High Hill," and the listener who thought much of their work was humming was correct. They used merely the syllable "Ah" much of the time.

THIS CLIPPING FROM
TRENTON, N. J.
TIMES
MAR 8 1927

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New York Telegram
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PRESS
PITTSBURG, PA.
MAR 10 1927

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THIS CLIPPING FROM
Eve.
NEWS
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FLIVVER SYMPHONY THEME

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Special to The New York Times.

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THIS CLIPPING FROM
POST
CINCINNATI, O.
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[illegible] friend a flat after last session.

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INFORMATION OBSCURED

THIS CLIPPING FROM
[illegible] TIMES
MAR 6 - 1927

[illegible]spighi conducted the Bos-
[illegible]y Orchestra in a program
[illegible] works Feb. 18. Alfredo
[illegible]ucted the accompaniment
[illegible] concerto, with Respighi
The other compositions
the second suite of old
airs for the lute, the
overture, the "Fountains
ll heard in Boston for the
and "Il Tramonte," for
strings, with Mme. Elsa
the singer.

THIS CLIPPING FROM
YORK WORLD
MAR 6 - 1927

[illegible]evening and Saturday
t Carnegie Hall, the Boston
Orchestra will give its last
ncerts but one of the New
n. Features of both con-
e numbers for chorus and
n which the Cecilia Society
trained by Malcolm Lang.
Prokofieff's Akkadian In-
"Sept, ils son sept" ("They
"), for tenor, chorus and
will be performed at the
concert and repeated in the
of the program. It will
formed at the Saturday con-
e will be the first New York
this barbarian music.

THIS CLIPPING FROM
EGISTER
HAVEN, CONN.
MAR 7 - 1927

KABLE PROGRAM
BY KOUSSEVITZKY

mme of unusual interest,
h great brilliance and
announced for the coming
Boston Symphony Orches-
Haven under its cele-
sian leader, Serge Kous-
The conecrt will take
oolsey Hall, Wednesday
rch 9th.
of the programme will
rgsky's "Pictures at an
Two other noted musi-
scored for orchestra this
nd whole charming suite
ces by the great Russian
Maurice Ravel made this
especially for Kous-
since he is probably the
, delicate, and fanciful
iling, it is not surpris-
is version sounds as if
ere conceived—not for
for a full orchestra.
pieces to be played are
of Moussorgsky, who
of describing in a song
le ce little incidents of
n. Sometimes he showed
ense of humor. Almost
usical characterization

c, a "promenade" leads
picture to the next—we
t to be Moussorgsky
but the gallery, looking
picture, and then paus-
ver the memory of his

es are as follows—
lleries" (Children play-
ier the eye of their
lo" (A Polish ox Cart):
Chicks in their Shells"
a ballet); Samuel Gold-
Peter Schmuyle (Two
an argument); "Lim-
ket Palce); Catacombs
lls, "illuminated gently
rior"); "The Hut on
(From a Russian Fairy
ate at Kiev (A massive
er).
mme will open with
ture to his fairy opera,
eber's immortality rests
ee principal operatic
stallizations of a genius
ost finely realized in his
hestral writing. The
erture, with its high
d, its songful and lovely
n keeping with Oberon's
dom, and the ramantic
e composer himself.
er prime feature of the
l be Wangner's prelude
, which is listed as the
er of the evening.

THIS CLIPPING FROM
STAR
ST. LOUIS, MO.
MAR 8 - 1927

THE SYMPHONY AT A CRISIS.

Those conducting the business affairs of the St. Louis Symphony Orchestra announce that no contracts will be made with leader or players until the orchestra is assured of sufficient financial support to warrant going ahead. Deprived of its recital hall by fire, at the end both of its season and its money resources, there is a possibility the orchestra may be disbanded after sixty years of existence.

It is not a pleasant situation to record. The newer orchestras of Los Angeles, Minneapolis, Cincinnati, Detroit and Cleveland, to say nothing of the well-supported organizations of Chicago, Boston, New York and Philadelphia, have reason to smile complacently when hearing the lament from St. Louis. The orchestra here has lived for years from hand to mouth. No rich men have come forward as in other cities to place the St. Louis orchestra permanently on its financial feet. The periodical drives to save it have been temporary relief only. On this one cultural asset St. Louis has fallen down.

There have been successful drives in St. Louis for almost everything else. What seems to be needed is not temporary relief, but a campaign for permanent endowment. No organization, musical or otherwise, can do its best work if bankruptcy is perpetually just ahead.

THIS CLIPPING FROM
PATRIOT
HARRISBURG, PA.
MAR 8 - 1927

BOSTON TO HEAR NINE BEETHOVEN SYMPHONIES

The Boston Symphony Orchestra under Serge Koussevitzky, will observe the Beethoven centenary at Symphony Hall, Boston, on March 22, 23, 24, 25, 26, 28 and 29, by playing all of the composer's nine symphonies. In the Ninth Symphony the orchestra will combine forces with the Radcliffe Choral Society and the Harvard Glee Club, led by Dr. Archibald Davison. They will also take part in the "Miss Solennis" and the Great Mass. Ernest Newman, of The London Sunday Times, is coming especially to America to pay a verbal tribute to the genius of Beethoven. Quartets will be performed by the London String Quartet and the Lenox String Quartet.

The following artists will take part: Walter Giesseking, Florence Austral, Jeanne Gordon, Jeanette Vreeland, Tudor Davies, Nevado van der Veer, Arthur Middleton, Charles Stratton and Fred Patton. The London String Quartet and the Lenox String Quartet. Carl Friedberg will play works for piano solo.

Ernest Newman of London has accepted the invitation of the trustees of the Boston Symphony Orchestra, and will come to America especially to pay a verbal tribute to the genius of Beethoven at the concert of Monday, March 28.

Solo singers to appear at the festival are Florence Austral, Jeanne Gordon, Jeannette Vreeland, Tudor Davies, Nevada Van Der Veer, Arthur Middleton, Charles Stratton and Fred Patton.

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THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.
MAR 9 - 1927

Northampton

Smith Applauds Boston Symphony

Students Revel in Program, Find Every Gesture of Koussevitsky Has Real Significance.

By WILLARD M. CLARK.

NORTHAMPTON, March 9 — The Boston Symphony Orchestra, Serge Koussevitsky conducting, played in John M. Green Hall last night. Each visit of this orchestra finds it playing with added luster. Koussevitsky, already a favorite at Smith College, was vociferously greeted by the large audience, composed chiefly of students, and was recalled many times after each number.

The program opened with Concerto Grosse in B minor for string orchestra by Handel. This work gave ample opportunity for exhibiting the splendid tone of the string selections. It lacked somewhat the appeal of the other offerings on the program as far as the audience was concerned. One could not help but revel in the variety of tonal color and the elegance of phrasing.

The second number introduced the charming "Classical Symphony" by Prokofieff. This work, said to have been written as Mozart might have written for modern orchestra, is a delightful work. Its melodies are varied and it has a true Mozartian spirit. Especially lovely was the Larghetto which introduced, several lovely solo passages for various instruments. The finale is brilliantly written. Following this came Ravel's "La Valse" a stunning piece of composition, a true tone poem. Its themes are lovely and its contrasts from the calm beauty of the waltz to Bacchanalean fury reminded one of Schelling's "Victory Ball."

Mr. Koussevitsky chose to play the Tschaikowsky Symphony No. 4 in F minor, one of the finest of all his symphonies and one of the least heard hereabouts. It is a work of tremendous power especially the first movement which is unusually long and intricate. The other three movements are comparatively simple beside the first. There is a deal of lovely melody in the Andantino and the pizzacati playing in the Scherzo is something at which to marvel. One could only listen and wonder at the skill with which these passages were played, especially the bass viol section. The finale is magnificent in its intensity. Mr. Koussevitsky built up tremendous climaxes and yet had at his command the finest pianissimos and a whole flood of colors in between the two.

One might call Koussevitsky the conductor with a thousand gestures but if one watches closely one will note that every gesture, no matter how slight of fleeting, means something. It is almost as interesting to watch his gestures as it is to listen to their results.

The orchestra has seldom been heard to better advantage than tonight. Tonally, one could hardly hope for more color from any section. One is also indebted to Mr. Koussevitsky for the inclusion on the program of such works as those by Ravel and Prokofieff. As we have noted the audience was most enthusiastic and with reason. John M. Green Hall is well adapted for an orchestra the size of the Boston organization, large enough to stand a huge volume of tone and yet intimate enough so that the most delicate pianissimos are not lost. Mr. Koussevitsky had the orchestra share the applause with him several times.

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PRESS
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DENVER, COLO.
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THIS CLIPPING FROM
UNION
NEW HAVEN, CONN.
MAR 10 1927

MUSIC

BOSTON SYMPHONY

It was a large and appreciative audience that greeted the Boston Symphony orchestra at Woolsey hall last evening.

Serge Koussevitzky has now made of his 110 players a most perfected organization. But for the Moussorgsky novelty, the program might have passed for one of the New Haven Symphony orchestra's Sunday afternoon events. The personnel of the Boston symphony may be said to have been the pick of many lands. There are no old man among the players. In fact, to the contrary, they appear on the whole, fairly youthful.

The old saying, it's not what you do, but how you do it that counts applies to last evening's concert. When have we heard the old overture to "Oberon" played with such dainty, velvety tonal coloring and such precision of attack? When can we recall such exquisite refinement of tone as shown by the strings in the delicate pianissimos of Wagner's Prelude to "Lohengrin." Surely Koussevitzky brought new beauties to these old time favorites.

An eccentric novelty is found in "Pictures at an Exhibition" originally a group of pianoforte pieces composd by Modest Petrovitch Moussorgsky and later arranged for orchestra by Joseph Maurice Ravel. Moussorgsky (1835-1881) has to his credit a number of orchestras works, piano pieces, songs and the operas "Boris Godunov" and "Khovantschina" all marked by crude strength but possessing originality. This just about expresses the character of this work depicting ten pictures hanging in an art gallery. About all the resources of the orchestra are utilized even to the snare drum and the harps. There is naturally a great diversity of moods. Some are grandly majestic others tinkling and trivial but all demanding a great deal of the finest of detail. This alone made the various sketches seem like eloquent music but it is doubtful if it is music destined to last. However it was accorded an ovation.

Of course the Brahms No. 2 symphony was superbly played. Both conductor and players were obviously very familiar with the work, Koussevitzky hardly looking at the score. There was a magnificent solidity of tone and artful finish to all four movements. The finale, taken at a ferocious tempo, created the wildest of enthusiasm. In a word—yesterday was a red letter day for the lover of music—symphonic.

E. A. LEOPOLD.

THIS CLIPPING FROM
N. Y. TIMES
MAR 10 1927

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THIS CLIPPING FROM
NEW HAVEN, CONN.
Journal - Courier
MAR 10 1927

110

KOUSSEVITZKY AND BOSTON SYMPHONY IN FINE CONCERT

Never has more beauty been crowded into a scant hour and a half than last evening in Woolsey hall when Serge Koussevitzky, the celebrated conductor of the Boston Symphony Orchestra, led his one hundred and ten musicians through a program typical of the Boston Symphony. There was a certain duribility, and strength of beauty in the program combined with a dash of modernism, such as all symphony programs have nowadays. A breath of a melody, hushed and reverent, and the large audience realized that the unusual and changeful Overture to "Oberon" by Carl von Weber had begun. With scarcely a movement of his hand, Koussevitzky directed the work and it was not until the dreamy passage had been brought to an end by a sudden crash of cords that the conductor raised his baton for the brilliant real part of the overture with its varied themes within themes, concluding with a dash and spirit that brings all the instruments into play. The etheral loveliness of Wagner's prelude to "Lohengrin" was next heard. Indeed the entire program was poignant with a peaceful quiet harmony that seems peculiarly attractive to Koussevitzky. He seems to have a distinct mental control over his musicians for in playing they seem almost hypnotized by the great subdued force in their leader who makes absolutely no outward display of emotion. His techique is so irrisitable that the eyes of everyone in the audience were glued to him for the most part of the evening. There is something fascinating in watching an imposing and scholarly looking man like Koussevitsky, draw from a large group of men every bit of strength that is in them, with scorcely a flicker of the baton. And this is made more interesting by the fact that there are many young men in the orchestra this year, some perhaps for their first season.

Of a distinctly different flavor was the third number on the program, a remarkable orchestration, (at Koussevitsky's request) of Moussorgsky's unusual "Tableaux d'une Exposition." The composer has pictured himself wandering through an art gallery, stopping here and there to examine pictures. A delicious thread of humor runs throughout the entire work until the end when a more serious mode is upon the composer. The introduction is called "Promenade", and is in ultra modern form. Then comes a grotesque bit called "Gnomus", with strange musical combinations symbolic of the gambols of a distorted little gnome. A fleeting instant of gaiety with the children at play in the Tuileries gardens and then one wanders on to view a "Bydlo" a Polish wagon with enormous wheels, oxen drawn, visualizes its rumbling approach as the wind instruments cry, and then in martial tempo it passes one and disappears in the distance—a faint rumble and it is gone. The fourth picture was called "Ballet of Chickens in their Shells" and was inspired by a drawing made by Hartmann for the staging of a scene in the ballet of "Trilby." This was as light as the down on the backs of the chicks and through it all they could be distinctly heard, the airy thing ending in a funny little "peep". A conversation as well as a characterization of two Polish Jews, Samuel Goldenberg, rich and imposing and Schmuyle, weened and poor. Although there were two distinct themes, played at once, one could not help but distinguish between the two and disualize the two men, the high nasal tones of the poor one in the strident wind instruments, against the booming voice of the rich fellow. The other three pictures, "Catacombs," "The Hut on Fowls' Legs" and "The Gate of the Bohatyrs at Kiev," were on a more massive style, dignified and sweeping and with great depth.

Brahms' romantic Symphony No. 2 in D Major, Op. 73, was played in the last half of the program. From its four movements one derived a great spiritual peace, combined with a serious sense of the beautiful. The plaintive melody that is woven so subtley into this tender symphony, is most alluring, while the teasing, gracefulness of the dance movement drives one on to the irrisitable piquancy of the finale bright and glowing. Brahms in his best mood. It was over and Koussevitzky, mopping his brow, made a

THIS CLIPPING FROM
POST
CINCINNATI, O.
MAR 10 1927

friend a hat after last [illegible]

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Rattler Made Subject of Composition for Boston Orchestra

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The ultra-modern music, entitled "Flivver 10,000,000," sketches the life of an auto from its Detroit factory, thru a petting scene by the roadside, and a collision.

INFORMATION OBSCURED

Indorsed and Referred

To the Musical Editor of the Transcript:

Mr. Koussevitzky has never turned a deaf ear to music of the immediate hour. Assiduously he has sought out new works by Prokofieff, Bartok, Krasa, Webern, Hindemith and the like; so much so that, elsewhere, the Boston Orchestra has a "modernist" reputation. The conductor, likewise, has been host to such American composers, either of native stock or now resident in this country, as seemed to him vital and interesting; witness Messrs. Loeffler, Hill, Copland, Bloch and Gilbert. All the more unaccountable, then, is his neglect of a composer as "advanced" as anyone, one could well imagine, and now living in America.

About a year ago the People's Symphony Orchestra produced the "Hyperprism" of Edgar Varèse. With all respect and gratitude to Mr. Mason, it may be said that, with the means at his command, he could scarcely do justice to the score; a music stripped to the bare essentials of rhythm and sonority should receive a performance excelling in those two essentials, from a virtuoso orchestra and a virtuoso conductor. At any rate, he who listens may hear; and to some

in the audience (especially those who h heard the piece as Mr. Stokowski will it) it was apparent that here was music with an attack and a point view as new to his age as the music Hector Berlioz was to its own. To the it seemed that sooner of later this mus ought to (and would) find its way to larger and more appreciative audienc in Symphony Hall. Mr. Koussevitzk could do wonders with such a piec given an orchestra such as now grac the stage "at these concerts." No le the earlier, but more ambitious, "Amer ques" invites his scrutiny. If such piece is difficult to produce, so was t "Alpensymphonie" of Strauss, sto piece last season. Certainly the redoub able Edgar, able to set New York the ears, ought to arouse curiosity the minds of all Bostonians to whom ea new piece is an adventure. Open wi the gates, ye powers that be; the mus of Var[illegible]loud for performan an audience.

Cambridge, March 7. W. P.

THIS CLIPPING FROM
TIMES LEADER
NEW HAVEN, CONN.
MAR 10 1927

Boston Symphony Heard In Concert Here With Koussevitzky Conducting

The internationally famous Bosto Symphony orchestra, under the direc tion of Serge Koussevitzky, eminen conductor, presented a program o nineteenth century music in Woolse hall last evening before an audienc which proved one of the largest an most appreciative ever assembled i the spacious auditorium for a sym phony concert.

The concert, given under the aus pices of the Yale School of Musi afforded music lovers an opportunit to hear an orchestra which has gained an enviable reputation and an unusually pleasing program which included the works of Weber, Wagner, Moussorgsky and Brahms.

Director Koussevitzky has received great praise as a conductor in his two seasons of leadership of the Bos ton Symphony. A Russian by birth, as an imaginative artist of extensive evocative and delineative powers, he has attained through his concerts in all of the musical centers of Europe a renowned international reputation. Not only is he a great leader, but also one of the most expert bass viol players in the world.

The program chosen by Koussevitzky for the evening was comprised of contrasting types of Nineteenth century music. The first number, Weber's Overture from "Oberon," was the oldest composition on the program. Freidrich Weber, called the founder of the romantic movement in Germany, was eminent in Europe in the early eighties as a composer of dramatic music. "Oberon," his last opera, was written in 1826. Of a later date, Wagner's Prelude to "Lohengrin" shows the development of German opera reaching its apogem in Wagner's compositions, contrasting in style to the preceding work.

Of an entirely different sort of music was "Pictures at an Exhibition," by Moussorgsky, which was third on the program and which immediately preceded Brahms 2nd Symphony, the concluding number. As the title indicates, this composition is a group of sketches of which the subjects are taken from pictures by the celebrated Russian architect, Rathmann. Moussorgsky, imaginative, yet realistic musical painter, wrote these originally for the piano. They were but recently arranged for orchestra by M. Ravel, the French modern composer.

The symphony, the "Meat" of the program, afforded a brilliant conclusion to the unusually pleasing program. In this symphony occurs one of the rare instances in which a theme is presented in two contrasting aspects.

Although several of the musicians have been playing with the orchestra since it was first organized, some forty-five or more years ago, several new faces were noted this season. Despite the extreme youthfulness of some of the members, each and every one is truly an artist.

Koussevitzky is the most fascinating conductor who has ever appeared here with the famous orchestra and we hope he will be here again next season. He is truly a master.

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
MAR 11 1927

Other Music

The Boston Symphony Orchestra

SERGE KOUSSEVITZKY brought one of his provocative and interesting programs to Carnegie Hall last night, and, what is more, conducted works in which his distinguished talents shone with special brilliance.

The high light of the purely orchestral part of the program was the Ravel arrangement of Moussorgsky's "Pictures at an exhibition." Ravel orchestrated this piano suite at Mr. Koussevitzky's request in 1923 and the conductor seems to pour his all into the interpretation—from the fantastic picture of the little gnome and the sly portrayal of the two Polish Jews, Samuel Goldenberg and Schmuyle, to the magnificent and majestic portrait of the gate at Kiev in the massive old Russian style.

For the remainder of the concert the Boston Orchestra had the assistance of the chorus of the Cecilia Society, with Charles Stratton as soloist. To this impressive array of musicians was intrusted the first New York performance of Prokofieff's "Incantation" for tenor, chorus and orchestra, after an ancient cuneiform inscription, "Sept, ils sont sept."

Breathlessly exciting and theatrically feverish, this mad chant tells of the seven horrible demons of Akkadian belief.

They know not goodness nor kindness,
They are without regret, remorse;
They are deaf to prayer and entreaties,
They cause earth and sky to shrink.
They grind men as man grind grain.
Seven, they are seven!
Twice their number is seven!
Divine skies, conjure them!
Sacred soil, conjure them!

It is futile to try to convey with words the eerie, wild supplications of this chorus or the primitive, barbaric fury of the music. The effect, however, is that of an exhorter, and a throng of believers, fanatically terrorized, who finally are overcome with awe and utter subdued mutterings as the orchestra resolves the work into a smooth, sustained harmony.

Mr. Koussevitzky played "Sept, ils sont sept," twice last night, and with good effect. Certainly he provided one of the most exciting of musical moments.

W. H. S.

THIS CLIPPING FROM
N. Y. TIMES
MAR 11 1927

Boston Symphony Orchestra.

The concert given by the Boston Syhpmony Orchestra, Serge Koussevitsky conductor, last night in Carnegie Hall, was again one of superlative technical brilliancy and of unusual interest in the character of the program. The purely orchestral compositions were the Weber "Oberon" overture and the Moussorgsky "Pictures from an Exposition," with Ravel's orchestration. The presence of the Cecilia Society of Boston and of Charles Stratton, tenor, enabled Mr. Koussevitsky to give the first performance in New York of Prokofieff's "Incantation" for tenior, chorus and orchestra, after an ancient cuneiform inscription, "Sept, ils sont sept." There were also performed the "Sarabande," symphonic poem for orchestra and voices, of Ducasse, and the "Polovstian Dances" from Borodin's opera, "Prince Igor."

Mr. Koussevitsky produced "Sept, ils, sont sept" at his concert in the Paris Opera House May 29, 1924. The program consisted principally of modern and ultra-modern music. Prokofieff was present in wholly conventional garb, looking as bland and as innocent of Akkadian inscriptions and their implications of cruelty and terror as any baby of this strange twentieth century "Sept, ils sont sept"; was played twice at that concert, a wise proceeding, repeated last night.

The Seven are the seven horrible demons of Akkadian belief, authors of all human woe. They are in the sky and the abyss; they rise in the west, they loom in the east; their immensity fills heaven and earth; they grind men as men grint grain. The effect of text and music is that of exhorter and a crowd of fanatical believers. There is breathless repetition of the cries and execrations of teh leader by the chorus. There are mad incantations, ceremonies, supplications. The chorus invokes the wrathful deities with a march-like chant, over which the solo voice incites and exhorts. The mood becomes more breathless, more terrified. Suddenly there are soft, sustained harmonies by the orchestra through which, as through a veil, are heard the subdued mutterings of many voices—the worshippers, overcome with awe and terror. This final effect is a good idea, but perhaps the weakest part of the piece, the most obviously theatrical.

The whole work savors of the theatrical. But what theatre! What rhymtical impact, what barbaric fury. [illegible] barbarism is a little conscious, a little sophisticated in its technic. Mr. Prokofieff had drawn upon the ancient Scythians for studies in musical primitivism before he tried the Akkadians; and before that one Stravinsky had set the fashion with a work that still overshadows all of its successors. Hence the flavor of "Sept, ils sont sept," is not quite as new, and has not quite the tang that it had even three years ago. It remains, nevertheless an exciting and extremely effctive piece of music. e Mr. Stratton and the Cecilia Society acquitted themselves well of a very difficult task twice visited upon them.

There was another Russian on last night's program whose music, more familiar than that of Prokofieff, requires less description, but that music is abundant, overflowing with originality and genius. We refer to Moussorgsky and his "Pictures at an Exhibition" and their orchestration, which is also an act of genius, by Ravel. Nor would the word genius be very far from the point as regarding Mr. Koussevitsky's revelation of the contents of these amazing pieces.

Stil lanother Russian, Borodin by name, knew how to write music, and drew from mysterious sources of his land and his blood—he was the natural son of a Georgian Prince—the wild, sweet, nomadic flavor of his music. The wind of the steppes sweeps through his beautiful, vigorous and now familiar score, and the spirit of the East is in the dances. Mr. Koussevitsky saw to it, in spite of choral cooperation that was not decisive, that the music sounded. In Ducasse's "Sarabande" the intonation of the singers was defective. The work itself is mannered and rather aridly post-Debussyan. The compositions of Prokofieff and Moussorgsky, above all Moussorgsky, were the commanding moments of the evening.

THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.
MAR 11 1927

Flivver Symphony Ready for Boston

Musical Saga of Ford Automobile Finished by Frederick S. Converse.

BOSTON, March 11—The ultra modern in musical composition is represented in a symphonic cycle just completed by Frederick S. Converse of the New England Conservatory of Music, in which a characteristic American product is portrayed and followed on its way through the United States.

"Flivver 10,000,000" is the title of the piece, with the subtitle "A Joyous Epic." Serge Koussevitsky, conductor of the Boston Symphony Orchestra, has received it for performance next month at the symphony concerts.

In the composition the opening prolog is "Dawn in Detroit" and next comes a scene "March of the Workers," cheerfully making their way to well-rewarded toil; then a scene in the Ford factory, a serio-comic fugue interspersed with machine-like sounds.

Having thus set the scene, Mr. Converse passes to the hero. It is born, this "Flivver 10,000,000," to the sound of trumpets and it smoothly runs along the roads. Then the ultra of ultra-modernism is introduced in what musical critics have wantonly named "the petting scene." Mr. Converse, however, modestly calls it "America's romance." It takes place on a night in May by the roadside and is humorously crossed by a tune whistled offstage in quite another key.

Then "Flivver 10,000,000" resumes its way on the road. Fate assails it in a collision, but with many a creak and strain it rights itself in strict accordance with the [illegible]

THIS CLIPPING FROM
NEW YORK EVENING WORLD
MAR 11 1927

BOSTON SYMPHONY ORCHESTRA

A program of unusual interest was ffered in Carnegie Hall yesterday vening by the Boston Symphony Orhestra under the direction of Serge Koussevitzky. It was the appeal of he grotesque, however, rather than the eautiful.

The chief item was a first time resentation of "Sept, Ils sont sept," n incantation for tenor, chorus and rchestra, by Prokofieff, with a chorus f about 100 voices from the Cecilia ociety under the direction of Malcolm ang, and with Charles Stratton as oloist. The rendition was at full blast. houted rather than sung, with voices istorted and the orchestra mounting o frenzies. There was much tittering n the audience and shaking of heads. Many puzzled expressions were to be bserved.

This chief item was repeated a little urther along in the program—because it was suggested the first reaction would probably be one of rebellion, but at second hearing the work might take on some meaning.

Mr. Koussevitzky began with Weber's verture to "Oberon," given with his ustomary enthusiasm. If this piece eemed noisy, it was but a prelude to Ravel's arrangement of Moussorgsky's 'Pictures at an Exhibition," the blare and boom of which was a fitting introduction to Prokofieffs monstrous piece Ducasses "Sarabande," a symphonic poem for irchestra and voices, and Borodin's Polovtsian dances from 'Prince Igor," for orchestra with horus, completed an amazing program.

—J. B. C.

THIS CLIPPING FROM
New York Telegram
MAR 11 1927

Alas, Saint Cecilia!

So far as the program which Serge Koussevitzky concocted for the fourth Thursday visit of the Boston Symphony at Carnegie Hall last night had any discernible plan or purpose, it seems to have aimed at making the most of the presence of the Cecilia Society chorus, brought over specially from Boston. The principal object of the choral co-operation was to present for the first (and also second) time on this benighted island an affair by Serge Prokofieff inscribed with the apparently Wordsworthian title of "Seven, they are seven" (to be linguistically exact "Sept, ils sont sept").

This is further defined as an "incantation for tenor, chorus and orchestra," and was heard in such centers of enlightenment as Boston as far back as last April and in Paris in the antediluvian May tide of 1924. In each case Mr. Koussevitzky was the officiative hierophant and each time he played it twice to expedite the vulgar understanding. The same process of illumination was employed yesterday evening.

Choruses for symphony concerts are not obtained without much prayer and fasting, and the conductor who occasionally bags one does not like to let it idle. So Mr. Koussevitzky made the Cecilia people an excuse for cluttering up his bill with the vocal and orchestral symphonic poem of Roger-Ducasse denominated simply "Sarabande," and the Polovtsian Dances from Borodin's "Prince Igor," which may surrender but which simply will not die. To this strangely assorted business the "Oberon" overture and Moussorgsky's "Exposition Pictures" in Ravel's orchestral vesture supplied, for better or worse, a duplex and mismated preamble.

In many ways the performances were as bad as the musical collocation was heathenish. That of Weber's overture was oneof the most turgid in orchestral quality, lumbering in progress and perverse or irresponsible in effect, calculated to mar its poetry and design, that has haunted local concert rooms in a lustrum. Oberon's elfin folk stirred with the graceful gait of furniture movers, and the clarinet, singing its famous melody, wept tears of glucose. Certain details of the Moussorgsky "Pictures" are more Mr. Koussevitzky's affair, but in others his tempi seemed ineptly chosen. Is it not time to dissipate once and for all the superstitious reverence which clings about this absurdly overrated work, whereof not more than a fourth is worthy of the creator of "Boris"?

The seventeen-year-old "Sarabande" of the prosy and plodding Roger-Ducasse calls for no lengthy homilies at present. The Philharmonic played it in 1918, and the interim has not detracted from its machine made properties. It drags itself stodgily from nowhere to nowhere. It is neither better nor worse for its wordless and lugubrious chorusings. Perhaps it is not quite as awful as its composer's mimodrame "Orphee," out of which the Paris Opera made last summer a mortal affliction in three acts.

Some feeble hisses. mingled with the polite applause that greeted Prokofieff's lucubrations last evening. There were also ribald folk who tittered at the ritual of devil worship (or, to be more precise, of exorcism). It seems that a cuneiform inscription was found and deciphered on the wall of an Akkadian temple somewhere in the blessed demesnes of Mesopotamia. It amounted to an efficacious preventive against the machinations of seven devils, the agents of all human woes. The Russian, Constantin Balmont, turned it into verse, and Prokofieff set it to music for a tenor soloist, a mixed chorus and a considerable orchestra.

This music comes as near to being nothing at all as anything capable of performance can be. The first hearing last night made this certain. The second made it more so. One heard wails and squallings, ostinato figures, vigorous thumps and long drawn chords. One heard not a molecule of music. At the beginning some thought that Charles Stratton, the tenor, had fallen afoul of Mr. Koussevitzky and, instead of singing, was in the course of a wordy altercation with the revered conductor. Eventually, one made out that the harassed and struggling young man was hoarsely bawling "Ils sont sept." No doubt this exorcism would avail to check the worst depredations of Hades. But the cure might prove so much worse than the disease that some of us would probably choose to [illegible] tea

THIS CLIPPING FROM
NEW YORK JOURNAL P.
MAR 11 1927

BOSTON ORCHESTRA
PLAYS NEW MUSIC

Serge Koussexitzky, conductor of the Boston Orchestra, brought with it to Carnegie Hall last night the St. Cecilia Chorus and Charles Stratton, tenor, to help him give first performances of Serge Prokofieff's incantation, "Sept. ils sont sept" (Seven, They Are Seven!") and Roger Ducasse's "Saraband." The Prokofieff piece was repeated toward the end of the programme, Mr. Koussevitzky setting such store by it.

It will be given again on Saturday, as will the Ducasse music. Last night was a busy one for reviewers and since no other part of Prokofieff's output has yet seemed so wildly important as to demand immediate consideration, this may await review on Monday.

THIS CLIPPING FROM
NEWS
NEWARK, N. J.
MAR 11 1927

* * *

Those Imps of WGCP lived up to their name last night when they painted the picture of Martinelli and Scotti on the stage of the Metropolitan, accompanied by the Boston Symphony and singing "Where Do You Work John?" And, at that, we are sure that these two haughty gentlemen couldn't begin to sing it so well as the Imps. They are in a class by themselves when it comes to that particular song.

* * *

THIS CLIPPING FROM
YORK AMERICAN
MAR 11 1927

Boston Symphony Concert

By GRENA BENNETT.

SERGE KOUSSEVITSKY and the members of the Boston Symphony Orchestra were the musical escorts of a new Russian composition, given its first and second New York hearing at Carnegie Hall last night, for the novelty was played twice in the one programme.

The work, which is from the pen of Prokofieff, bears the queer title, Sept, ils sont sept" (Seven, they are Seven), an incantation for tenor, chorus and orchestra. It bears no relation to the childhood poem, "We Are Seven," nor to the stars in the diadem worn by Rossetti's "Blessed Damozel." Mr Prokofieff's inspiration was derived from a work by the Russian poet, Constantin Balmont who, in turn, was moved to versify after learning of an ancient cuneiform inscription discovered on the walls of an Akkadian temple in Mesopotamia.

The composer transmitted to his score the gloomy mysticism that permeates the poem, illustrating its hopelessness with shrieks of error or wailing of despair

Prokofieff proves anew, moreover, that he is not a melodist. His pen hankers after tone combinations that shock with sudden but definite dissonance. This, perhaps, is a more faithful tone portrait to ideas like: "They grind men as they grind grain . . seven gods malevolent . . seven frightful laughs.

The vocal parts were sung by Charles Stratton, tenor, and the chorus of the Cecilia Society. Their work was a marvelous accomplishment of a task tremendously difficult and exacting. So, too, was that of the musicians, whose reading of a most strange score was a feat of technical efficiency. Twice in one evening was something of a dose.

The other Russian, but less extreme, numbers on the programme were Moussorgsky's "Pictures at an Exhibition," a very interesting and diverting number, and the dances from Borodin's "Prince Igor." Works by Weber and Ducasse completed the programme.

THIS CLIPPING FROM
STAR
ST. LOUIS, MO.
MAR 11 1927

FLIVVER' IS SUBJECT OF SYMPHONIC COMPOSITION

BOSTON, March 11—([illegible] C. I. —The lowly "flivver" has been made the subject of a symphonic composition recently completed by Frederick S. Converse for performance by the Boston Symphony Orchestra. The ultra-modern music, entitled "Flivver 10,000,000," sketches the life of an auto from its Detroit factory, through a petting scene by the roadside, and a collision.

A. H. M.

TRANS—MAR 11

Incidents and Prospects

Mr. Casella's ballet, "La Giara," heard and warmly applauded as suite for orchestra at the Symphony Concerts in January, will pass to the stage of the Metropolitan Opera House on Saturday afternoon, March 19. Mr. Serafin will conduct; Miss Galli, Mr. Berger and Mr. Angelo will be the principal dancers. The action has been set back to the Sicily of fifty years ago and the ballet will be dressed and framed accordingly.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
MAR 11 1927

The Boston Symphony

Concert by the Boston Symphony Orchestra, Sergei Koussevitzky, conductor, assisted by the Cecilia Society Chorus of Boston. Carnegie Hall. Tenor soloist, Charles Stratton.

PROGRAM

Overture to "Oberon".....Weber
Pictures at an Exhibition.....Moussorgsky-Ravel
Sept, ils sont sept (Invocation for tenor chorus and orchestra) Op. 30....Prokofieff
First time in New York
Sarabande (Symphonic Poem for orchestra and voices).....Roger-Ducasse
Sept, ils sont sept (repeated).....Prokofieff
Prolovstian Dances from "Prince Igor".....Borodin

Mr. Koussevitzky put into practice at last night's Boston Symphony concert a belief which we happen to share with him—namely, that new works, novel in style and content, should be repeated on the same program. So, having duly performed as the third number on his list the remarkable novelty by Prokofieff, "Sept, ils sont sept" (music little calculated to woo the ear of the conformist), he repeated it as the fifth number, after a tactfully assuaging interjection provided by Ducasse's "Sarabande" (one of Mr. Toscanini's Philharmonic offerings of a year ago). At least, we assume that he carried out this programatic scheme, for we were unable to permit ourselves the luxury of a second hearing of Prokofieff's work.

* * *

A single hearing of the piece (which was quite new to this region, though the music is ten years old) was enough to persuade us of its imaginative veracity and its extraordinary quality as a work of art.

Prokofieff has set for tenor, chorus and orchestra the text of a poem by the Russian poet, Balmont, based upon a strange and baleful cuneiform inscription found at Mesopotamia in an excavated temple of the Akkadians, a people more ancient than the Babylonians. The inscription, and the poem from which it derives, embody formulas of incantation against seven monstrous demons, bringers of unimaginable evil, who, according to the belief of the terrified Akkadians, were the horrible multi-tongued fountain of all human woe. The tenor voice utters the shattering, high-pitched incantation of the priest, screaming his frenzied conjurations against the menacing blackness of the pagan night:

Seven, they are seven!
In the deep abyss,
They are seven!
Divine skies, conjure them!
Sacred soil, conjure them!

In the background, thronging about him, the chorus surges, beseeching, tumultuous, fanatical, uttering the faith and the entreaty of the believers, who cannot quite believe in aught but the horrors that their own imaginings conjure out of the dark mysteriousness of the world.

* * *

Prokofieff has embodied this tremendous conception in music that often conveys its imaginative essence. The opening, with the clamant, terror-haunted chanting of the priest, maddened by his fears, is superb; and so is the shuddering quietude of the close, as the tribe falls silent, breathless and spent, shrinking from the huge, anonymous night, crowding within the temple, drawing closer to the flickering torches and the delusive warmness of human contacts.

The music was startlingly well done last night by the chorus of the Cecilia Society (imported from Boston for the purpose), by Mr. Charles Stratton, the tenor, by Mr. Koussevitzky and his brilliant band.

The work will be repeated at Saturday afternoon's concert of the Boston Symphony: with which hint to "the acute and honorable minority" this report must cease.

From
TIMES
Indianapolis, Ind.
MAR 11 192

BOSTON—The lowly "flivver" has been made the subject of a symphonic composition recently completed by Frederick S. Converse for performance by the Boston Symphony Orchestra. The ultra-modern music, entitled "Flivver 10,000,000," sketches the life of an auto from its Detroit factory, through a petting scene by the roadside, and a collision.

From Late Edition of Yesterday's TIMES

MUSIC EPIC OF A FORD

IN 'FLIVVER 10,000,000'

TIMES MAR 11

F. S. Converse Writes Symphony for Boston Orchestra Which Sketches Life of an Auto.

Special to The New York Times.

BOSTON, Mass., March 9.—The ultra modern in musical composition is represented in a symphonic cycle just completed by Frederick S. Converse of the New England Conservatory of Music, in which a characteristic American product is portrayed and followed on its way through the United States.

"Flivver 10,000,000" is the title of the piece, with the subtitle "A Joyous Epic." Serge Koussevitsky, conductor of the Boston Symphony orchestra, has received it for performance next month at the Symphony concerts.

In the composition the opening prologue is "Dawn in Detroit" and next comes a scene "March of the Workers," cheerfully making their way to well-rewarded toil; then a scene in the Ford factory, a serio-comic fugue interspersed with machine-like sounds.

Having thus set the scene, Mr. Converse passes to the hero. It is born this "Flivver 10,000,000," to the sound of trumpets and it smoothly runs along the roads. Then the ultra of ultra-modernism is introduced in what musical critics have wantonly named "the petting scene." Mr. Converse, however, modestly calls it "America's romance." It takes place on a night in May by the roadside and is humorously crossed by a tune whistled offstage in quite another key.

Then "Flivver 10,000,000" resumes its way on the road. Fate assails it in a collision, but with many a creak and strain it rights itself in strict accordance with the habit of the species and vanishes, still wheezing, into the dim and dimmer distance.

THIS CLIPPING FROM
NEW YORK WORLD
MAR 11 1927

Like a frightened wind in a sibylline cave, Serge Prokofieff's incantation, "Sept, ils sont sept!" for the first time sent shivers through Carnegie Hall last night. Twice it was done, by the Boston Symphony Orchestra, the Cecilia Society chorus of Boston, and Charles Stratton, tenor; and its eerie exorcism of the seven evil demons of Mesopotamia brought approval which drowned out the militant hissing of certain sceptics by the rear exit.

The program began in orthodoxy with Weber's "Oberon" Overture and was concluded with a rendition of Polovtsian dances from Borodin's opera, "Prince Igor," by orchestra and chorus

THIS CLIPPING FROM
ROOKLYN TIMES
MAR 12 1927

Music Notes

The Fourth Boston

Serge Koussevitsky brought h Boston Symphony Society to t Academy of Music last night for th fourth in the series of five concer planned this season for Brooklynite The program selected was slight different from previous offerin here in that the soloists for the ev ning proved to be the Cecilia Soci of Boston.

The conductor opened his progra with the Rimsky-Korsakoff "Sadk tone picture, a work not unkno but somewhat unfamiliar in th days of Strauss. Mr. Koussevit read the work with a determinat to bring out its descriptive val with the result that only a ballet necessary to give the visual touch

The Brahms No. 2 followed w the conductor giving a refresh rendition and his musicians foll ing his every whim and mood. W losing no essential virility, the c ductor refused to be led into any aggeration and gave the second adagio movement a broad rea with the final allegro con spirit dashing and vigorous mood.

Roger Ducasse's "Sarabande" Hugo Wolfe's "Fire Rider" gave choral assistants an opportunity be heard. In both instances voices were utilized as adjuncts the orchestra. The Ducasse w offered wordless choral parts in this we had an effective presen tion without the chorus interfer with the role of the orchestra, bu the Wolfe with the verses in E lish the diction was inferior and words were lost in the crashes of orchestra and only the tone color survived.

The Polovtsian dances from second act of "Prince Igor" clo the program with the orchestra a chorus functioning as one.

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The Boston Symphony orches giving a recital in New York this noon. Mr. Koussevitszky is pres a novelty in the performance of "C Windows" by Respeghi.

NEWS
PROVIDENCE, R. I.
MAR 12 1927

"A Joyous Epic"

(H. T. P. in Boston Evening Transcript.)

The elder, like the younger, American composers answer to the spirit of the time. On occasion, they put by deep thoughts and make merry; forego "world-themes" and find subject-matter around the corner. With a smile on his face, as one who has enjoyed the job, Mr. Converse lately finished such a piece of music. Mr. Koussevitzky, who has a quick and sympathetic ear for native humors in tones, has received it for performance next month at the Symphony concerts. "Flivver 10,000,000" is the title of the piece, while by sub-title it is "A Joyous Epic." The purpose is plain: to celebrate a characteristic American product and to follow it briefly on its way through the American world. Hence, for beginning, "Dawn in Detroit;" next a "March of the Workers," cheerfully on the way to well-rewarded toil; then a scene in the Ford Factory—a serio-comic fugue interspersed with machine-like sounds.

Having thus set the scene, Mr. Converse passes to the hero. It is born—this "Flivver 10,000,000"—to the sound of Skriabin-like trumpets. Smoothly it runs upon the roads. Its progress is interrupted by what Mr. Converse's students at the Conservatory have wantonly named "the petting scene." More modestly, he labels it "America's Romance." It befalls on the night of May by the roadside; it is humorously crossed by a tune whistled offstage in quite another key.

"Flivver 10,000,000" resumes the road. In a collision Fate assails it; but with many a creak and strain, it rights itself, according to the notorious habit of the species; vanishes, still wheezing, into dimmer and dimmer distance. . . . Mr. Converse and Mr. Koussevitzky do well when they lead such an American music into the Symphony Concerts. In substance and in spirit, it is more of this American hour than a bale of symphonies and three cases of tone-poems. There is only to add that the orchestra will be enriched by

THIS CLIPPING FROM
BROOKLYN TIMES
MAR 12 1927

OTHER MUSIC.

THE Boston Symphony Orchestra gave the fourth of its Brooklyn concerts at the Academy of Music last evening. Mr. Koussewitsky conducted, and the chorus of the Cecilia Society participated. The program opened with Rimsky-Korsakow's "Sadko," a tone-poem, included, before the intermission, the Second Symphony of Brahms, and closed with three numbers for orchestra and chorus: Ducasse's "Sarabande," Hugo Wolf's "The Fire Rider," and the Dances from Borodin's "Prince Igor."

* * *

WE ARE beholden to Mr. Koussewitsky for playing us the "Sadko," last given in New York at a concert of this same orchestra during the reign of Pierre Monteux. Here is another of Rimksy's glowing sound legends; here, again, we are reminded of Paul Rosenfeld's accurate metaphor: that Rimsky's tonal canvases are the illustrations of fairy lore. "Sadko" might be played more often, though it lacks the inspired brilliance of "Scheherazade." It colorfully tells the tale of a Russian merchant prince who with his music roused the subjects of the sea king to bacchanalian violences. Mr. Koussewitsky's Brahms was a trifle theatric, but in the trio of choral works he made ample demonstration of his finer gifts. Ducasse's poem, the "Sarabande" (with wordless parts sung by small chorus) was exquisitely done, and imagination vivified the performance of Wolf's magnificent "Fire Rider." The Dances from "Prince Igor" were lustily accomplished.

F. A.

* * *

WE must permit ourselves a word of congratulation to Mr. Laubenthal for his Siegfried at the Metropolitan Opera House yesterday afternoon. Comparisons are sometimes heartless, and so it must be granted Mr. Laubenthal he is, for all his strangulations of tone, his disputes with the pitch, a better protagonist of the Ring's third drama than Mr. Kirchoff, Mr. Schorr, Mr. Bolch, Mr. Schuetzendorf and Mr. Wolfe sang yesterday. The Bruennhilde was Mme. Larsen-Todsen, the Erda was Karin Branzell. In the evening a third representation of "The King's Henchmen" took place with the familiar cast inclu

Gubin N.Y.

Respighi's "Church Windows" Unveiled by Koussevitzky at Boston Symphony

By LAWREN

Concert by the Boston Symphony Orchestra, Sergei Koussevitzky conductor, at Carnegie Hall:

PROGRAM

I. Rimsky-Korsakov, "Sadko." A Tone Picture, Op. 5.
II. Respighi, "Vetrate di Chiesa" ("Church Windows"). Four Impressions for Orchestra.
I La fuga in Egitto (The Flight Into Egypt.)
II San Michele Arcangelo (The Archangel Michael.)
III Il Mattutino di Santa Chiara. (The Matin of Saint Clara.)
IV San Gregorio Magno (Saint Gregory the Great.)
(First time in New York)
III. Ducasse, Sarabande, Symphonic Poem for Orchestra and Voices.
IV. Prokofieff, "Sept, ils sont sept!" Incantation for tenor, chorus and orchestra. Op. 30.
V. Borodin, Polovtsian Dances from the Opera "Prince Igor" for orchestra with chorus.
The Cecilia Society, Malcolm Lang, Conducter
Soloist, Charles Stratton

OTTORINO RESPIGHI as a music-maker is enamored of the Italian scene—happily and rightly, for its sounds and colors and implications are deeply rooted in his Latin soul. He cannot forget the sound of Roman fountains, the sight of them under changing lights, or the suggestions that the ancient pines of the Villa Borghese or the Appian Way stir in his racial memory. And now, having sat in fancy or actuality in various Italian churches, with the sunlight falling through stained glass windows and patterning their figured legends upon his far-wandering imagination, he has set to music the visions they have summoned.

Mr. Koussevitzky let us hear their precipitation in orchestral sound at the Boston Symphony matinee on Saturday, for the first time in New York (he had accomplished their first performance anywhere at a concert on the Orchestra's native heath a fortnight ago). They are still in manuscript.

* * *

"Four Impressions for Orchestra," Respighi calls them, with the general title, "Vetrate di Chiesa" ("Church Windows"). Four brief tone-poems for orchestra they actually are. Music, said Whitman, is what awakes in you when you are reminded by the instruments. Mr. Respighi's four orchestral "Vetrate di Chiesa" convey to us what awoke in him when he was reminded by certain pictured legends, holy myths, recorded miracles, transilluminated by a Latin sun.

* * *

Looking into the deep glow of the imaging glass, he was reminded of the Flight into Egypt, and he would paint in tones for us "the little caravan on a starry night carrying the Treasure of the World," giving us music of grave pace and low tones; music half urgent, half awed.

Again he looked and saw the sunlight of high heaven reflected from the flaming sword of the Archangel Michael, prince of the celestial hosts, warring against the enemies of the Lord, blinding the eyes of the rebellious angels—Michael in his flashing armor, with a glory round his head. (Mr. Respighi lived too late, alas, to have seen the buckler of Michael, covered with red velvet, used in his war with Lucifer, which was shown in a Norman church as late as 1607, until a hardhearted Bishop withdrew it from the public gaze.)

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Yet again, Mr. Respighi looked into the jeweled fires, now dimmed and quiet in the fading light, and was reminded of the ancient Umbrian world of St. Francis, and of the fountains that deepen the peace of the old garden of Saint Claire, and of the distant bells that cross faintly the plain of Assisi through the thin blue dusk, with the silver-leaved olive trees and the heights beyond.

And he thought of Saint Claire herself, who was the young and radiant Lady Claire, and became the most devout disciple and "noble plant" of St. Francis, exchanging her patrician robes for sackcloth, and her pearl-stiff girdle for a cincture of rope, and letting her long, bright hair, shorn by Francis's hand, fall at her feet, whilst she veiled her sweet face in black. It was for her that St. Francis built with his own hands a few rough cells in the little convent of St. Damian; and it was there, near her garden and her fountain, that she fell ill and, lamenting that she had not strength to attend the matins at the Church of St. Francis, was miraculously transported there and was afterward borne back to her bed, greatly comforted.

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Finally, Mr. Respighi, looking into his mirroring windows, was aware of a rich and splendid blaze of light,

or away, and he beheld Saint Gregory the Great in all his papal glory, blessing the throng, as a thousand candles flamed through the haze of incense and set fire to the last of these fenestral pictures of a haunting past.

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All this, and more, Mr. Respighi has striven to import into his music. To say that he has scarcely succeeded is not an overwhelming reproach to him. The themes are profound and exquisite and tremendous enough to provoke wonder that Mr. Respighi, who is not quite a Wagner or a Straus or a Debussy or a Loeffler, should have been able at any point even to graze the hem of his poetical imaginings. At his worst, as in the music that would evoke for us the pontifical magnificence of Gregory, he is, to be sure, a somewhat distressing spectacle as he seeks to raise himself by the straps of Wagners' seven league boots. Is Mr. Respighi's allusion to the "Parsifal" bell theme, by the way, an intentional quotation? Even if it is, the reminder of the introduction to "Träume" surely is not!

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SIC Mar 12

ICE GILMAN

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Here the composer has truly taken fire from the faint thin flame of that ancient ecstasy, and has given us music of delicately compassionate beauty, music of a singular tenderness and translucence, so that one thinks involuntarily of that which was said of a certain achievement of St. Francis' day—that water itself had been washed and fire itself purified by fire. In the twilight of Signor Respighi's murmurous music, with its color of the old church modes, its long, inverted organ-point, its delicate, distant bell tones, one could almost perceive another window, dimly lit, imaging the Saint himself upon his Assisian hill, with his hands lifted, "at the end of a night of vigil, not unvisited by stars."

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UNION
SPRINGFIELD, MASS.
MAR 12 1927

Flivver Symphony Ready for Boston

Musical Saga of Ford Automobile Finished by Frederick S. Converse.

BOSTON, March 11—The ultra modern in musical composition is represented in a symphonic cycle just completed by Frederick S. Converse of the New England Conservatory of Music, in which a characteristic American product is portrayed and followed on its way through the United States.

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Having thus set the scene, Mr. Converse passes to the hero. It is born, this "Flivver 10,000,000," to the sound of trumpets and it smoothly runs along the roads. Then the ultra of ultra-modernism is introduced in what musical critics have wantonly named "the petting scene." Mr. Converse, however, modestly calls it "America's romance." It takes place on a night in May by the roadside and is humorously crossed by a tune whistled offstage in quite another key.

Then "Flivver 10,000,000" resumes its way on the road. Fate assails it in a collision, but with many a creak and strain it rights itself in strict accordance with the habit of the species and vanishes, still wheezing, into the dim and dimmer distance.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
MAR 11 1927

The Boston Symphony

Concert by the Boston Symphony Orchestra, Sergei Koussevitzky, conductor; assisted by the Cecilia Society Chorus of Boston. Carnegie Hall. Tenor soloist, Charles Stratton.

PROGRAM

Overture to "Oberon".....Weber
Pictures at an Exhibition.....Moussorgsky-Ravel
Sept, ils sont sept (Invocation for tenor, chorus and orchestra) (Op. 30)....Prokofieff
First time in New York
Sarabande (Symphonic Poem for orchestra and voices).....Roger-Ducasse
Sept, ils sont sept (repeated).....Prokofieff
Prolovstian Dances from "Prince Igor".....Borodin

Mr. Koussevitzky put into practice at last night's Boston Symphony concert a belief which we happen to share with him—namely, that new works, novel in style and content, should be repeated on the same program. So, having duly performed as the third number on his list the remarkable novelty by Prokofieff, "Sept, ils sont sept" (music little calculated to woo the ear of the conformist), he repeated it as the fifth number, after a tactfully assuaging interjection provided by Ducasse's "Sarabande" (one of Mr. Toscanini's Philharmonic offerings of a year ago). At least, we assume that he carried

[illegible] this programatic scheme, for we were unable to permit ourselves the luxury of a second hearing of Prokofieff's work.

* * *

A single hearing of the piece (which was quite new to this region, though the music is ten years old) was enough to persuade us of its imaginative veracity and its extraordinary quality as a work of art.

Prokofieff has set for tenor, chorus and orchestra the text of a poem by the Russian poet, Balmont, based upon a strange and baleful cuneiform inscription found at Mesopotamia in an excavated temple of the Akkadians, a people more ancient than the Babylonians. The inscription, and the poem from which it derives, embody formulas of incantation against seven monstrous demons, bringers of unimaginable evil, who, according to the belief of the terrified Akkadians, were the horrible multi-tongued fountain of all human woe. The tenor voice utters the shattering, high-pitched incantation of the priest, screaming his frenzied conjurations against the menacing blackness of the pagan night:

> Seven, they are seven!
> In the deep abyss,
> They are seven!
> Divine skies, conjure them!
> Sacred soil, conjure them!

In the background, thronging about him, the chorus surges, beseeching, tumultuous, fanatical, uttering the faith and the entreaty of the believers, who cannot quite believe in aught but the horrors that their own imaginings conjure out of the dark mysteriousness of the world.

* * *

Prokofieff has embodied this tremendous conception in music that often conveys its imaginative essence. The opening, with the clamant, terror-haunted chanting of the priest, maddened by his fears, is superb; and so is the shuddering quietude of the close, as the tribe falls silent, breathless and spent, shrinking from the huge, anonymous night, crowding within the temple, drawing closer to the flickering torches and the delusive warmness of human contacts.

The music was startlingly well done last night by the chorus of the Cecilia Society (imported from Boston for the purpose), by Mr. Charles Stratton, the tenor, by Mr. Koussevitzky and his brilliant band.

The work will be repeated at Saturday afternoon's concert of the Boston Symphony: with which hint to "the elite and honorable minority" this report must cease.

From
TIMES
Indianapolis, Ind.
MAR 11 192

BOSTON—The lowly "flivver" has been made the subject of a symphonic composition recently completed by Frederick S. Converse for performance by the Boston Symphony Orchestra. The ultra-modern music, entitled "Flivver 10,000,000," sketches the life of an auto from its Detroit factory, through a petting scene by the roadside, and a collision.

From Late Edition of Yesterday's TIMES
MUSIC EPIC OF A FORD IN 'FLIVVER 10,000,000'
TIMES MAR 11
F. S. Converse Writes Symphony for Boston Orchestra Which Sketches Life of an Auto.

Special to The New York Times.

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Then "Flivver 10,000,000" resumes its way on the road. Fate assails it in collision, but with many a creak and strain it rights itself in strict accordance with the habit of the species and vanishes, still wheezing, into the dim and dimmer distance.

THIS CLIPPING FROM
NEW YORK WORLD
MAR 11 1927

Like a frightened wind in a sibylline cave, Serge Prokofieff's incantation, "Sept, ils sont sept!" for the first time sent shivers through Carnegie Hall last night. Twice it was done, by the Boston Symphony Orchestra, the Cecilia Society chorus of Boston, and Charles Stratton, tenor; and its eerie exorcism of the seven evil demons of Mesopotamia brought approval which drowned out the militant hissing of certain sceptics by the rear exit.

The program began in orthodoxy with Weber's "Oberon" Overture and was concluded with a rendition of Polovtsian dances from Borodin's opera, "Prince Igor," by orchestra and chorus.

THIS CLIPPING FROM
ROOKLYN TIMES
MAR 12 1927

Music Notes

The Fourth Boston

Serge Koussevitsky brought h[illegible] Boston Symphony Society to t[illegible] Academy of Music last night for th[illegible] fourth in the series of five concer[illegible] planned this season for Brooklynite[illegible] The program selected was slight[illegible] different from previous offerin[illegible] here in that the soloists for the ev[illegible] ning proved to be the Cecilia Soci[illegible] of Boston.

The conductor opened his progra[illegible] with the Rimsky-Korsakoff "Sadk[illegible] tone picture, a work not unkno[illegible] but somewhat unfamiliar in th[illegible] days of Strauss. Mr. Koussevit[illegible] read the work with a determinat[illegible] to bring out its descriptive val[illegible] with the result that only a ballet [illegible] necessary to give the visual touch.

The Brahms No. 2 followed w[illegible] the conductor giving a refresh[illegible] rendition and his musicians foll[illegible] ing his every whim and mood. W[illegible] losing no essential virility, the c[illegible] ductor refused to be led into any[illegible] aggeration and gave the second[illegible] adagio movement a broad read[illegible] with the final allegro con spirit[illegible] dashing and vigorous mood.

Roger Ducasse's "Sarabande" [illegible] Hugo Wolfe's "Fire Rider" gave [illegible] choral assistants an opportunity [illegible] be heard. In both instances [illegible] voices were utilized as adjuncts [illegible] the orchestra. The Ducasse w[illegible] offered wordless choral parts [illegible] in this we had an effective presen[illegible] tion without the chorus interfer[illegible] with the role of the orchestra, but [illegible] the Wolfe with the verses in E[illegible] lish the diction was inferior and [illegible] words were lost in the crashes of [illegible] orchestra and only the tone [illegible] color survived.

The Polovtsian dances from [illegible] second act of "Prince Igor" clo[illegible] the program with the orchestra [illegible] chorus functioning as one.

* * *

The Boston Symphony orches[illegible] giving a recital in New York this [illegible] noon. Mr. Koussevitszky is pres[illegible] a novelty in the performance of "[illegible] Windows" by Respeghi.

NEWS
PROVIDENCE, R. I.
MAR 12 1927

"A Joyous Epic"

(H. T. P. in Boston Evening Transcript.)

The elder, like the younger, American composers answer to the spirit of the time. On occasion, they put by deep thoughts and make merry; forego "world-themes" and find subject-matter around the corner. With a smile on his face, as one who has enjoyed the job, Mr. Converse lately finished such a piece of music. Mr. Koussevitzky, who has a quick and sympathetic ear for native humors in tones, has received it for performance next month at the Symphony concerts. "Flivver 10,000,000" is the title of the piece, while by sub-title it is "A Joyous Epic." The purpose is plain: to celebrate a characteristic American product and to follow it briefly on its way through the American world. Hence, for beginning, "Dawn in Detroit;" next a "March of the Workers," cheerfully on the way to well-rewarded toil; then a scene in the Ford Factory—a serio-comic fugue interspersed with machine-like sounds.

Having thus set the scene, Mr. Converse passes to the hero. It is born—this "Flivver 10,000,000"—to the sound of Skriabin-like trumpets. Smoothly it runs upon the roads. Its progress is interrupted by what Mr. Converse's students at the Conservatory have wantonly named "the petting scene." More modestly, he labels it "America's Romance." It befalls on the night of May by the roadside; it is humorously crossed by a tune whistled offstage in quite another key.

"Flivver 10,000,000" resumes the road. In a collision Fate assails it; but with many a creak and strain, it rights itself, according to the notorious habit of the species; vanishes, still wheezing, into dimmer and dimmer distance. . . . Mr. Converse and Mr. Koussevitzky do well when they lead such an American music into the Symphony Concerts. In substance and in spirit, it is more of this American hour than a bale of symphonies and three cases of tone-poems. There is only to add that the orchestra will be enriched by [illegible]

THIS CLIPPING FROM
BROOKLYN TIMES
MAR 12 1927

OTHER MUSIC.

THE Boston Symphony Orchestra gave the fourth of its Brooklyn concerts at the Academy of Music last evening. Mr. Koussewitsky conducted, and the chorus of the Cecilia Society participated. The program opened with Rimsky-Korsakow's "Sadko," a tone-poem, included, before the intermission, the Second Symphony of Brahms, and closed with three numbers for orchestra and chorus: Ducasse's "Sarabande," Hugo Wolf's "The Fire Rider," and the Dances from Borodin's "Prince Igor."

* * *

WE ARE beholden to Mr. Koussewitsky for playing us the "Sadko," last given in New York at a concert of this same orchestra during the reign of Pierre Monteux. Here is another of Rimksy's glowing sound legends; here, again, we are reminded of Paul Rosenfeld's accurate metaphor: that Rimsky's tonal canvases are the illustrations of fairy lore. "Sadko" might be played more often, though it lacks the inspired brilliance of "Scheherazade." It colorfully tells the tale of a Russian merchant prince who with his music roused the subjects of the sea king to bacchanalian violences. Mr. Koussewitsky's Brahms was a trifle theatric, but in the trio of choral works he made ample demonstration of his finer gifts. Ducasse's poem, the "Sarabande" (with wordless parts sung by small chorus) was exquisitely done, and imagination vivified the performance of Wolf's magnificent "Fire Rider." The Dances from "Prince Igor" were lustily accomplished.

F. A.

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WE must permit ourselves a word of congratulation to Mr. Laubenthal for his Siegfried at the Metropolitan Opera House yesterday afternoon. Comparisons are sometimes heartless, and so it must be granted Mr. Laubenthal he is, for all his strangulations of tone, his disputes with the pitch, a better protagonist of the Ring's third drama than Mr. Kirchoff. Mr. Schorr, Mr. Bolch, Mr. Schuetzendorf and Mr. Wolfe sang yesterday. The Bruennhilde was Mme. Larsen-Todsen, the Erda was Karin Branzell. In the evening a third representation of "The King's Henchmen" took place with the familiar cast [illegible]

Gubin N.Y.
Respighi's "Church Windows" Unveiled by Koussevitzky at Boston Symphony

By LAWREN[illegible]

Concert by the Boston Symphony Orchestra, Sergei Koussevitzky conductor, at Carnegie Hall:

PROGRAM

I. Rimsky-Korsakov, "Sadko." A Tone Picture. Op. 5.
II. Respighi, "Vetrate di Chiesa" ("Church Windows"). Four Impressions for Orchestra.
I La fuga in Egitto (The Flight Into Egypt.)
II San Michele Arcangelo (The Archangel Michael.)
III Il Mattutino di Santa Chiara (The Matin of Saint Clara.)
IV San Gregorio Magno (Saint Gregory the Great.)
(First time in New York)
III. Ducasse, Sarabande, Symphonic Poem for Orchestra and Voices.
IV. Prokofieff, "Sept, ils sent sept!" Incantation for tenor, chorus and orchestra. Op. 30.
V. Borodin, Polovtsian Dances from the Opera "Prince Igor" for orchestra with chorus.

The Cecilia Society, Malcolm Lang, Conducter
Soloist, Charles Stratton

OTTORINO RESPIGHI as a music-maker is enamored of the Italian scene—happily and rightly, for its sounds and colors and implications are deeply rooted in his Latin soul. He cannot forget the sound of Roman fountains, the sight of them under changing lights, or the suggestions that the ancient pines of the Villa Borghese or the Appian Way stir in his racial memory. And now, having sat in fancy or actuality in various Italian churches, with the sunlight falling through stained glass windows and patterning their figured legends upon his far-wandering imagination, he has set to music the visions they have summoned.

Mr. Koussevitzky let us hear their precipitation in orchestral sound at the Boston Symphony matinee on Saturday, for the first time in New York (he had accomplished their first performance anywhere at a concert on the Orchestra's native heath a fortnight ago). They are still in manuscript.

* * *

"Four Impressions for Orchestra," Respighi calls them, with the general title, "Vetrate di Chiesa" ("Church Windows"). Four brief tone-poems for orchestra they actually are. Music, said Whitman, is what awakes in you when you are reminded by the instruments. Mr. Respighi's four orchestral "Vetrate di Chiesa" convey to us what awoke in him when he was reminded by certain pictured legends, holy myths, recorded miracles, transilluminated by a Latin sun.

* * *

Looking into the deep glow of the imaging glass, he was reminded of the Flight into Egypt, and he would paint in tones for us "the little caravan on a starry night carrying the Treasure of the World," giving us music of grave pace and low tones; music half urgent, half awed.

Again he looked and saw the sunlight of high heaven reflected from the flaming sword of the Archangel Michael, prince of the celestial hosts, warring against the enemies of the Lord, blinding the eyes of the rebellious angels—Michael in his flashing armor, with a glory round his head. (Mr. Respighi lived too late, alas, to have seen the buckler of Michael, covered with red velvet, used in his war with Lucifer, which was shown in a Norman church as late as 1607, until a hardhearted Bishop withdrew it from the public gaze.)

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And he thought of Saint Claire herself, who was the young and radiant Lady Claire, and became the most devout disciple and "noble plant" of St. Francis, exchanging her patrician robes for sackcloth, and her pearl-stiff girdle for a cincture of rope, and letting her long, bright hair, shorn by Francis's hand, fall at her feet, whilst she veiled her sweet face in black. It was for her that St. Francis built with his own hands a few rough cells in the little convent of St. Damian; and it was there, near her garden and her fountain, that she fell ill and, lamenting that she had not strength to attend the matins at the Church of St. Francis, was miraculously transported there and was afterward borne back to her bed, greatly comforted.

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THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNIO

MAR 12 1927

MUSIC

Boston Symphony Concert at the Academy of Music

The season's fourth concert in the Brooklyn series by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, was held last night at the Academy of Music. The audience seemed to number more than at preceding concerts this year, due perhaps to the novelty offered by the appearance with the orchestra of the Cecilia Society (also from Boston), a large mixed vocal chorus under the direction of Malcolm Lang. The programme was:

"Sadko," A Tone Picture, Op. 5 (Rimsky-Korsakoff); Second Symphony (Brahms); Sarabande, Symphonic Poem for Orchestra and Voices (Ducasse); "Der Feuerreiter" (The Fire-Rider), for Chorus and Orchestra (Hugo Wolf); Polovtsian Dances from the opera "Prince Igor," for Orchestra with Chorus.

Rimsky-Korsakoff's "Sadko," although touched here and there with the inspired accents of a master, does not in its entirety measure up to other serious works by the famous Russian, either in thematic content, contrapuntal development or variety of interest in harmonic structure. It is a fair opening number when other more meaty and weighty things are to follow, and that is about all that can be said for it.

The D major symphony of Brahms is frequently heard in Brooklyn, its last performance having been under Herbert J. Braham's conductorship at the December concert by the Brooklyn Orchestra Society.

The opening movement impresses one at once with its sprightly freshness and wonderfully lyric pastorical utterance. It is truly a Teutonic spring song of inexpressible beauty, sweetness and purity. In the noble second movement (Adagio non troppo), the greatest and highest reach of the work, one felt a certain lack of cohesion and indefiniteness in the interpretation of Mr. Koussevitzky. There were unplumbed depths of nobility and grandeur, uncharted seas of emotion and sentiment. Nor did Mr. Koussevitzky's reading of the finale (Allegro con spirito) raise the interest or value of the complete performance. His emphatic articulation of the ostinato figure which underlies the opening theme, to the subordination of the latter, reminded one of the fact that the Russian conductor began his musical career as a player of the contrabass. Mr. Koussevitzky also took peculiar liberties with the mysterious phrase in triplets midway in the movement. It was a rousing finale, perhaps, but fell short in full musical justice to Brahms' wonted climaxes and brilliantly powerful symphonic endings. It became evident, throughout the symphony, that the entire standard of Mr. Koussevitzky's direction was somewhat tainted with a trite perfunctoriness and lack of vital interest in the work itself. A similar impression of the indifference that has marked this conductor's work of late was noted during his reading of the Cesar Franck symphony at last month's Brooklyn concert by the Boston orchestra.

Roger Ducasse's "Sarabande," which figured on Toscanini's programmes of a year ago, is modern in trend, with the basic harmonic structure erected on the whole-tone scale. The number has very little to say of vital interest and says that little none too well. Hugo Wolf's number, originally a setting for voice and piano (of Morike's poem), and later arranged by the composer for chorus and orchestra, evinced sparks of the master song writer's genius and was the outstanding number of the three in which last night's visiting chorus took part. The singing of the Cecilia Society showed vocal training of a superior quality. The ensemble was pleasant to listen to and the body of singers were good to look upon. It was withal a real novelty in these programmes.

The Boston Symphony's concluding concert in Brooklyn will take place on Friday evening, April 8.

BOSTON SYMPHONY

The Boston Symphony orchestra Serge Koussevitzky, conductor, will be heard next Friday afternoon and Saturday evening, in Symphony hall, in the first performance of a symphony lately composed for this orchestra by Alexander Tansman, the Polish artist. As soloist at this concert, Richard Burgin, concertmaster, will appear with the orchestra in the Violin Concerto of Glazounov. Handel's "Water Music" will open, and Weber's "Oberon" overture will close the program. TRAV

BEETHOVEN FESTIVAL

As the week of the Beethoven draws near, it is announced that all seats have been taken for the opening and closing performances of March 22 and 29, at which the Master's Mass and last two symphonies will be played.

Seats are still available for March 23 when the first three symphonies will be played. March 24, when chamber music will be played by the London String quartet and a pianist to be announced, and March 28, when there will be commemorative exercises with an address by Ernest Newman, and the Last Quartet performed by the Lenox String quartet. MAR 12

MASS TO BE REPEATED

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N Y WORLD MU

By Samue

THE BOSTON SYMPHONY

Boston Symphony Orchestra, Serge Koussevitzky, conductor. Assisted by the Cecilia Society chorus and Charles Stratton, tenor. At Carnegie Hill.

THE PROGRAM

"Sadko," tone picture....Rimsky-Korsakov
"Vetrate di Chiesa" ("Church Windows") four impressions, for orchestra, Respighi
First time in New York.
Saraband, symphonic poem for orchestra and voices.....Ducasse
"Sept, ils sont cept!" (incantation for tenor, chorus and orchestra)...Prokofieff
Polovtsian dances from "Prince Igor," Borodin

The Boston Orchestra

At their matinee concert at Carnegie Hall yesterday Mr. Koussevitzky and the Boston Orchestra presented Respighi's latest work, "Church Windows," a suite in four movements, as a first time in New York.

Mr. Respighi seems to find inspiration in musical categories. The success of his "Fountains of Rome" proved that the new form was as grateful to the listener as the composer. I think the form of the "Fountains" and its successors, the "Pines of Rome" and the new "Church Windows" is new, though it closely resembles the old-fashioned symphonic suite. It is new because all the movements in the suite are variations not of a certain melody or theme but of an idea. In this way each movement is a distinct entity, though the same idea underlies the work as a whole. Evidently in "Church Windows" Respighi desired to represent a few of the salient aspects of the Church of Rome as pictured in stained glass legends. The four movements are called "The Flight Into Egypt," "The Archangel Michael," "The Matin of St. Clara" and "Gregory the Great" and bear no thematic relation to each other. Yet the composition is homogeneous through the use of old church modes and not a little through the binding effect of the title.

Respighi has been more successful in "The Matin of St. Clara" section than in the others. I don't remember who St. Clara was, but the music about her is wistful and tender. It breathes of a delicate piety and guileless acts of charity, a saint in whom one can confide as one who will understand and be indulgent. "The Flight Into Egypt," on the other hand, seemed to me a sanctimonious narrative containing nothing of the dramatic quality of the momentous incident. "The Archangel Michael" was noisily militant and "Gregory the Great" a most pompous successor to St. Peter.

The incantation "Sept, ils sont sept" for tenor, chorus and orchestra by Prokofieff, for which Mr. Koussevitzky imported the St. Cecilia Chorus of Boston, is effective as a supplication of a superstitious folk to the seven evil spirits who rule the destinies of men. Musically not much can be said in its favor. The Ducasse "Sarabande" for orchestra and voices was not even effective. The real music of the afternoon came at the beginning, with Rimsky-Korsakoff's "Sadko" and at the end with the Polovtsian dances from Borodin's "Prince Igor." A large audience applauded Mr. Koussevitzky, the Boston Orchestra, the St. Cecilia Chorus and Mr. Charles Straton, the tenor soloist.

SIC MAR 12

Chotzinoff

MUSIC

By OLIN DOWNES.

TIMES MAR 12

From Late Edition of Yesterday's TIMES

Boston Symphony Orchestra.

The concert given by the Boston Symphony Orchestra, Serge Koussevitsky conductor, last night in Carnegie Hall was again one of superlative technical brilliancy and of unusual interest in the character of the program. The purely orchestral compositions were the Weber "Oberon" overture and the Moussorgsky "Pictures From an Exposition," with Ravel's orchestration. The presence of the Cecilia Society of Boston and of Charles Stratton, tenor, enabled Mr. Koussevitsky to give the first performance in New York of Prokofieff's "Incantation" for tenor, chorus and orchestra, after an ancient cuneiform inscription, "Sept, ils sont sept." There were also performed the "Sarabande," symphonic poem for orchestra and voices, of Ducasse, and the "Polovstian Dances" from Borodin's opera, "Prince Igor."

Mr. Koussevitsky produced "Sept, ils sont sept" at his concert in the [illegible] House May 29, 1924. The program consisted principally of modern and ultra-modern music. Prokofieff was present in wholly conventional garb, looking as bland and as innocent of Akkadian inscriptions and their implications of cruelty and terror as any baby of this strange twentieth century "Sept, ils sont sept," was played twice at that concert, a wise proceeding, repeated last night.

The Seven are the seven horrible demons of Akkadian belief, authors of all human woe. They are in the sky and the abyss; they rise in the west, they loom in the east; their immensity fills heaven and earth; they grind men as men grind grain. The effect of text and music is that of exhorter and a crowd of fanatical believers. There is breathless repetition of the cries and execrations of the leaders by the chorus. There are mad incantations, ceremonies, supplications. The chorus invokes the wrathful deities with a march-like chant, over which the solo voice incites and exhorts. The mood becomes more breathless, more terrified. Suddenly there are soft, sustained harmonies by the orchestra, through which, as through a veil, are heard the subdued mutterings of many voices—the worshipers, overcome with awe and terror. This final effect is a good idea, but perhaps the weakest part of the piece, the most obviously theatrical.

The whole work savors of the theatrical. But what theatre! What rhymthical impact, what barbaric fury! Perhaps this barbarism is a little conscious, a little sophisticated in its technic. Mr. Prokofieff had drawn upon the ancient Scythians for studies in musical primitivism before he tried the Akkadians; and before that one Stravinsky had set the fashion with a work that still overshadows all of its successors. Hence the flavor of "Sept, ils sont sept," is not quite as new, and has not quite the tang that it had even three years ago. It remains, nevertheless an exciting and extremely effective piece of music. Mr. Stratton and the Cecilia Society acquitted themselves well of a very difficult task twice visited upon them.

There was another Russian on last night's program whose music, more familiar than that of Prokofieff, requires less description, but that music is abundant, overflowing with originality and genius. We refer to Moussorgsky and his "Pictures at an Exhibition" and their orchestration, which is also an act of genius, by Ravel. Nor would the word genius be very far from the point as regarded Mr. Koussevitsky's revelation of the contents of these amazing pieces.

Still another Russian, Borodin by name, knew how to write music, and drew from mysterious sources of his land and his blood—he was the natural son of a Georgian Prince—the wild, sweet, nomadic flavor of his music. The wind of the steppes sweeps through his beautiful, vigorous and now familiar score, and the spirit of the East is in the dances. Mr. Koussevitsky saw to it, in spite of choral cooperation that was not decisive, that the music sounded. In Ducasse's "Sarabande" the intonation of the singers was defective. The work itself is mannered and rather aridly post-Debussyan. The compositions of Prokofieff and Moussorgsky, above all Moussorgsky, were the commanding moments of the evening.

The Boston Symphony

Concert by the Boston Symphony Orchestra, Sergei Koussevitzky, conductor, assisted by the Cecilia Society Chorus of Boston. Carnegie Hall. Tenor soloist, Charles Stratton.

PROGRAM

Overture to "Oberon".....Weber
Pictures at an Exhibition
Moussorgsky-Ravel
Sept, ils sont sept (invocation for tenor chorus and orchestra) Op. 30...Prokofieff
First time in New York
Sarabande (Symphonic Poem for orchestra and voices).....Roger-Ducasse
Sept, ils sont sept (repeated)....Prokofieff
Prolovstian Dances from "Prince Igor" Borodin

Mr. Koussevitzky put into practice at last night's Boston Symphony concert a belief which we happen to share with him—namely, that new works, novel in style and content, should be repeated on the same program. So, having duly performed as the third number on his list the remarkable novelty by Prokofieff, "Sept, ils sont sept" (music little calculated to woo the ear of the conformist), he repeated it as the fifth number, after a tactfully assuaging interjection provided by Roger-Ducasse's 'Sarabande" (one of Mr. Toscanini's Philharmonic offerings of a year ago). At least, we assume that he carried out this programatic scheme, for we were unable to permit ourselves the luxury of a second hearing of Prokofieff's work.

* * *

A single hearing of the piece (which was quite new to this region, though the music is ten years old) was enough to persuade us of its imaginative veracity and its extraordinary quality as a work of art.

Prokofieff has set for tenor, chorus and orchestra the text of a poem by the Russian poet, Balmont, based upon a strange and baleful cuneiform inscription found at Mesopotamia in an excavated temple of the Akkadians, a people more ancient than the Babylonians. The inscription, and the poem from which it derives, embody formulas of incantation against seven monstrous demons, bringers of unimaginable evil, who, according to the belief of the terrified Akkadians, were the horrible multi-tongued fountain of all human woe. The tenor voice utters the shattering, high-pitched incantation of the priest, screaming his frenzied conjurations against the menacing blackness of the pagan night:

Seven, they are seven!
In the deep abyss,
[illegible]

Sacred soil, conjure them!

In the background, thronging about him, the chorus surges, beseeching, tumultuous, fanatical, uttering the faith and the entreaty of the believers, who cannot quite believe in aught but the horrors that their own imaginings summon out of the dark mysteriousness of the world.

* * *

Prokofieff has embodied this tremendous conception in music that often conveys its imaginative essence. The opening, with the clamant, terror-haunted chanting of the priest, maddened by his fears, is superb; and so is the shuddering quietude of the close, as the tribe falls silent, breathless and spent, shrinking from the huge, anonymous night, crowding within the temple, drawing closer to the flickering torches and the delusive warmness of human contacts.

The music was startlingly well done last night by the chorus of the Cecilia Society (imported from Boston for the purpose), by Mr. Charles Stratton, the tenor, by Mr. Koussevitzky and his brilliant band.

The work will be repeated at Saturday afternoon's concert of the Boston Symphony: with which hint to "the acute and honorable minority" this report must cease.

N Y MUSIC TIMES

MAR By OLIN DOWNES. 12

Boston Symphony Orchestra.

Those "pessimistically" or "conservatively" inclined—"conservatively" meaning, in the eyes of the smart ones, whoever prefers for any reason an old piece of music to a new one, or remarks on the patent deficiencies of a composition that delights the sophomoric—might have found good grounds for such leanings in the program offered yesterday afternoon in Carnegie Hall by Mr. Koussevitsky, the Boston Symphony Orchestra; Charles Stratton, tenor, and the Cecilia Society.

When all is said and done, what was the most fascinating and inspired music on the program? Certainly the dances from Borodin's "Prince Igor," repeated from the concert of the preceding Thursday, and the symphonic poem, "Sadko," of Rimsky-Korsakoff. Between these two works, which opened and ended the program, were a composition of Respighi, new to this city, "Vetrate di Chiesa" (Church Windows); the Sarabande of Dukas, and Prokofieff's "Sept, ils sont sept"—these last two also repetitions. Respighi, who has written in various movements of fountains and pines and now of church windows, utilizes a large orchestra and discharges platitudes, Ducasse is imitative, post-Debussyan, and sterile of original ideas. Prokofieff is another matter, but the gulf between him and his two great predecessors is more than one of time, or of technic. It is one of spontaneity and feeling.

And feeling, after all, is important. It surcharges the somewhat thin invention and workmanship of Rimsky-Korsakoff—elementary by the side of that of the modern Russian—with an unforgettable beauty and romantic vision. It lifts Borodin to the skies, even after the amazing orchestration, the delineative power, of M. Prokofieff in his sensationally dramatic creation.

It may be urged that the period of romanticism and the naïveté of the time and country of Borodin are things of the past, and no good weeping over them. Nevertheless, the emotion, the force of inspiration, the need of expression that compelled the earlier Russians to compose, must be at the basis of all living music; and the comparisons afforded by yesterday's concert were not to the advantage of the living.

The orchestra again played in very brilliant fashion. The performances of the chorus were better yesterday than on Thursday, in intonation, in certainty and quality of tone. But the steppes of Asia lie far from the Hub of the Universe.

[illegible] ducted.

Other Music

The Boston Symphony Orchestra

SERGE KOUSSEVITZKY brought one of his provocative and interesting programs to Carnegie Hall last night, and, what is more, conducted works in which his distinguished talents shone with special brilliance.

The high light of the purely orchestral part of the program was the Ravel arrangement of Moussorgsky's "Pictures at an exhibition." Ravel orchestrated this piano suite at Mr. Koussevitzky's request in 1923 and the conductor seems to pour his all into the interpretation—from the fantastic picture of the little gnome and the sly portrayal of the two Polish Jews, Samuel Goldenberg and Schmuyle, to the magnificent and majestic portrait of the gate at Kiev in the massive old Russian style.

For the remainder of the concert the Boston Orchestra had the assistance of the chorus of the Cecilia Society, with Charles Stratton as soloist. To this impressive array of musicians was intrusted the first New York performance of Prokofieff's "Incantation" for tenor, chorus and orchestra, after an ancient cuneiform inscription, "Sept, ils sont sept."

Breathlessly exciting and theatrically feverish, this mad chant tells of the seven horrible demons of Akkadian belief.

They know not goodness nor kindness,
They are without regret, remorse;
They are deaf to prayer and entreaties,
They cause earth and sky to shrink.
They grind men as man grind grain.
Seven, they are seven!
Twice their number is seven!
Divine skies, conjure them!
Sacred soil, conjure them!

It is futile to try to convey with words the eerie, wild supplications of this chorus or the primitive, barbaric fury of the music. The effect, however, is that of an exhorter, and a throng of believers, fanatically terrorized, who finally are overcome with awe and utter subdued mutterings as the orchestra resolves the work into a smooth, sustained harmony.

Mr. Koussevitzky played "Sept, ils sont sept," twice last night, and with good effect. Certainly he provided one of the most exciting of musical moments.

W. H. S.

THIS CLIPPING FROM
CITIZEN

MAR 13 1927

Detroit Flivver Immortalized In Latest Symphony

[illegible]

Detroit [illegible] its leading [illegible] in music [illegible] cycle recently completed by Frederick S. Converse, well known Boston composer devoted to modern life, romance, adventure and [illegible] the flivver [illegible] ed "Flivver [illegible] verse for [illegible] on the staff of the New England Conservatory of Music, Harvard University [illegible] oratorio "Jason," The Pilgrim Fathers," and [illegible] has written [illegible] automobile [illegible] its first performance [illegible] Boston Symphony Orchestra with Serge Koussevitzky conducting.

The flivver [illegible] prologue [illegible] which the [illegible] making [illegible] bile plant [illegible]

Workers [illegible] machine [illegible] [illegible] sound [illegible] of "Flivver [illegible] sequence [illegible] phony [illegible] lights [illegible] roads [illegible] by the [illegible] ping [illegible] party [illegible] Romance [illegible] through [illegible] sober [illegible] composer [illegible] of [illegible] to [illegible]

As [illegible] thought [illegible] a me[illegible] Gomez [illegible] "Flivver [illegible] ed as [illegible] nth dec[illegible] sical [illegible] by [illegible] by the [illegible] tra. [illegible] be heard [illegible]

FAYETTE [illegible]

BEETHOVEN FESTIVAL

As the week of the Beethoven [illegible] draws near, it is announced that all seats have been taken for the opening and closing performances of March 22 and 29, at which the Master's Mass and last two symphonies will be played.

Seats are still available for March 23, when the first three symphonies will be played; March 24, when chamber music will be played by the London string quartet and a pianist to be announced, and March 28, when there will be commemorative exercises, with an address by Mr. Newman, and the Last Quartet, performed by the Lenox string quartet. HER MAR 13

MASS FOR PENSION FUND

The pending performance of Beethoven's Missa Solennis at the coming centennial festival by the Boston Symphony orchestra, mixed chorus and soloists, is of the highest interest because this Mass, owing to its extreme difficulties, is so seldom given. It has not been heard in Boston since it was performed at the inauguration of Symphony hall in 1900. It will be heard in several cities of the new and old world during the centennial week.

All seats having been long since taken for the performance in Symphony hall on March 22, the Mass will be repeated on the following Sunday, March 27, for the benefit of the orchestra's pension fund. Mr. Koussevitzky and Dr. Davisson's choruses at Harvard and Radcliffe have generously offered their services, and the quartet of soloists will be the same as at the first performance.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNIO

MAR 12 1927

MUSIC

Boston Symphony Concert at the Academy of Music

The season's fourth concert in the Brooklyn series by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, was held last night at the Academy of Music. The audience seemed to number more than at preceding concerts this year, due perhaps to the novelty offered by the appearance with the orchestra of the Cecilia Society (also from Boston), a large mixed vocal chorus under the direction of Malcolm Lang. The programme was:

"Sadko," A Tone Picture, Op. 5 (Rimsky-Korsakoff); Second Symphony (Brahms); Sarabande, Symphonic Poem for Orchestra and Voices (Ducasse); "Der Feuerreiter" (The Fire-Rider), for Chorus and Orchestra (Hugo Wolf); Polovtsian Dances from the opera "Prince Igor," for Orchestra with Chorus.

Rimsky-Korsakoff's "Sadko," although touched here and there with the inspired accents of a master, does not in its entirety measure up to other serious works by the famous Russian, either in thematic content, contrapuntal development or variety of interest in harmonic structure. It is a fair opening number when other more meaty and weighty things are to follow, and that is about all that can be said for it.

The D major symphony of Brahms is frequently heard in Brooklyn, its last performance having been under Herbert J. Braham's conductorship at the December concert by the Brooklyn Orchestra Society.

The opening movement impresses one at once with its sprightly freshness and wonderfully lyric pastorical utterance. It is truly a Teutonic spring song of inexpressible beauty, sweetness and purity. In the noble second movement (Adagio non troppo), the greatest and highest reach of the work, one felt a certain lack of cohesion and indefiniteness in the interpretation of Mr. Koussevitzky. There were unplumbed depths of nobility and grandeur, uncharted seas of emotion and sentiment. Nor did Mr. Koussevitzky's reading of the finale (Allegro con spirito) raise the interest or value of the complete performance. His emphatic articulation of the ostinato figure which underlies the opening theme, to the subordination of the latter, reminded one of the fact that the Russian conductor began his musical career as a player of the contrabass. Mr. Koussevitzky also took peculiar liberties with the mysterious phrase in triplets midway in the movement. It was a rousing finale, perhaps, but fell short in full musical justice to Brahms' wonted climaxes and brilliantly powerful symphonic endings. It became evident, throughout the symphony, that the entire standard of Mr. Koussevitzky's direction was somewhat tainted with a trite perfunctoriness and lack of vital interest in the work itself. A similar impression of the indifference that has marked this conductor's work of late was noted during his reading of the Cesar Franck symphony at last month's Brooklyn concert by the Boston orchestra.

Roger Ducasse's "Sarabande," which figured on Toscanini's programmes of a year ago, is modern in trend, with the basic harmonic structure erected on the whole-tone scale. The number has very little to say of vital interest and says that little none too well. Hugo Wolf's number, originally a setting for voice and piano (of Morike's poem), and later arranged by the composer for chorus and orchestra, evinced sparks of the master song writer's genius and was the outstanding number of the three in which last night's visiting chorus took part. The singing of the Cecilia Society showed vocal training of a superior quality. The ensemble was pleasant to listen to and the body of singers were good to look upon. It was withal a real novelty in these programmes.

The Boston Symphony's concluding concert in Brooklyn will take place on Friday evening, April 8.

BOSTON SYMPHONY

The Boston Symphony orchestra, Serge Koussevitzky, conductor, will be heard next Friday afternoon and Saturday evening, in Symphony hall, in the first performance of a symphony lately composed for this orchestra by Alexander Tansman, the Polish artist. As soloist at this concert, Richard Burgin, concertmaster, will appear with the orchestra in the Violin Concerto of Glazounov. Handel's "Water Music" will open, and Weber's "Oberon" overture will close the program.

TRAV

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"Vetrate di Chiesa" ("Church Windows") four impressions, for orchestra, Respighi

First time in New York.

Sarabande, symphonic poem for orchestra and voices.....Ducasse
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Polovtsian dances from "Prince Igor," Borodin

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Prolovstian Dances from "Prince Igor" Borodin

Mr. Koussevitzky put into practice at last night's Boston Symphony concert a belief which we happen to share with him—namely, that new works, novel in style and content, should be repeated on the same program. So, having duly performed as the third number on his list the remarkable novelty by Prokofieff, "Sept, ils sont sept" (music little calculated to woo the ear of the conformist), he repeated it as the fifth number, after a tactfully assuaging interjection provided by Roger-Ducasse's 'Sarabande" (one of Mr. Toscanini's Philharmonic offerings of a year ago). At least, we assume that he carried out this programatic scheme, for we were unable to permit ourselves the luxury of a second hearing of Prokofieff's work.

* * *

A single hearing of the piece (which was quite new to this region, though the music is ten years old) was enough to persuade us of its imaginative veracity and its extraordinary quality as a work of art.

Prokofieff has set for tenor, chorus and orchestra the text of a poem by the Russian poet, Balmont, based upon a strange and baleful cuneiform inscription found at Mesopotamia in an excavated temple of the Akkadians, a people more ancient than the Babylonians. The inscription, and the poem from which it derives, embody formulas of incantation against seven monstrous demons, bringers of unimaginable evil, who, according to the belief of the terrified Akkadians, were the horrible multi-tongued fountain of all human woe. The tenor voice utters the shattering, high-pitched incantation of the priest, screaming his frenzied conjurations against the menacing blackness of the pagan night:

Seven, they are seven!
In the deep abyss,
...

Divine skies, conjure them!
Sacred soil, conjure them!

In the background, thronging about him, the chorus surges, beseeching, tumultuous, fanatical, uttering the faith and the entreaty of the believers, who cannot quite believe in aught but the horrors that their own imaginings summon out of the dark mysteriousness of the world.

* * *

Prokofieff has embodied this tremendous conception in music that often conveys its imaginative essence. The opening, with the clamant, terror-haunted chanting of the priest, maddened by his fears, is superb; and so is the shuddering quietude of the close, as the tribe falls silent, breathless and spent, shrinking from the huge, anonymous night, crowding within the temple, drawing closer to the flickering torches and the delusive warmness of human contacts.

The music was startlingly well done last night by the chorus of the Cecilia Society (imported from Boston for the purpose), by Mr. Charles Stratton, the tenor, by Mr. Koussevitzky and his brilliant band.

The work will be repeated at Saturday afternoon's concert of the Boston Symphony: with which hint to "the acute and honorable minority" this report must cease.

NY MUSIC TIMES MAR

By OLIN DOWNES.

Boston Symphony Orchestra.

Those "pessimistically" or "conservatively" inclined—"conservatively" meaning, in the eyes of the smart ones, whoever prefers for any reason an old piece of music to a new one, or remarks on the patent deficiencies of a composition that delights the sophomoric—might have found good grounds for such leanings in the program offered yesterday afternoon in Carnegie Hall by Mr. Koussevitsky, the Boston Symphony Orchestra; Charles Stratton, tenor, and the Cecilia Society.

When all is said and done, what was the most fascinating and inspired music on the program? Certainly the dances from Borodin's "Prince Igor," repeated from the concert of the preceding Thursday, and the symphonic poem, "Sadko," of Rimsky-Korsakoff. Between these two works, which opened and ended the program, were a composition of Respighi, new to this city, "Vetrate di Chiesa" (Church Windows); the Sarabande of Dukas, and Prokofieff's "Sept, ils sont sept"—these last two also repetitions. Respighi, who has written in various movements of fountains and pines and now of church windows, utilizes a large orchestra and discharges platitudes, Ducasse is imitative, post-Debussyan, and sterile of original ideas. Prokofieff is another matter, but the gulf between him and his two great predecessors is more than one of time, or of technic. It is one of spontaneity and feeling.

And feeling, after all, is important. It surcharges the somewhat thin invention and workmanship of Rimsky-Korsakoff—elementary by the side of that of the modern Russian—with an unforgettable beauty and romantic vision. It lifts Borodin to the skies, even after the amazing orchestration, the delineative power, of M. Prokofieff in his sensationally dramatic creation.

It may be urged that the period of romanticism and the naïveté of the time and country of Borodin are things of the past, and no good weeping over them. Nevertheless, the emotion, the force of inspiration, the need of expression that compelled the earlier Russians to compose, must be at the basis of all living music; and the comparisons afforded by yesterday's concert were not to the advantage of the living.

The orchestra again played in very brilliant fashion. The performances of the chorus were better yesterday than on Thursday, in intonation, in certainty and quality of tone. But the steppes of Asia lie far from the Hub of the Universe.

Other Music

The Boston Symphony Orchestra

SERGE KOUSSEVITZKY brought one of his provocative and interesting programs to Carnegie Hall last night, and, what is more, conducted works in which his distinguished talents shone with special brilliance.

The high light of the purely orchestral part of the program was the Ravel arrangement of Moussorgsky's "Pictures at an exhibition." Ravel orchestrated this piano suite at Mr. Koussevitzky's request in 1923 and the conductor seems to pour his all into the interpretation—from the fantastic picture of the little gnome and the sly portrayal of the two Polish Jews, Samuel Goldenberg and Schmuyle, to the magnificent and majestic portrait of the gate at Kiev in the massive old Russian style.

For the remainder of the concert the Boston Orchestra had the assistance of the chorus of the Cecilia Society, with Charles Stratton as soloist. To this impressive array of musicians was intrusted the first New York performance of Prokofieff's "Incantation" for tenor, chorus and orchestra, after an ancient cuneiform inscription, "Sept, ils sont sept."

Breathlessly exciting and theatrically feverish, this mad chant tells of the seven horrible demons of Akkadian belief.

They know not goodness nor kindness,
They are without regret, remorse;
They are deaf to prayer and entreaties,
They cause earth and sky to shrink.
They grind men as man grind grain.
Seven, they are seven!
Twice their number is seven!
Divine skies, conjure them!
Sacred soil, conjure them!

It is futile to try to convey with words the eerie, wild supplications of this chorus or the primitive, barbaric fury of the music. The effect, however, is that of an exhorter, and a throng of believers, fanatically terrorized, who finally are overcome with awe and utter subdued mutterings as the orchestra resolves the work into a smooth, sustained harmony.

Mr. Koussevitzky played "Sept, ils sont sept," twice last night, and with good effect. Certainly he provided one of the most exciting of musical moments.

W. H. S.

THIS CLIPPING FROM
CITIZEN

MAR 13 1927

Detroit Flivver Immortalized In Latest Symphony

(Special to ... Tribune.)

Detroit, Mich. —Detroit and its leading industry are enshrined in music through a symphonic cycle recently completed by Frederick S. Converse well known Boston composer devoted to the birth, life, romance, ... age and death of the flivver. The symphony entitled "Flivver 10,000,000," Mr. Converse, for many years a professor on the staffs of the New England Conseratory of Music and Harvard University and composer of the oratorio "Jab," "The Pipe of Desire," and other well known works, has written the musical epic of the automobile. The work is to have its first performance by the Boston Symphony Orchestra next month with Serge Koussevitzky conducting.

The flivver cycle opens with a prologue "Dawn in Detroit," after which the factorymen are heard making their way to the automobile plant in the "March of the Workers." The rattle and clang of machinery and the bustle of busy workmen are heard in a lively fugue, leading up to the trumpet sounds which announce the birth of "Flivver No. 10,000,000." In subsequent movements of the symphony the flivver careers gaily and lightly about over the smooth roads at the start of its life, parks by the roadside for a woodsy evening accompaniment for a petting party scene entitled "America's Romance," and then goes on through the musical stages of sober middle age and noisy decrepitude until it wheezes itself out of existence in a final diminuendo movement.

As Richard Strauss years ago was thought to have expressed the then acme of musical modernity in his Domestic Symphony, so Converse's "Flivver No. 10,000,000" is described as ultra modern to the present nth degree of modernity. Its musical merit however is testified to by its acceptance for performance by the Boston Symphony Orchestra. It is not known when it will be heard in Detroit.

FAYETTE ...

BEETHOVEN FESTIVAL

As the week of the Beethoven festival draws near, it is announced that all seats have been taken for the opening and closing performances of March 22 and 29, at which the Master's Mass and last two symphonies will be played.

Seats are still available for March 23, when the first three symphonies will be played; March 24, when chamber music will be played by the London string quartet and a pianist to be announced; and March 28, when there will be commemorative exercises, with an address by Mr. Newman, and the Last Quartet, performed by the Lenox string quartet.

HER MAR 13

MASS FOR PENSION FUND

The pending performance of Beethoven's Missa Solennis at the coming centennial festival by the Boston Symphony orchestra, mixed chorus and soloists, is of the highest interest because this Mass, owing to its extreme difficulties, is so seldom given. It has not been heard in Boston since it was performed at the inauguration of Symphony hall in 1900. It will be heard in several cities of the new and old world during the centennial week.

All seats having been long since taken for the performance in Symphony hall on March 22, the Mass will be repeated on the following Sunday, March 27, for the benefit of the orchestra's pension fund. Mr. Koussevitzky and Dr. Davison's choruses at Harvard and Radcliffe have generously offered their services, and the quartet of soloists will be the same as at the first performance.

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THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
MAR 14 1927

MUSIC IN MASSACHUSETTS.

The last generation of Hartford music lovers who mourn the present regime giving them but one Boston Symphony concert a year have been somewhat comforted by the excellent radio reception of the Springfield station broadcasting direct from Symphony hall. One of the most interesting features of the program is the applause which follows every number and every appearance of Koussevitsky, for after watching his dynamic figure and sharing his enthusiasms for one afternoon during the winter, it is easy to picture him hurrying on to the stage, bestowing a radiant if casual smile on the multitude before him and taking up his baton. That thunderous applause brings to the radio program the hitherto missing ink, the rapport between the performer and the audience. The last week in March will bring to Boston on the centenary of Beethoven's death a wonderful anniversary festival. And for the few lucky thousands who can crowd into Symphony hall, there will be many times that number who will tune in to get the whole cycle of symphonies during the week. Then—in April—another of Koussevitsky's surprises will be due. The Boston modernists will shout and the conservatists will shiver when this latest apothesis of American mechanism comes into the concert hall. Some years ago Richard Strauss portrayed home life in his "Symfonia Domestica" with its three dominant themes which were promptly labeled "Pa, Ma and the Baby." That was modern, but not typical of the age, for domestic life as interpreted by Strauss might represent any epoch or any country. But our age of mechanics has come to be a feature in much of the co temporary music and the youn Americans who study in Paris ha outdone the Parisians in their u of strident, imitative sounds.

Boston was scandalized by t Copeland symphony two years ag but after the adored conductor h played it twice in one season to a low its beauty to sink in and h added several renderings of Stravi sky's most modern composition, Bo ton sighed and accepted the inev table. After these years of inte sive training in the unusual and t bizarre, she will probably welcon with more or less enthusiasm t new work of a native son—Profess Frederick S. Converse of the Ne England Conservatory. It is d scribed as a symphonic cycle and title is. "Flivver 10,000,000." T musical translation of the m characteristic invention of the ti and the country is, as its subti promises, "A Joyous Epic" and t various scenes of the compositi are labeled in a manner to rea the most unimaginative listener. T prologue is: "Dawn in Detroit," second movement, "The March the Workers." A scene in the f tory is program music of the m pronounced type, while in the n movemen "Flivver 10,000,000" g fairly under way on the road. O movement called "America's mance," pays its respects to motor which has quite superseded old "best parlor" as a backgrou for modern courtship and the h movement shows a collision wh the fliver suffers in quite the e manner but finally recovers, as f vers d and goes on its happy w

We have had to listen to a lot criticism of late concerning the la of research facilities for our s entists and the shortsightedness Amerian donors who limit th gifts severely practical resea for some specific germ. It is c solingo feel that in music our co posers are not hampered in ch search for the richest and m modern types of drama and t "one hours" has brought into be the very triumph of American n chanic the epitome of Americ life.

tain, that she fell ill and, lamenting that she had not strength to attend the matins at the Church of St. Francis, was miraculously transported there and afterward borne back to her bed, greatly comforted.

* * *

Finally, Mr. Respighi, looking into his mirrorring windows, was aware of a rich and splendid blaze of light, and a clamor of deep bells burst upon his ears, and he beheld Saint Gregory the Great in all his papal glory, blessing the throng, as a thousand candles flamed through the haze of incense and fire to the last of these fenestra figures of a haunting past.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
MAR 14 1927

MUSIC

By LAWRENCE GILMAN

Respighi's "Church Windows" Unveiled by Koussevitzky at the Boston Symphony

Concert by the Boston Symphony Orchestra, Sergei Koussevitzky conductor, at Carnegie Hall:

PROGRAM

1. Rimsky-Korsakov, "Sadko." A Tone Picture, Op. 5.
2. Respighi, "Vetrate di Chiesa" ("Church Windows"). Four Impressions for Orchestra.
   I La fuga in Egitto (The Flight Into Egypt.)
   II San Michele Arcangelo (The Archangel Michael.)
   III Il Mattutino di Santa Chiara (The Matin of Saint Clara.)
   IV San Gregorio Magno (Saint Gregory the Great.)
   (First time in New York)
3. Ducasse, Sarabande, Symphonic Poem for Orchestra and Voices.
4. Prokofieff, "Sept. ils sont sept!" Incantation for tenor, chorus and orchestra. Op. 30.
5. Borodin, Polovtsian Dances from the Opera "Prince Igor" for orchestra with chorus.

The Cecilia Society, Malcolm Lang, Conductor
Soloist, Charles Stratton

OTTORINO RESPIGHI as a music-maker is enamored of the Italian scene—happily and rightly, for its sounds and colors and implications are deeply rooted in his Latin soul. He cannot forget the sound of Roman fountains, the sight of them under hanging lights, or the suggestions that the ancient pines of the Villa Borghese or the Appian Way stir in his racial memory. And now, having sat in fancy or actuality in various Italian churches, with the sunlight falling through stained glass windows and patterning their figured legends upon his far-wandering imagination, he has set to music the visions they have summoned.

Mr. Koussevitzky let us hear their precipitation in orchestral sound at the Boston Symphony matinee on Saturday, for the first time in New York (he had accomplished their first performance anywhere at a concert on the Orchestra's native heath a fortnight ago). They are still in manuscript.

This was the feature of the concert. The other numbers were either repetitions of works played at the previous concert, or they were familiar pieces. The performances were often brilliant, admirably diversified in style.

* * *

"Four Impressions for Orchestra," Respighi calls his work, with the general title, "Vetrate di Chiesa" ("Church Windows"). Four brief tone-poems for orchestra they actually are. Music, said Whitman, is what awakes in you when you are reminded by the instruments. Mr. Respighi's four orchestral "Vetrate di Chiesa" convey to us what awoke in him when he was reminded by certain pictured legends, holy myths, recorded miracles, transilluminated by a Latin sun.

* * *

Looking into the deep glow of the imaging glass, he was reminded of the Flight into Egypt, and he would paint in tones for us "the little caravan on a starry night carrying the Treasure of the World," giving us music half urgent, half awed.

Again he looked and saw the sunlight of high heaven reflected from the flaming sword of the Archangel Michael, prince of the celestial hosts, blinding the eyes of the rebellious angels—Michael in his flashing armor, with a glory round his head. (Mr. Respighi lives too late, alas, to have seen the buckler of Michael, covered with red velvet, used in his war with Lucifer, which was shown in a Norman church until 1607, when a hardhearted Bishop withdrew it from the public gaze.)

* * *

Yet again, Mr. Respighi looked into the jeweled fires, now dimmed and quiet in the fading light, and was reminded of the ancient Umbrian world of St. Francis, and of the fountains that deepen the peace of the old garden of Saint Claire, and of the distant bells that cross faintly the plain of Assisi through the thin blue dusk, with the silver-leaved olive trees and the heights beyond.

And he thought of Saint Claire herself, who was the young and radiant Lady Claire, and became the most devout disciple and "noble plant" of St. Francis, exchanging her patrician robes for sackcloth, and her pearl-stiff girdle for a cincture of rope, and letting her long, bright hair, shorn by Francis's hand, fall at her feet, whilst she veiled her sweet face in black. It was for her that St. Francis built with his own hands a few rough cells in the little convent of St. Damian; and it was there, near her garden and her fountain, that she fell ill and, lamenting that she had not strength to attend the matins at the Church of St. Francis, was miraculously transported there and afterward borne back to her bed, greatly comforted.

* * *

Finally, Mr. Respighi, looking into his mirrorring windows, was aware of a rich and splendid blaze of light, and a clamor of deep bells burst upon his ears, and he beheld Saint Gregory the Great in all his papal glory, blessing the throng, as a thousand candles flamed through the haze of incense and fire to the last of these fenestra figures of a haunting past.

Ottorino Respighi

Composer of "Church Windows," the Novelty Performed by Koussevitsky at the Boston Symphony Concert

* * *

All this, and more, Mr. Respighi has striven to import into his music. To say that he has scarcely succeeded is not an overwhelming reproach to him. The themes are profound and exquisite and tremendous enough to provoke wonder that Mr. Respighi, who is not quite a Wagner or a Strauss or a Debussy or a Loeffler, should have been able at any point even to graze the hem of his poetical imaginings. At his worst, as in the music that would evoke for us the pontifical magnificence of Gregory, he is, to be sure, a somewhat distressing spectacle as he seeks to raise himself by the straps of Wagners' seven league boots. (Is Mr. Respighi's allustion to the "Parsifal" bell theme, by the way, an intentional quotation? Even if it is, the reminder of the introduction to "Träume" surely is not!)

* * *

This is the poorest of the four tone-poems—a futilely noisy and ineffectual piece of musical bombast. "The Flight into Egypt" is better music, for it imposes a mood, and it is good to hear the Letter Scene from the first act of "Pelléas" put to such good uses. As for Michael and his flaming sword, we can scarcely chalk up this music of bluster-ing impotence to Mr. Respighi's credit. But his picture of the bedridden St. Claire, borne miraculously to hear the office at the Feast of the Nativity, is a different matter.

Here the composer has truly taken fire from the faint thin flame of that ancient ecstasy, and has given us music of delicately compassionate beauty, music of a singular tenderness and translucence, so that one thinks involuntarily of that which was said of a certain achievement of St. Francis's day—that water itself had been washed, and fire itself purified by fire. In the twilight of Mr. Respighi's murmurous music, with its color of the old church modes, its long, inverted organ-point, its delicate, distant bell tones, one could almost perceive another window, dimly lit, imaging the Saint himself upon his Assisian hill, with his hands lifted, "at the end of a night of vigil, not unvisited by stars."

THIS CLIPPING FROM
New York Telegram
MAR 14 1927

Italian St

Respighi's "Church W to Us by Ser

By Pit

Thanks to Rome's fountains and Rome's pines, Ottorino Respighi has unquestionably won first place for popularity among those younger composers of Italy who cater to symphony concert audiences. But it seems very doubtful whether his latest orchestral composition, "Church Windows" ("Vetrate di chiesa") will add materially to his vogue. It certainly is little calculated to increase his serious fame.

"Church Windows," officially "four impressions for orchestra," was composed last summer and is still in manuscript. Serge Koussevitzky, who had brought these alleged pieces forward late in Feb-

phony Orchestra in Boston, introduced them to New York at the concert given by that estimable band in Carnegie Hall Saturday afternoon. The subjects of the four "impressions" could hardly be more attractive. I quote from the program notes of Mr. Philip Hale:—

"I. The Flight Into Egypt. A tonal representation of the little caravan on a starry night carrying the Treasure of the World.

"II. The Archangel Michael. Michael, with flaming sword in hand, drives from heaven the rebellious angels.

"III. The Matin of Saint Chiara (St. Claire). It is told in the 'Fioretti di S. Francesco' how Saint Claire, being gravely sick, and lamenting that she could not attend the matin at the church at Portiuncula, was transported miraculously so that she could take part in the service.

"IV. St. Gregory the Great, clothed in pontifical vestments, blesses the throng; he is represented in all his splendor at ceremonial services of the Church."

Here is matter to inspire the right composer to give of his best and to stir the senses and the feelings of the listener. In view of Saturday's disclosure, one is forced to conclude that Signor Respighi can't be quite the right composer. What he has given here is less suggestive of the ecclesiastical glass that one sees in the cathedrals of Chartres and Bourges and Le Mans, and perhaps in some Italian churches, than of a cheap, brightly-colored chromo.

Signor Respighi is a musician who knows his business thoroughly. Nobody can put a resounding platitude more plausibly than he. Master of a rich and sonorous orchestral palette, he scores what he writes ingratiatingly. But the plain truth of the matter seems to be that all this assembled splendor of ecclesiastical glass moved him not at all—or, at any rate, to no higher flights than are achieved in first class music for a movie. As accompaniment to something appropriate and good upon the screen, these four "impressions" would serve excellently.

Rimsky-Kersakoff's still interesting fantasia "Sadko" shared the first part of the program with "Church Windows." In the second part the Cecilia chorus of Boston aided and abett-d the orchestra in Roger-Ducasse's "Sarabande," Prokofieff's "Sept, ils sont sept!" and the Polovtsian Dances from "Prince Igor," all repeated from Thursday night's Carnegie Hall program of the Bostonians. Again Charles Stratton was the tenor soloist in the Prokofieff incantation.

ained Glass.

Vindows" Are Introduce ge Koussevitzky.

ts Sanborn.

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
MAR 14 1927

Music

The Boston Symphony, Harol Bauer and the Intercollegiate Glee Club Contest

THE Boston Symphony concert o Saturday afternoon offered the fol lowing most interesting program: Rim sky-Korsakov's "Sadko," Respighi' "Vetrate di Chiesa" (first time in New York), Ducasse's "Sarabande," symphonic poem for orchestra and voices, Prokofieff's "Sept, Ils Sont Sept," Incantation for tenor, choru and orchestra, and Borodin's Polort sian dances fro the opera "Princ Igor" for orchestr with chorus.

Olga Samaroff

The Cecilia Society of Boston co operated in the second half of th program and that excellent artis Charles Stratton undertook the diffi cult tenor solo in Prokofieff's "Sept, Il Sont Sept."

The impression produced by the last named work was for me by far the outstanding one of the concert. Compose in 1917, this music might just as wel have been addressed to the evil spirit which took possession of the world in 1914 as to those which inspired Con stantin Balmont's poem used in the Prokofieff cantata, even though his specific demons adorned the wall (in an inscription) of an Akkadian temple excavated in Mesopotamia. Music more than any medium can link the most remote ages with our own through expressing emotions and reactions which are human and ageless.

PROKOFIEFF has caught and expressed in music of compelling power, the fear of the unknown forces of the universe which has existed in all ages and found its way into most religions. The Japanese today who finds the earth rocking under him, the Italian peasant who flees from the lava stream of Vesuvius, human beings of all ages cowering before evil passions,

...ne ...ry of a hurricane at sea must have experienced in some degree the emotions expressed in this Prokofieff cantata in which the chorus and the tenor backed by a barbaric orchestra address the seven terrible spirits which "are neither male nor female," knowing "not goodness nor kindness" being "without regret, remorse" and "deaf to prayers and entreaties."

According to Akkadian belief these seven malevolent gods were the authors of all human woes. As far as can be judged by hearing a work once this music seems to me to contain most vital elements. It was spontaneous, the musical ideas were fresh and unhackneyed, the form was concise—I had the impression that there was not a superfluous note—and the whole composition was eloquent in the sense of firing the imagination and arousing emotions inspired by a poetic idea rather than describing a literary picture.

In fact, so powerful was the incantation that we can be thankful those terrible Akkadian spirits were not aroused from their eternal sleep to demonstrate their evil powers on the spot. Mr. Koussewitzky conducted this

By Olga Samaroff

extraordinary work with fire and with evident understanding. The singing of the Cecilia Society was impressive and Mr. Stratton has a real achievement to his credit in his accomplishment of the difficult task of the solo tenor part.

Beside this impression, other unfamiliar works on the program faded into comparative insignificance. Respighi, in my opinion, fell far below what we have come to expect of him, in the "Vetrate di Chiesa."

It seemed to me rather limp music unfortified by any real creative impulse. The Ducasse Sarabande contains interesting writing, especially in the use of the voices, but in my memory it has been completely overpowered by its barbaric neighbor on the program, the Prokofieff Cantata. The performance of the entire program invites praise.

YESTERDAY afternoon, Harold Bauer, in the best of form, delighted a large audience in Town Hall with his highly individual art as a pianist. A tireless explorer in the domain of unfamiliar music, Mr. Bauer unearthed yesterday a most curious work "David and Goliath" by Johann Kuhnau (1660-1722). If Mr. Bauer were setting out to prove the fact that there is nothing new under the sun in music, he has found an argument most useful in regard to certain much-discussed aspects of the art. In Kuhnau's quaint work we find program music of the most unblushing description, and we are made to realize that it was not Wagner who discovered the leit-motif. Mr. Bauer played this work with extraordinary imagination, and with a happy blending of seriousness and humor.

Other clavier music of the sixteenth, seventeenth and eighteenth centuries by Claudio Merulo, Leonardo Leo, Scarlatti, Rameau, Couperin and Duphly formed the first half of the program. In the light of Mr. Bauer's deep understanding this music had wonderful vitality and charm, and many were the moments wherein he created such a tonal illusion of older instruments that one could scarcely believe he evoked the sounds in question from a modern piano.

A superb performance of Beethoven's last piano sonata formed the peak of an engrossing recital, which closed with a Brahms-Debussy group and aroused real enthusiasm.

The Intercollegiate Glee Club contest, which took place on Saturday evening at Carnegie Hall, seemed to me to have such national importance that it will be discussed in a special article in the Evening Post of Saturday.

CONCERT CHRONICLE
TIMES MAR 15

Echos de Voyage

AT the concerts of the Symphony Orchestra in New York last week, Mr. Koussevitzky proffered two pieces new to the Manhattanese—Prokofiev's incantation, "They Are Seven!" and Respighi's suite, "Church Windows." As

far as the reviews went, it pleased some of the younger gentlemen to dismiss both pieces curtly. Mr. Chotzinoff of The World was quite sure that "not much, musically, could be said in favor" of Prokofiev's conjuration. He confessed, moreover, that he had forgotten "who Saint Clare was." but, listening to Respighi's visioning music, happily surmised that "she was a saint in whom one could confide" with a fair prospect of understanding and indulgence. In turn, Mr. Downes of The Times was equally sure that Respighi's measures no more than "discharge platitudes," in which the reviewer is admittedly expert. He was kinder toward Prokofiev and his barbarians. The music was "exciting"; it was also "effective"; it "savored of the theatrical." It was "a little conscio...

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
MAR 14 1927

MUSIC IN MASSACHUSETTS.

The last generation of Hartford music lovers who mourn the present regime giving them but one Boston Symphony concert a year have been somewhat comforted by the excellent radio reception of the Springfield station broadcasting direct from Symphony hall. One of the most interesting features of the program is the applause which follows every number and every appearance of Koussevitsky, for after watching his dynamic figure and sharing his enthusiasms for one afternoon during the winter, it is easy to picture him hurrying on to the stage, bestowing a radiant if casual smile on the multitude before him and taking up his baton. That thunderous applause brings to the radio program the hitherto missing link, the rapport between the performer and the audience. The last week in March will bring to Boston on the centenary of Beethoven's death a wonderful anniversary festival. And for the few lucky thousands who can crowd into Symphony hall, there will be many times that number who will tune in to get the whole cycle of symphonies during the week. Then—in April—another of Koussevitsky's surprises will be due. The Boston modernists will shout and the conservatists will shiver when this latest apothesis of American mechanism comes into the concert hall. Some years ago Richard Strauss portrayed home life in his "Symfonia Domestica" with its three dominant themes which were promptly labeled "Pa, Ma and the Baby." That was modern, but not typical of the age, for domestic life as interpreted by Strauss might represent any epoch or any country. But our age of mechanics has come to be a feature in much of the contemporary music and the young Americans who study in Paris have outdone the Parisians in their use of strident, imitative sounds.

Boston was scandalized by the Copeland symphony two years ago but after the adored conductor had played it twice in one season to allow its beauty to sink in and had added several renderings of Stravinsky's most modern composition, Boston sighed and accepted the inevitable. After these years of intensive training in the unusual and the bizarre, she will probably welcome with more or less enthusiasm the new work of a native son—Professor Frederick S. Converse of the New England Conservatory. It is described as a symphonic cycle and the title is. "Flivver 10,000,000." The musical translation of the most characteristic invention of the time and the country is, as its subtitle promises, "A Joyous Epic" and the various scenes of the composition are labeled in a manner to reach the most unimaginative listener. The prologue is: "Dawn in Detroit," the second movement, "The March of the Workers." A scene in the factory is program music of the most pronounced type, while in the next movement "Flivver 10,000,000" gets fairly under way on the road. One movement called "America's Romance," pays its respects to the motor which has quite superseded the old "best parlor" as a background for modern courtship and the last movement shows a collision when the flivver suffers in quite the epic manner but finally recovers, as flivvers do, and goes on its happy way.

We have had to listen to a lot of criticism of late concerning the lack of research facilities for our scientists and the shortsightedness of American donors who limit their gifts to severely practical research for some specific germ. It is consoling to feel that in music our composers are not hampered in their search for the richest and most modern types of drama and that "one hours" has brought into being the very triumph of American mechanic the epitome of American life.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
MAR 14 1927

MUSIC

By LAWRENCE GILMAN

Respighi's "Church Windows" Unveiled by Koussevitzky at the Boston Symphony

Concert by the Boston Symphony Orchestra, Sergei Koussevitzky conductor, at Carnegie Hall:

PROGRAM

1. Rimsky-Korsakov, "Sadko." A Tone Picture, Op. 5.
2. Respighi, "Vetrate di Chiesa" ("Church Windows"). Four Impressions for Orchestra.
   I La fuga in Egitto (The Flight Into Egypt.)
   II San Michele Arcangelo (The Archangel Michael.)
   III Il Mattutino di Santa Chiara (The Matin of Saint Clara.)
   IV San Gregorio Magno (Saint Gregory the Great.)
   (First time in New York)
3. Ducasse, Sarabande, Symphonic Poem for Orchestra and Voices.
4. Prokofieff, "Sept, ils sont sept!" Incantation for tenor, chorus and orchestra. Op. 30.
5. Borodin, Polovtsian Dances from the Opera "Prince Igor" for orchestra with chorus.

The Cecilia Society, Malcolm Lang, Conductor
Soloist, Charles Stratton

OTTORINO RESPIGHI as a musicmaker is enamored of the Italian scene—happily and rightly, for its sounds and colors and implications are deeply rooted in his Latin soul. He cannot forget the sound of Roman fountains, the sight of them under hanging lights, or the suggestions that the ancient pines of the Villa Borghese or the Appian Way stir in his racial memory. And now, having sat in fancy in actuality in various Italian churches, with the sunlight falling through stained glass windows and patterning their figured legends upon his far-wandering imagination, he has set to music the visions they have summoned.

Mr. Koussevitzky let us hear their precipitation in orchestral sound at the Boston Symphony matinee on Saturday, for the first time in New York (he had accomplished their first performance anywhere at a concert on the Orchestra's native heath a fortnight ago). They are still in manuscript.

This was the feature of the concert. The other numbers were either repetitions of works played at the previous concert, or they were familiar pieces. The performances were often brilliant, admirably diversified in style.

* * *

"Four Impressions for Orchestra," Respighi calls his work, with the general title, "Vetrate di Chiesa" ("Church Windows"). Four brief tone-poems for orchestra they actually are. Music, said Whitman, is what awakes in you when you are reminded by the instruments. Mr. Respighi's four orchestral "Vetrate di Chiesa" convey to us what awoke in him when he was reminded by certain pictured legends, holy myths, recorded miracles, transilluminated by a Latin sun.

* * *

Looking into the deep glow of the imaging glass, he was reminded of the Flight into Egypt, and he would paint in tones for us "the little caravan on a starry night carrying the Treasure of the World," giving us music half urgent, half awed.

Again he looked and saw the sunlight of high heaven reflected from the flaming sword of the Archangel Michael, prince of the celestial hosts, blinding the eyes of the rebellious angels—Michael in his flashing armor, with a glory round his head. (Mr. Respighi lives too late, alas, to have seen the buckler of Michael, covered with red velvet, used in his war with Lucifer, which was shown in a Norman church until 1607, when a hardhearted Bishop withdrew it from the public gaze.)

* * *

Yet again, Mr. Respighi looked into the jeweled fires, now dimmed and quiet in the fading light, and was reminded of the ancient Umbrian world of St. Francis, and of the fountains that deepen the peace of the old garden of Saint Claire, and of the distant bells that cross faintly the plain of Assisi through the thin blue dusk, with the silver-leaved olive trees and the heights beyond.

And he thought of Saint Claire herself, who was the young and radiant Lady Claire, and became the most devout disciple and "noble plant" of St. Francis, exchanging her patrician robes for sackcloth, and her pearl-stiff girdle for a cincture of rope, and letting her long, bright hair, shorn by Francis's hand, fall at her feet, whilst she veiled her sweet face in black. It was for her that St. Francis built with his own hands a few rough cells in the little convent of St. Damian; and it was there, near her garden and her fountain, that she fell ill and, lamenting that she had not strength to attend the matins at the Church of St. Francis, was miraculously transported there and afterward borne back to her bed, greatly comforted.

* * *

Finally, Mr. Respighi, looking into his mirrorring windows, was aware of a rich and splendid blaze of light, and a clamor of deep bells burst upon his ears, and he beheld Saint Gregory the Great in all his papal glory, blessing the throng, as a thousand candles flamed through the haze of incense and set fire to the last of these fenestral figures of a haunting past.

* * *

Ottorino Respighi

Composer of "Church Windows," the Novelty Performed by Koussevitsky at the Boston Symphony Concert

poems—a futilely noisy and ineffectual piece of musical bombast. "The Flight into Egypt" is better music, for it imposes a mood, and it is good to hear the Letter Scene from the first act of "Pelléas" put to such good uses. As for Michael and his flaming sword, we can scarcely chalk up this music of blustering impotence to Mr. Respighi's credit. But his picture of the bedridden St. Claire, borne miraculously to hear the office at the Feast of the Nativity, is a different matter.

Here the composer has truly taken fire from the faint thin flame of that ancient ecstasy, and has given us music of delicately compassionate beauty, music of a singular tenderness and translucence, so that one thinks involuntarily of that which was said of a certain achievement of St. Francis's day—that water itself had been washed, and fire itself purified by fire. In the twilight of Mr. Respighi's murmurous music, with its color of the old church modes, its long, inverted organ-point, its delicate, distant bell tones, one could almost perceive another window, dimly lit, imaging the Saint himself upon his Assisian hill, with his hands lifted, "at the end of a night of vigil, not unvisited by stars."

All this, and more, Mr. Respighi has striven to import into his music. To say that he has scarcely succeeded is not an overwhelming reproach to him. The themes are profound and exquisite and tremendous enough to provoke wonder that Mr. Respighi, who is not quite a Wagner or a Strauss or a Debussy or a Loeffler, should have been able at any point even to graze the hem of his poetical imaginings. At his worst, as in the music that would evoke for us the pontifical magnificence of Gregory, he is, to be sure, a somewhat distressing spectacle as he seeks to raise himself by the straps of Wagners' seven league boots. (Is Mr. Respighi's allustion to the "Parsifal" bell theme, by the way, an intentional quotation? Even if it is, the reminder of the introduction to "Träume" surely is not!)

* * *

This is the poorest of the four tone-

THIS CLIPPING FROM
New York Telegram
MAR 14 1927

Italian St

Respighi's "Church W to Us by Ser

By Pit

Thanks to Rome's fountains and Rome's pines, Ottorino Respighi has unquestionably won first place for popularity among those younger composers of Italy who cater to symphony concert audiences. But it seems very doubtful whether his latest orchestral composition, "Church Windows" ("Vetrate di chiesa") will add materially to his vogue. It certainly is little calculated to increase his serious fame.

"Church Windows," officially "four impressions for orchestra," was composed last summer and is still in manuscript. Serge Koussevitzky, who had brought these all-ed pieces forward late in Feb-

phony Orchestra in Boston, introduced them to New York at the concert given by that estimable band in Carnegie Hall Saturday afternoon. The subjects of the four "impressions" could hardly be more attractive. I quote from the program notes of Mr. Philip Hale:—

"I. The Flight Into Egypt. A tonal representation of the little caravan on a starry night carrying the Treasure of the World.

"II. The Archangel Michael. Michael, with flaming sword in hand, drives from heaven the rebellious angels.

"III. The Matin of Saint Chiara (St. Claire). It is told in the 'Fioretti di S. Francesco' how Saint Claire, being gravely sick, and lamenting that she could not attend the matin at the church at Portiuncula, was transported miraculously so that she could take part in the service.

"IV. St. Gregory the Great, clothed in pontifical vestments, blesses the throng; he is represented in all his splendor at ceremonial services of the Church."

Here is matter to inspire the right composer to give of his best and to stir the senses and the feelings of the listener. In view of Saturday's disclosure, one is forced to conclude that Signor Respighi can't be quite the right composer. What he has given here is less suggestive of the ecclesiastical glass that one sees in the cathedrals of Chartres and Bourges and Le Mans, and perhaps in some Italian churches, than of a cheap, brightly-colored chromo.

Signor Respighi is a musician who knows his business thoroughly. Nobody can put a resounding platitude more plausibly than he. Master of a rich and sonorous orchestral palette, he scores what he writes ingratiatingly. But the plain truth of the matter seems to be that all this assembled splendor of ecclesiastical glass moved him not at all—or, at any rate, to no higher flights than are achieved in first class music for a movie. As accompaniment to something appropriate and good upon the screen, these four "impressions" would serve excellently.

Rimsky-Korsakoff's still interesting fantasia "Sadko" shared the first part of the program with "Church Windows." In the second part the Cecilia chorus of Boston aided and abett.d the orchestra in Roger-Ducasse's "Sarabande," Prokofieff's "Sept, ils sont sept!" and the Polovtsian Dances from "Prince Igor," all repeated from Thursday night's Carnegie Hall program of the Bostonians. Again Charles Stratton was the tenor soloist in the Prokofieff Incantation.

xined Glass.

Vindows" Are Introduc ge Koussevitzky.

ts Sanborn.

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
MAR 14 1927

Music

The Boston Symphony, Harol Bauer and the Intercollegiate Glee Club Contest

THE Boston Symphony concert o Saturday afternoon offered the fol lowing most interesting program: Rim sky-Korsakov's "Sadko," Respighi' "Vetrate di Chiesa" (first time in New York), Ducasse's "Sarabande," symphonic poem for orchestra and voices, Prokofieff's "Sept, Ils Sont Sept," Incantation for tenor, choru and orchestra, and Borodin's Polort sian dances fro the opera "Princ Igor" for orchestr with chorus.

Olga Samaroff

The Cecilia Society of Boston co operated in the second half of th program and that excellent artis Charles Stratton undertook the diffi cult tenor solo in Prokofieff's "Sept, Il Sont Sept."

The impression produced by the last named work was for me by far the outstanding one of the concert. Composed in 1917, this music might just as well have been addressed to the evil spirits which took possession of the world in 1914 as to those which inspired Constantin Balmont's poem used in the Prokofieff cantata, even though his specific demons adorned the wall (in an inscription) of an Akkadian temple excavated in Mesopotamia. Music more than any medium can link the most remote ages with our own through expressing emotions and reactions which are human and ageless.

PROKOFIEFF has caught and expressed in music of compelling power, the fear of the unknown forces of the universe which has existed in all ages and found its way into most religions. The Japanese today who finds the earth rocking under him, the Italian peasant who flees from the lava stream of Vesuvius, human beings of all ages cowering before evil passions,

the [illegible] of a hurricane at sea, must have experienced in some degree the emotions expressed in this Prokofieff cantata in which the chorus and the tenor backed by a barbaric orchestra address the seven terrible spirits which "are neither male nor female," knowing "not goodness nor kindness" being "without regret, remorse" and "deaf to prayers and entreaties."

According to Akkadian belief these seven malevolent gods were the authors of all human woes. As far as can be judged by hearing a work once this music seems to me to contain most vital elements. It was spontaneous, the musical ideas were fresh and unhackneyed, the form was concise—I had the impression that there was not a superfluous note—and the whole composition was eloquent in the sense of firing the imagination and arousing emotions inspired by a poetic idea rather than describing a literary picture.

In fact, so powerful was the incantation that we can be thankful those terrible Akkadian spirits were not aroused from their eternal sleep to demonstrate their evil powers on the spot. Mr. Koussewitzky conducted this

By Olga Samaroff

extraordinary work with fire and with evident understanding. The singing of the Cecilia Society was impressive and Mr. Stratton has a real achievement to his credit in his accomplishment of the difficult task of the solo tenor part.

Beside this impression, other unfamiliar works on the program faded into comparative insignificance. Respighi, in my opinion, fell far below what we have come to expect of him, in the "Vetrate di Chiesa."

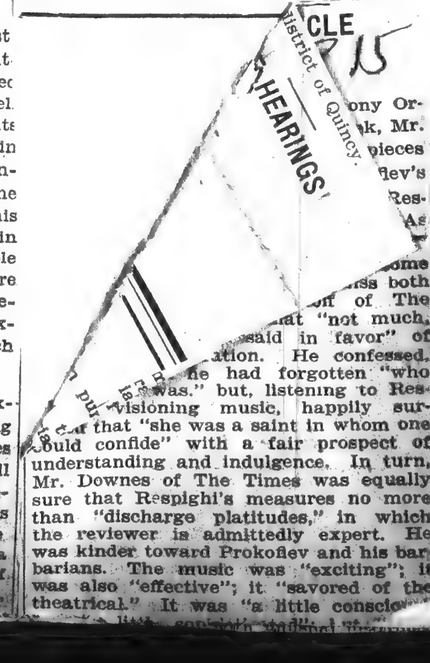
It seemed to me rather limp music unfortified by any real creative impulse. The Ducasse Sarabande contains interesting writing, especially in the use of the voices, but in my memory it has been completely overpowered by its barbaric neighbor on the program, the Prokofieff Cantata. The performance of the entire program invites praise.

YESTERDAY afternoon, Harold Bauer, in the best of form, delighted a large audience in Town Hall with his highly individual art as a pianist. A tireless explorer in the domain of unfamiliar music, Mr. Bauer unearthed yesterday a most curious work "David and Goliath" by Johann Kuhnau (1660-1722). If Mr. Bauer were setting out to prove the fact that there is nothing new under the sun in music, he has found an argument most useful in regard to certain much-discussed aspects of the art. In Kuhnau's quaint work we find program music of the most unblushing description, and we are made to realize that it was not Wagner who discovered the leit-motif. Mr. Bauer played this work with extraordinary imagination, and with a happy blending of seriousness and humor.

Other clavier music of the sixteenth, seventeenth and eighteenth centuries by Claudio Merulo, Leonardo Leo, Scarlatti, Rameau, Couperin and Duphly formed the first half of the program. In the light of Mr. Bauer's deep understanding this music had wonderful vitality and charm, and many were the moments wherein he created such a tonal illusion of older instruments that one could scarcely believe he evoked the sounds in question from a modern piano.

A superb performance of Beethoven's last piano sonata formed the peak of an engrossing recital, which closed with a Brahms-Debussy group and aroused real enthusiasm.

The Intercollegiate Glee Club contest, which took place on Saturday evening at Carnegie Hall, seemed to me to have such national importance that it will be discussed in a special article in the Evening Post of Saturday.



[illegible] ony Or- [illegible] k, Mr. [illegible] pieces [illegible] lev's [illegible] Res- [illegible] As [illegible] ome [illegible] ss both [illegible] of The [illegible] at "not much, [illegible] said in favor" of [illegible] ation. He confessed. [illegible] he had forgotten "who [illegible] was." but, listening to Res- [illegible] visioning music, happily sur- [illegible] that "she was a saint in whom one [illegible] ould confide" with a fair prospect of understanding and indulgence. In turn, Mr. Downes of The Times was equally sure that Respighi's measures no more than "discharge platitudes," in which the reviewer is admittedly expert. He was kinder toward Prokofiev and his barbarians. The music was "exciting"; it was also "effective"; it "savored of the theatrical." It was "a little conscio[illegible]

A single hearing of the piece was enough to persuade us of its imaginative veracity and its extraordinary quality as a work of art. . . . Prokofiev has embodied a tremendous conception in music that often conveys its imaginative essence. The opening, with the clamant, terror-haunted chanting of the priest, maddened by his fears, is superb; and so is the shuddering quietude of the close, as the tribe falls silent, breathless and spent, shrinking from the huge, anonymous night, crowding within the temple, drawing closer to the flickering torches and the delusive warmth of human contacts. . . . The music was startlingly well done by the chorus of the Cecelia Society (imported from Boston for the purpose); by Mr. Charles Stratton, the tenor; bq Mr. Koussevitzky and his brilliant band.

Toward Respighi's Suite Mr. Gilman also just, though not always kind: "I say that he had scarcely succeeded is no an overwhelming reproach to him. Th themes are profound and exquisite an tremendous enough to provoke wonde that Mr. Respighi, who is not quite Wagner or a Straus or a Debussy or Loeffler, should have been able at an point even to graze the hem of his poet cal imaginings. At his worst, as in th music that would evoke for us the pont fical magnificence of Gregory, he is, I be sure, a somewhat distressing specti cle as he seeks to raise himself by th straps of Wagner's seven-league boots.

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Continued on Page Twelve

office at the Feast of the Nativity, is a different matter.

"Here the composer has truly taken fire from the faint thin flame of that ancient ecstasy, and has given us music of delicately compassionate beauty, music of a singular tenderness and translucense so that one thinks involuntarily of that which was said of a certain achievement of St. Francis' day—that water itself had been washed and fire itself purified by fire. In the twilight of Mr. Respighi's murmurous music, with its color of the old church modes, its long, inverted organ-point, its delicate, distant bell tones, one could almost perceive another window, dimly lit, imaging the Saint himself upon his Assisian hill, with his hands lifted, 'at the end of a night of vigil, not unvisited by stars.'"

Incidents and Prospects

This department owes an apology to its readers. Transcribing literally the inscription above Rimsky-Korsakov's tone-pictures, recently played at the Symphony Concerts, it has more than once, in the last fortnight, written of "The Legend of the Invisible City of Kitesch and the Virgin Fevronia"—not once suspecting that it was using a word "banned" hereabouts in a title. Indeed, it only repeated the phrasing of the program-book of the Symphony Concerts. As yet that pamphlet has not been "withdrawn" from circulation or sale.

Mr. Koussevitzky began yesterday the orchestral rehearsals for the Beethoven Centenary Festival, first taking the Mass in hand. Before work began he reminded the waiting men that "our greatest and most formidable task lies ahead"; that the concerts of the festival should excel all those before. "I suggest," he ended, "that before we begin to rehearse the music, we stand for a moment in silent reverence of the greatest genius in music, Beethoven."

THIS CLIPPING FROM
N. Y. TIMES
MAR 18 1927

CONCERT BY 325 STUDENTS.

Harvard, Radcliffe and Boston Symphony to Honor Beethoven.

Special to The New York Times.

CAMBRIDGE, Mass., March 17.—The Harvard Glee Club, the Radcliffe Choral Society and the Boston Symphony Orchestra will present Beethoven's "Missa Solennis" in Symphony Hall, Boston, on March 22 and 27 as a part of the Beethoven centennial celebration.

Rehearsals of the 325 Harvard and Radcliffe singers have been going on for months under the direction of George W. Woodworth, Harvard '24, and Professor Archibald T. Davison of the university's music department. The entire production will be under the leadership of Serge Koussevitzky, director of the Boston Symphony Orchestra.

Beethoven's Ninth Symphony will be presented by the club on March 29 as a part of the centennial program.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
MAR 16 1927

The Centenary C of the

The Centenary Festival, commemorating the death of Ludwig van Beethoven, to be held in Symphony H Boston, March 22-29, has assumed p portions in keeping with the gigan figure that Beethoven presents in t musical world. The Nine Symphoni Missa Solennis, Chamber Music, a commemorative addresses; the Bost Symphony Orchestra, Serge Koussevit ky; the Harvard Glee Club, Radcli Choral Society, Dr. Archibald T. Dav son; the London String Quartet, t Lenox String Quartet; Ernest Newma Walter Gieseking; Florence Austra Jeanne Gordon, Jeannette Vreelan Tudor Davies, Nevada Van Der Vee Arthur Middleton, Charles Stratton— What a garland of triumph for a cen tury to wear on its brow, and the firs century at that.

As time goes, it did not take Posterity long to determine the status o Beethoven, and if the patron who attends all these offerings meets with no mental or physical mishap, he will have something to boast of the rest of his days. For this is the opportunity of a lifetime, and an opportunity that comes in a lifetime to the favored few only. For people who are musically inclined, people who play well

NOTES and LINES

By PHILIP HALE

HER MAR 17

Alexander Tansman's Symphony, composed last summer, and dedicated to Mr. Koussevitzky, will be performed for the first time at the concerts of the Boston Symphony orchestra this week. Mr. Tansman has written a long article about the symphony, in which he has much to say concerning his intentions. We hasten to say for the benefit of the ultra-conservative in the audience that Mr. Tansman's intentions are strictly honorable. He has followed the classic form, modified only to suit the modern spirit; he assures us that his music is neither "atonal" nor "polytonal." In the Scherzo he makes use of Polish dance tunes.

The other pieces on the program are selections from Handel's "Water Music," Glazounov's violin concerto (Richard Burgin, violinist), and our old tried and approved friend the overture to "Oberon." Glazounov's concerto was first played here by Mr. Zimbalist when he appeared here for the first time, Oct. 27 1911, [illegible] home.

The Beethoven festival will begin Tuesday night with a performance of the great Mass in D. We regret to say that it is not fully determined how Beethoven was dressed at the first performance of the Kyrie, Credo and Agnus Dei at Vienna on May 7, 1824. Thalberg, who was present, said the composer wore a black dresscoat, white neckerchief and waistcoat, black satin small clothes, black silk stockings, shoes with buckles. But Schindler talked with Beethoven just before the concert and told him to make himself ready: "Take your green coat which you can put on when you conduct. The theatre will be dark and no one will notice it. O great master, you do not own a black frock coat. The green one will have to do; in a few days the black one will be ready." Umlauf conducted and Beethoven sat in the orchestra.

The great mass was performed here for the first time by the Cecilia Society. It was also performed at the dedication of Symphony hall.

Concert Boston Symphony

and are fairly conversant in musical literature, rarely face an opportunity to hear even two Beethoven symphonies in close succession, unless they live in an unusual music centre. More apt are they to hear the same symphony repeated during the season by different orchestras, or two or three symphonies of some particular author strung along at considerable intervals through the entire season. They get a hazy notion of the contents of each, but no clean-cut, definite idea of any. For not everyone who says "Music, Music," can pick up a score and read it, nor does the player who makes use of a piano transcription realize anything of symphonic color.

But by taking such a sequence as that to be given in Boston from beginning to end he becomes aware of the Haydyn-Mozartian clarity of the first and the second symphony, splashed here and there by the wild Beethoven plunges and tuggings at the reins that in time made him the outstanding genius that the world is now celebrating; he comes nearer a decision as to the relative merits of the third and fifth, and is able to approximate an intelligent evaluation of those two. He can decide for himself whether joy bade farewell to Beethoven's heart after the writing of the Fourth, and whether although it was equal to many a merry prank in music even up to the very end, he felt no longer the heart pulsations of delight that filled his pages during that brief period of his love for Theresa. Was Grove right when he said of the Finale of this symphony: "It is well to remember that it is the last gay Finale that will be vouchsafed to us. . . . Beauty there will always be, and strength and nobility, but gaiety is gone. The finale of No. 5 is triumphant, of No. 6 is religious, those of Nos. 7 and 8 romantic, humorous, and rough; but the careless delight of this beautiful movement we shall encounter no more."

* * *

He can also determine the extent of Beethoven's love for nature and what this Nature was; whether it was the spectacle of the outside world that he could sit quietly and contemplate, or whether it was the urge and force and vitality—the vivid growth of things, the active principle of life—that stirred him to write as he did. And finally, he can determine the effect that Beethoven's later isolation and solitude had on his compositions, and distinguish between the flash of humor and the grotesque play of fancy in his last works and the healthy, rustic, 'unbuttoned' perversity of his earlier efforts.

* * *

And then he can hear the quartets. For during a period of a quarter century, unless he happens to be a quartet player, he has missed most of these, except perhaps two or three in Opus 18, or on rare occasions, one in Opus 59. For the various quartet organizations, instead of striving for variety, seem to duplicate each other's performance, as though engaged in a sort of competition rather than a dissemination of musical ideas and enjoyment. So if he has heard these and at rare intervals one or two from the later and more difficult ones, he has fared about as well as he could expect. Add to this the Lenore Overture No. 3, the Overture to Fidelio, a few songs and some piano sonatas and we get the musical sum total of the man who frequents the concert halls of any city but the most enterprising, which are few and far between.

Now if a man goes to the Centenary Festival and has the constitution to digest or even tolerate the feast that is offered—and it is strong food, much of it bear meat—he will at least know that he can sit down and eat with men whose diet, if not ambrosia, is at least food of those who look toward immortality.

M. C. W.
(Providence)

THIS CLIPPING FROM
MAIL
TORONTO, CAN.
MAR 16 19

MUSIC IN

CACOPHONY RUNS WILD.

Special to The Mail and Empire.

New York, March 15.—The past week, orchestrally, has been one of cacophony run riot, that is, if cacophony can ever be said to run any other way! The main course of the trouble was Prokofieff's "Seven, They Are Seven" which Serge Koussevitzky gave with the Boston Symphony, and what's more, gave twice at the same concert lest its hearers might be unappreciative after one listening. Let no one be deceived into thinking that the title bore any reference to Wordsworth's "Simple Child That Lightly Draws Its Breath." What breath was drawn, was drawn heavily!

Mr. Prokofieff's title comes from an incantation either summoning or exorcising (just which, was not entirely clear) seven devils by a high priest of Akkadia. The work enlisted the St. Cecilia Chorus from Boston, imported for the event, and Charles Stratton, tenor, who impersonated the high-priest. The incantation is said to have been found in cuneiform on a wall somewhere or other in Mesopotamia. The only regret is that Mr. Prokofieff's music is of the Twentieth Century, because, heard in those ancient days, would certainly have driven any seven devils (or even eight!) quite out of hearing for a long period. The audience in Carnegie Hall listened with curiosity mingled with apprehension, and there were even a few futile hisses. The second hearing, after a Sarabanda for orchestra and voices, restored aural equilibrium, did not add anything new, certainly nothing of interest. One simply hoped it would be over, soon!

Casella's New Work.

At the Wanamaker Auditorium, Alfredo Casella conducted a concert of the rare Wanamaker violins with necessary wind and percussion added. The main meat of the evening was a Concerto Romano for organ brass, strings and tympani, which Mr. Casella composed on commission from Mr. Wanamaker especially for these concerts. The composer, after disclaiming on the program that the work is in any sense "program music," went on to say that it was inspired by meditations or hours of same, which he had spent in the city of St. Peter. He further called to memory that the prevailing style of Roman architecture and decoration was the "Berninian Rococo." Fortified with an encyclopaedic dictionary, one discovered that Bernini was a painter, sculptor and architect who came from Naples and who lived 1598—1680. Never having been in Rome, I beg leave to doubt that architecture anywhere could look the way this music sounds! That is, unless it were San Francisco ofter the earthquake, or Chicago after its fire!

Along with Mr. Casella's piece there was some Bach, Blessed Bach, and some Handel, as well as other early music. Anything more lovely than the arrangement of the Eisenach master's "Komm, suesse Tod" played on a rare viola, by Samuel

NEW YORK

By John Alan Haughton.

[illegible] of the Philadelphia Or-

chestra would be difficult to conceive.

"Church Windows."

At his second concert on Saturday afternoon, Mr. Koussevitzky repeated the Prokofieff business and added for good measure, a work new to New York, "Church Windows," four impressions for orchestra by Respighi. The windows represented "The Flight Into Egypt," "Michael Subduing the Lost Angels," "Matin of Saint Clara," and "St. Gregory the Great."

Throughout, Respighi was most effective when most restrained. The Flight was a grave pastorale with Oriental suggestions based upon old modes, not uncommon in music of the Greek church. It also had fleeting likenesses to "Pelleas et Melisande," here and there. St. Michael, as might be supposed, subdued the foes of Heaven with much commotion and there was again some suggestion of old world ecclesiastical music, perhaps the kind that is sung in Heaven! The Santa Clara episode dealt with the legend of her being translated from her sick bed to the Church of St. Francis of Assisi, and then back again, greatly refreshed in spirit. This was, perhaps, the most striking of the four "panels," and might be listened to separately with much edification. The final scene, of St. Gregory in his magnificent robes giving benediction to thousands of kneeling devotees amid incense and candles, was the last and the least satisfactory of all. It smelt of Parsifal throughout, and the organ peals here and then were theatric, without being especially effective.

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REPUBLICAN
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The 19th Saturday evening concert of the Boston Symphony orchestra will be broadcast tonight by WBZ the opening number being the so-called "Water Music" of Handel, with which an interesting story is connected.

The Water music was written for an aquatic fete given by the first King George of England, and was played under Handel's direction by an orchestra seated in a barge which followed the king's boat. Handel, through his continued absence from his post as kappelmeister, had risked the displeasure of his majesty. The king, however, was so greatly pleased with the Water music that he soon after granted him an annuity of 200 pounds a year. The second number of the program is a symphony by Alexander Tansman, a young Polish composer, whose "Dance of the Sorceress" was heard earlier this season. This symphony, which is dedicated to Serge Koussevitzky, the conductor of the Boston symphony, will receive its initial performance at tonight's concert.

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The complete symphony program for tonight follows:—

"Water Music" ..... Han
Andante maestoso, allegro moderato, adagio, allegro con brio, andante, allegretto, menuetto, allegro molto.
Symphony in A minor ..... Tansm
Allegro giusto
Len to
Scherzo
Finale, allegro molto
Concerto for violin with orchestra, Op. 8 Glazou
Moderato, andante, moderato, allegro
Overture, "Oberon" ..... W
Soloist, Richard Burgin

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Quartets will be performed by the London String Quartet and the Lenox String Quartet. There will be other distinguished soloists, including Florence Austral, Jeanne Gordon, Jeannette Vreeland, Nevada Van Der Veer, Tudor Davies, Arthur Middleton, Charles Stratton and Fred Patton. Ernest Newman of London, foremost writer and authority on music, has accepted the invitation of the Boston Symphony Orchestra and will come to America especially to pay a verbal tribute to the genius of Beethoven as a part of the festival.

The program will be as follows: Tuesday, March 22, "Missa Solemnis;" Wednesday, Symphonies 1, 2 and 3; Thursday, Chamber music by Carl Friedberg and London String Quartet; Friday, Symphonies 4 and 5; Saturday, Symphonies 6 and 7; Monday, commemorative exercises with an address by Mr. Newman, concluding with the last quartet and Tuesday, eighth and ninth Choral Symphonies.

A single hearing of the piece was enough to persuade us of its imaginative veracity and its extraordinary quality as a work of art. . . . Prokofiev has embodied a tremendous conception in music that often conveys its imaginative essence. The opening, with the clamant, terror-haunted chanting of the priest, maddened by his fears, is superb; and so is the shuddering quietude of the close, as the tribe falls silent, breathless and spent, shrinking from the huge, anonymous night, crowding within the temple, drawing closer to the flickering torches and the delusive warmth of human contacts. . . . The music was startlingly well done by the chorus of the Cecelia Society (imported from Boston for the purpose); by Mr. Charles Stratton, the tenor; bq Mr. Koussevitzky and his brilliant band.

Toward Respighi's Suite Mr. Gilman is also just, though not always kind: "To say that he had scarcely succeeded is not an overwhelming reproach to him. The themes are profound and exquisite and tremendous enough to provoke wonder that Mr. Respighi, who is not quite a Wagner or a Straus or a Debussy or a Loeffler, should have been able at any point even to graze the hem of his poetical imaginings. At his worst, as in the music that would evoke for us the pontifical magnificence of Gregory, he is, to be sure, a somewhat distressing spectacle as he seeks to raise himself by the straps of Wagner's seven-league boots.

"This is the poorest of the four tone poems—a futilely noisy and ineffectual piece of musical bombast. 'The Flight into Egypt' is better music, for it imposes a mood, and it is good to hear the Letter Scene from the first act of 'Pelléas' put to such good uses. As for Michael and his flaming sword, we can scarcely chalk up this music of blustering impotence to Mr. Respighi's credit. But his picture of the bedridden St. Claire, borne miraculously to hear the

Continued on Page Twelve

office at the Feast of the Nativity, is a different matter.

"Here the composer has truly taken fire from the faint thin flame of that ancient ecstasy, and has given us music of delicately compassionate beauty, music of a singular tenderness and translucense so that one thinks involuntarily of that which was said of a certain achievement of St. Francis' day—that water itself had been washed and fire itself purified by fire. In the twilight of Mr. Respighi's murmurous music, with its color of the old church modes, its long, inverted organ-point, its delicate, distant bell tones, one could almost perceive another window, dimly lit, imaging the Saint himself upon his Assisian hill, with his hands lifted, 'at the end of a night of vigil, not unvisited by stars.' "

Incidents and Prospects

This department owes an apology to its readers. Transcribing literally the inscription above Rimsky-Korsakov's tone-pictures, recently played at the Symphony Concerts, it has more than once, in the last fortnight, written of "The Legend of the Invisible City of Kitesch and the Virgin Fevronia"—not once suspecting that it was using a word "banned" hereabouts in a title. Indeed, it only repeated the phrasing of the program-book of the Symphony Concerts. As yet that pamphlet has not been "withdrawn" from circulation or sale.

Mr. Koussevitzky began yesterday the orchestral rehearsals for the Beethoven Centenary Festival, first taking the Mass in hand. Before work began he reminded the waiting men that "our greatest and most formidable task lies ahead"; that the concerts of the festival should exceed all those before. "I suggest," he ended, "that before we begin to rehearse the music, we stand for a moment in silent reverence of the greatest genius in music, Beethoven."

NOTES and LINES

By PHILIP HALE

MER MAR 17

Alexander Tansman's Symphony, composed last summer, and dedicated to Mr. Koussevitzky, will be performed for the first time at the concerts of the Boston Symphony orchestra this week. Mr. Tansman has written a long article about the symphony, in which he has much to say concerning his intentions. We hasten to say for the benefit of the ultra-conservative in the audience that Mr. Tansman's intentions are strictly honorable. He has followed the classic form, modified only to suit the modern spirit; he assures us that his music is neither "atonal" nor "polytonal." In the Scherzo he makes use of Polish dance tunes.

The other pieces on the program are selections from Handel's "Water Music," Glazounov's violin concerto (Richard Burgin, violinist), and our old tried and approved friend the overture to "Oberon." Glazounov's concerto was first played here by Mr. Zimbalist when he appeared here for the first time, Oct. 27 1911, [illegible]

The Beethoven festival will begin Tuesday night with a performance of the great Mass in D. We regret to say that it is not fully determined how Beethoven was dressed at the first performance of the Kyrie, Credo and Agnus Dei at Vienna on May 7, 1824. Thalberg, who was present, said the composer wore a black dresscoat, white neckerchief and waistcoat, black satin small clothes, black silk stockings, shoes with buckles. But Schindler talked with Beethoven just before the concert and told him to make himself ready: "Take your green coat which you can put on when you conduct. The theatre will be dark and no one will notice it. O great master, you do not own a black frock coat. The green one will have to do; in a few days the black one will be ready." Umlauf conducted and Beethoven sat in the orchestra.

The great mass was performed here for the first time by the Cecilia Society. It was also performed at the dedication of Symphony hall.

CLIPPING FROM
Y. TIMES
MAR 18 1927

25 STUDENTS.

...ve and Boston ...nor Beethoven.

...w York Times.

...pose of in... March 17.—The ...s at these ... the Radcliffe ...fense condi... Boston Sym... While there ... present Bee... at might af... his" in Sym... Nicaraguan ... March 22 and ...xpect to visit ...hoven centen...

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THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
MAR 16 1927

The Centenary C... of the

The Centenary Festival, commemorating the death of Ludwig van Beethoven, to be held in Symphony Hall, Boston, March 22-29, has assumed proportions in keeping with the gigantic figure that Beethoven presents in the musical world. The Nine Symphonies, Missa Solennis, Chamber Music, and commemorative addresses; the Boston Symphony Orchestra, Serge Koussevitzky; the Harvard Glee Club, Radcliffe Choral Society, Dr. Archibald T. Davison; the London String Quartet, the Lenox String Quartet; Ernest Newman, Walter Gieseking; Florence Austral, Jeanne Gordon , Jeannette Vreeland, Tudor Davies, Nevada Van Der Veer, Arthur Middleton, Charles Stratton—What a garland of triumph for a century to wear on its brow, and the first century at that.

As time goes, it did not take Posterity long to determine the status of Beethoven, and if the patron who attends all these offerings meets with no mental or physical mishap, he will have something to boast of the rest of his days. For this is the opportunity of a lifetime, and an opportunity that comes in a lifetime to the favored few only. For people who are musically inclined, people who play well

...ncert Boston Symphony

and are fairly conversant in musical literature, rarely face an opportunity to hear even two Beethoven symphonies in close succession, unless they live in an unusual music centre. More apt are they to hear the same symphony repeated during the season by different orchestras, or two or three symphonies of some particular author strung along at considerable intervals through the entire season. They get a hazy notion of the contents of each, but no clean-cut, definite idea of any. For not everyone who says "Music, Music," can pick up a score and read it, nor does the player who makes use of a piano transcription realize anything of symphonic color.

But by taking such a sequence as that to be given in Boston from beginning to end he becomes aware of the Haydyn-Mozartian clarity of the first and the second symphony, splashed here and there by the wild Beethoven plunges and tuggings at the reins that in time made him the outstanding genius that the world is now celebrating; he comes nearer a decision as to the relative merits of the third and fifth, and is able to approximate an intelligent evaluation of those two. He can decide for himself whether joy bade farewell to Beethoven's heart after the writing of the Fourth, and whether although he was equal to many a merry prank in music even up to the very end, he felt no longer the heart pulsations of delight that filled his pages during that brief period of his love for Theresa. Was Grove right when he said of the Finale of this symphony: "It is well to remember that it is the last gay Finale that will be vouchsafed to us. . . . Beauty there will always be, and strength and nobility, but gaiety is gone. The finale of No. 5 is triumphant, of No. 6 is religious, those of Nos. 7 and 8 romantic, humorous, and rough; but the careless delight of this beautiful movement we shall encounter no more."

* * *

He can also determine the extent of Beethoven's love for nature and what this Nature was; whether it was the spectacle of the outside world that he could sit quietly and contemplate,

whether it was the urge and force and vitality—the vivid growth of things, the active principle of life—that stirred him to write as he did. And finally, he can determine the effect that Beethoven's later isolation and solitude had on his compositions, and distinguish between the flash of humor and the grotesque play of fancy in his last works and the healthy, rustic, 'unbuttoned' perversity of his earlier efforts.

* * *

And then he can hear the quartets. For during a period of a quarter century, unless he happens to be a quartet player, he has missed most of these, except perhaps two or three in Opus 18, or on rare occasions, one in Opus 59. For the various quartet organizations, instead of striving for variety, seem to duplicate each other's performance, as though engaged in a sort of competition rather than a dissemination of musical ideas and enjoyment. So if he has heard these and at rare intervals one or two from the later and more difficult ones, he has fared about as well as he could expect. Add to this the Lenore Overture No. 3, the Overture to Fidelio, a few songs and some piano sonatas and we get the musical sum total of the man who frequents the concert halls of any city but the most enterprising, which are few and far between.

Now if a man goes to the Centenary Festival and has the constitution to digest or even tolerate the feast that is offered—and it is strong food, much of it bear meat—he will at least know that he can sit down and eat with men whose diet, if not ambrosia, is at least food of those who look toward immortality.

M. C. W.
(Providence)

THIS CLIPPING FROM
MAIL
TORONTO, CAN.

MAR 16 19...

...USIC IN ...OPHONY RUNS WILD.

...to The Mail and Empire.

...w York, March 15.—The past ... orchestrally, has been one of ...phony run riot, that is, if ca... ...ony can ever be said to run any ...r way! The main course of the ...able was Prokofieff's "Seven, ...y Are Seven" which Serge Kous...itzky gave with the Boston Sym...ony, and what's more, gave twice ...the same concert lest its hearers ...ght be unappreciative after one ...tening. Let no one be deceived ...into thinking that the title bore any reference to Wordsworth's "Simple Child That Lightly Draws Its Breath." What breath was drawn, was drawn heavily!

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...ic of the ...r the thi... show ...st rank ...trains

A single hearing of the piece was enough to persuade us of its imaginative veracity and its extraordinary quality as a work of art. . . . Prokofiev has embodied a tremendous conception in music that often conveys its imaginative essence. The opening, with the clamant, terror-haunted chanting of the priest, maddened by his fears, is superb; and so is the shuddering quietude of the close, as the tribe falls silent, breathless and spent, shrinking from the huge, anonymous night, crowding within the temple, drawing closer to the flickering torches and the delusive warmth of human contacts. . . . The music was startlingly well done by the chorus of the Cecelia Society (imported from Boston for the purpose); by Mr. Charles Stratton, the tenor; bq Mr. Koussevitzky and his brilliant band.

Toward Respighi's Suite Mr. Gilman also just, though not always kind: "T say that he had scarcely succeeded is n an overwhelming reproach to him. Th themes are profound and exquisite an tremendous enough to provoke wonde that Mr. Respighi, who is not quite Wagner or a Straus or a Debussy or Loeffler, should have been able at an point even to graze the hem of his poet cal imaginings. At his worst, as in th music that would evoke for us the pont fical magnificence of Gregory, he is, be sure, a somewhat distressing spect cle as he seeks to raise himself by th straps of Wagner's seven-league boots.

"This is the poorest of the four tone poems—a futilely noisy and ineffectual piece of musical bombast. 'The Flight into Egypt' is better music, for it imposes a mood, and it is good to hear the Letter Scene from the first act of 'Pelléas' put to such good uses. As for Michael and his flaming sword, we can scarcely chalk up this music of blustering impotence to Mr. Respighi's credit. But his picture of the bedridden St. Claire, borne miraculously to hear the

Continued on Page Twelve

office at the Feast of the Nativity, is a different matter.

"Here the composer has truly taken fire from the faint thin flame of that ancient ecstasy, and has given us music of delicately compassionate beauty, music of a singular tenderness and translucense so that one thinks involuntarily of that which was said of a certain achievement of St. Francis' day—that water itself had been washed and fire itself purified by fire. In the twilight of Mr. Respighi's murmurous music, with its color of the old church modes, its long, inverted organ-point, its delicate, distant bell tones, one could almost perceive another window, dimly lit, imaging the Saint himself upon his Assisian hill, with his hands lifted, 'at the end of a night of vigil, not unvisited by stars.'"

Incidents and Prospects

This department owes an apology to its readers. Transcribing literally the inscription above Rimsky-Korsakov's tone-pictures, recently played at the Symphony Concerts, it has more than once, in the last fortnight, written of "The Legend of the Invisible City of Kitesch and the Virgin Fevronia"—not once suspecting that it was using a word "banned" hereabouts in a title. Indeed, it only repeated the phrasing of the program-book of the Symphony Concerts. As yet that pamphlet has not been "withdrawn" from circulation or sale.

Mr. Koussevitzky began yesterday the orchestral rehearsals for the Beethoven Centenary Festival, first taking the Mass in hand. Before work began he reminded the waiting men that "our greatest and most formidable task lies ahead"; that the concerts of the festival should exceed all those before. "I suggest," he ended, "that before we begin to rehearse the music, we stand for a moment in silent reverence of the greatest genius in music, Beethoven."

NOTES and LINES

By PHILIP HALE

NEW YORK MAR 17

Alexander Tansman's Symphony, composed last summer, and dedicated to Mr. Koussevitzky, will be performed for the first time at the concerts of the Boston Symphony orchestra this week. Mr. Tansman has written a long article about the symphony, in which he has much to say concerning his intentions. We hasten to say for the benefit of the ultra-conservative in the audience that Mr. Tansman's intentions are strictly honorable. He has followed the classic form, modified only to suit the modern spirit; he assures us that his music is neither "atonal" nor "polytonal." In the Scherzo he makes use of Polish dance tunes.

The other pieces on the program are selections from Handel's "Water Music," Glazounov's violin concerto (Richard Burgin, violinist), and our old tried and approved friend the overture to "Oberon." Glazounov's concerto was first played here by Mr. Zimbalist when he appeared here for the first time, Oct. 27 1911, [illegible] Hall.

The Beethoven festival will begin Tuesday night with a performance of the great Mass in D. We regret to say that it is not fully determined how Beethoven was dressed at the first performance of the Kyrie, Credo and Agnus Dei at Vienna on May 7, 1824. Thalberg, who was present, said the composer wore a black dresscoat, white neckerchief and waistcoat, black satin small clothes, black silk stockings, shoes with buckles. But Schindler talked with Beethoven just before the concert and told him to make himself ready: "Take your green coat which you can put on when you conduct. The theatre will be dark and no one will notice it. O great master, you do not own a black frock coat. The green one will have to do; in a few days the black one will be ready." Umlauf conducted and Beethoven sat in the orchestra.

The great mass was performed here for the first time by the Cecilia Society. It was also performed at the dedication of [illegible] Hall.

THIS CLIPPING FROM
N. Y. TIMES
MAR 18 1927

CONCERT BY 325 STUDENTS.

Harvard, Radcliffe and Boston Symphony to Honor Beethoven.

Special to The New York Times.

CAMBRIDGE, Mass., March 17.—The Harvard Glee Club, the Radcliffe Choral Society and the Boston Symphony Orchestra will present Beethoven's "Missa Solennis" in Symphony Hall, Boston, on March 22 and 27 as a part of the Beethoven centennial celebration.

Rehearsals of the 325 Harvard and Radcliffe singers have been going on for months under the direction of George W. Woodworth, Harvard '24, and Professor Archibald T. Davison of the university's music department. The entire production will be under the leadership of Serge Koussevitzky, director of the Boston Symphony Orchestra.

Beethoven's Ninth Symphony will be presented by the club on March 29 as a part of the centennial program.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
MAR 16 1927

The Centenary C of the

The Centenary Festival, commemorating the death of Ludwig van Beethoven, to be held in Symphony H Boston, March 22-29, has assumed p portions in keeping with the gigan figure that Beethoven presents in musical world. The Nine Symphoni Missa Solennis, Chamber Music, commemorative addresses; the Bost Symphony Orchestra, Serge Koussevit ky; the Harvard Glee Club, Radcli Choral Society, Dr. Archibald T. Dav son; the London String Quartet, t Lenox String Quartet; Ernest Newma Walter Gieseking; Florence Austra Jeanne Gordon, Jeannette Vreelan Tudor Davies, Nevada Van Der Vee Arthur Middleton, Charles Stratton— What a garland of triumph for a cen tury to wear on its brow, and the firs century at that.

As time goes, it did not take Posterity long to determine the status o Beethoven, and if the patron who attends all these offerings meets with no mental or physical mishap, he will have something to boast of the rest of his days. For this is the opportunity of a lifetime, and an opportunity that comes in a lifetime to the favored few only. For people who are musically inclined, people who play well

Concert Boston Symphony

and are fairly conversant in musical literature, rarely face an opportunity to hear even two Beethoven symphonies in close succession, unless they live in an unusual music centre. More apt are they to hear the same symphony repeated during the season by different orchestras, or two or three symphonies of some particular author strung along at considerable intervals through the entire season. They get a hazy notion of the contents of each, but no clean-cut, definite idea of any. For not everyone who says "Music, Music," can pick up a score and read it, nor does the player who makes use of a piano transcription realize anything of symphonic color.

But by taking such a sequence as that to be given in Boston from beginning to end he becomes aware of the Haydyn-Mozartian clarity of the first and the second symphony, splashed here and there by the wild Beethoven plunges and tuggings at the reins that in time made him the outstanding genius that the world is now celebrating; he comes nearer a decision as to the relative merits of the third and fifth, and is able to approximate an intelligent evaluation of those two. He can decide for himself whether joy bade farewell to Beethoven's heart after the writing of the Fourth, and whether although he was equal to many a merry prank in music even up to the very end, he felt no longer the heart pulsations of delight that filled his pages during that brief period of his love for Theresa. Was Grove right when he said of the Finale of this symphony: "It is well to remember that it is the last gay Finale that will be vouchsafed to us. . . . Beauty there will always be, and strength and nobility, but gaiety is gone. The finale of No. 5 is triumphant, of No. 6 is religious, those of Nos. 7 and 8 romantic, humorous, and rough; but the careless delight of this beautiful movement we shall encounter no more."

* * *

He can also determine the extent of Beethoven's love for nature and what this Nature was; whether it was the spectacle of the outside world that he could sit quietly and contemplate, or whether it was the urge and force and vitality—the vivid growth of things, the active principle of life—that stirred him to write as he did. And finally, he can determine the effect that Beethoven's later isolation and solitude had on his compositions, and distinguish between the flash of humor and the grotesque play of fancy in his last works and the healthy, rustic, 'unbuttoned' perversity of his earlier efforts.

* * *

And then he can hear the quartets. For during a period of a quarter century, unless he happens to be a quartet player, he has missed most of these, except perhaps two or three in Opus 18, or on rare occasions, one in Opus 59. For the various quartet organizations, instead of striving for variety, seem to duplicate each other's performance, as though engaged in a sort of competition rather than a dissemination of musical ideas and enjoyment. So if he has heard these and at rare intervals one or two from the later and more difficult ones, he has fared about as well as he could expect. Add to this the Lenore Overture No. 3, the Overture to Fidelio, a few songs and some piano sonatas and we get the musical sum total of the man who frequents the concert halls of any city but the most enterprising, which are few and far between.

Now if a man goes to the Centenary Festival and has the constitution to digest or even tolerate the feast that is offered—and it is strong food, much of it bear meat—he will at least know that he can sit down and eat with men whose diet, if not ambrosia, is at least food of those who look toward immortality.

M. C. W.
(Providence)

THIS CLIPPING FROM
MAIL
TORONTO, CAN.
MAR 16 19

MUSIC IN

CACOPHONY RUNS WILD.

Special to The Mail and Empire.

New York, March 15.—The past week, orchestrally, has been one of cacophony run riot, that is, if cacophony can ever be said to run any other way! The main course of the trouble was Prokofieff's "Seven, They Are Seven" which Serge Koussevitzky gave with the Boston Symphony, and what's more, gave twice at the same concert lest its hearers might be unappreciative after one listening. Let no one be deceived into thinking that the title bore any reference to Wordsworth's "Simple Child That Lightly Draws Its Breath." What breath was drawn, was drawn heavily!

Mr. Prokofieff's title comes from an incantation either summoning or exorcising (just which, was not entirely clear) seven devils by a high priest of Akkadia. The work enlisted the St. Cecilia Chorus from Boston, imported for the event, and Charles Stratton, tenor, who impersonated the high-priest. The incantation is said to have been found in cuneiform on a wall somewhere or other in Mesopotamia. The only regret is that Mr. Prokofieff's music is of the Twentieth Century, because, heard in those ancient days, would certainly have driven any seven devils (or even eight!) quite out of hearing for a long period. The audience in Carnegie Hall listened with curiosity mingled with apprehension, and there were even a few futile hisses. The second hearing, after a sarabanda for orchestra and voices, had restored aural equilibrium, did not add anything new, certainly nothing of interest. One simply hoped it would be over, soon!

Casella's New Work.

At the Wanamaker Auditorium, Alfredo Casella conducted a concert of the rare Wanamaker violins with necessary wind and percussion added. The main meat of the evening was a Concerto Romano for organ brass, strings and tympani, which Mr. Casella composed on commission from Mr. Wanamaker especially for these concerts. The composer, after disclaiming on the program that the work is in any sense "program music," went on to say that it was inspired by meditations or hours of same, which he had spent in the city of St. Peter. He further called to memory that the prevailing style of Roman architecture and decoration was the "Berninian Rococo." Fortified with an encyclopaedic dictionary, one discovered that Bernini was a painter, sculptor and architect who came from Naples and who lived 1598—1680. Never having been in Rome, I beg leave to doubt that architecture anywhere could look the way this music sounds! That is, unless it were San Francisco ofter the earthquake, or Chicago after its fire!

Along with Mr. Casella's piece there was some Bach, Blessed Bach, and some Handel, as well as other early music. Anything more lovely than the arrangement of the Eisenach master's "Komm, suesse Tod" played on a rare viola, by Samuel

NEW YORK

By John Alan Haughton.

Ifrahey of the Philadelphia Or-

chestra would be difficult to conceive.

"Church Windows."

At his second concert on Saturday afternoon, Mr. Koussevitzky repeated the Prokofieff business and added for good measure, a work new to New York. "Church Windows," four impressions for orchestra by Respighi. The windows represented "The Flight Into Egypt," "Michael Subduing the Lost Angels," "Matin of Saint Clara," and "St. Gregory the Great."

Throughout, Respighi was most effective when most restrained. The Flight was a grave pastorale with Oriental suggestions based upon old modes, not uncommon in music of the Greek church. It also had fleeting likenesses to "Pelleas et Melisande," here and there. St. Michael, as might be supposed, subdued the foes of Heaven with much commotion and there was again some suggestion of old world ecclesiastical music, perhaps the kind that is sung in Heaven! The Santa Clara episode dealt with the legend of her being translated from her sick bed to the Church of St. Francis of Assisi, and then back again, greatly refreshed in spirit. This was, perhaps, the most striking of the four "panels," and might be listened to separately with much edification. The final scene, of St. Gregory in his magnificent robes giving benediction to thousands of kneeling devotees amid incense and candles, was the last and the least satisfactory of all. It smelt of Parsifal throughout, and the organ peals here and then were theatric, without being especially effective.

Leopold Stokowski produced as a

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
MAR 19 1927

SYMPHONY OFFERS "WATER MUSIC"

Burgin, Concert Master, to Appear as Soloist in Violin Concerts Through WBZ This Evening

The 19th Saturday evening concert of the Boston Symphony orchestra will be broadcast tonight by WBZ the opening number being the so-called "Water Music" of Handel, with which an interesting story is connected.

The Water music was written for an aquatic fete given by the first King George of England, and was played under Handel's direction by an orchestra seated in a barge which followed the king's boat. Handel, through his continued absence from his post as kappelmeister, had risked the displeasure of his majesty. The king, however, was so greatly pleased with the Water music that he soon after granted him an annuity of 200 pounds a year. The second number of the program is a symphony by Alexander Tansman, a young Polish composer, whose "Dance of the Sorceress" was heard earlier this season. This symphony, which is dedicated to Serge Koussevitzky, the conductor of the Boston symphony, will receive its initial performance at tonight's concert.

The numbers following the intermission are Glazounov's melodious concerto for violin and orchestra, in which Richard Burgin, the concert master of the orchestra, will be heard as soloist, and the popular overture to "Oberon" by Von Weber.

Prof Marshall, head of the music department of the Boston university and Holy Cross college, will tell some interesting facts concerning the Tansman symphony, in which he will be assisted by Nicolas Slonimsky, pianist, a personal friend of the composer. During the intermission, Prof. Marshall will treat the Glazounov concerto and the Weber overture. During this period he will be assisted in the thematic illustrations by Miss Marjorie Posselt, violinist and Miss Margaret Starr McLain, pianist.

The complete symphony program for tonight follows:—

"Water Music" ..... Handel
Andante maestoso, allegro moderato, adagio, allegro con brio, andante, allegretto, menuetto, allegro molto.

Symphony in A minor ..... Tansman
Allegro giusto
Len to
Scherzo
Finale, allegro molto

Concerto for violin with orchestra, Op. 82 ..... Glazounov
Moderato, andante, moderato, allegro

Overture, "Oberon" ..... Weber

Soloist, Richard Burgin

The 118th Medical Regiment band, a permanent unit of the Connecticut National Guard, will be heard in a program of popular selections and marches through WTIC, the Travelers station at Hartford, this evening at 8. Since it has been organized the band has been consistently engaged for both military and civilian functions. The band, which is under the direction of Warrant Officer Philip Azzolina, consists of 33 pieces. Many of the members are professional musicians. Other programs follow:—

THIS CLIPPING FROM
SUN
PITTSBURG, PA.
MAR 19 1927

Boston Symphony By Radio Tonight

Other Interesting Programs for Today and Sunday.

The programs of radio entertainment furnished radio fans throughout the world by station KDKA from the studio of the Pittsburgh Post and its affiliations with the Blue Network of the National Broadcasting company, for today and tomorrow are many. The Boston Symphony orchestra playing in Boston Symphony hall, provides the outstanding program of music for today, and the Westinghouse Band under the direction of T. J. Vastine, playing in the studio of the Pittsburgh Post at 6 o'clock will furnish the dinner concert.

At 7:15 o'clock the weekly meeting of The Pittsburgh Post Home Radio Club will be conducted by the chairman, James W. H. Weir. At 7:30 an address will be presented under the auspices of the Pittsburgh chapter of the Izaak Walton League.

For tomorrow a new program of music has been added to the Sunday broadcast by KDKA. This will take place from 2 to 3 o'clock and will feature Roxy with studio members of his Gang, the grand organ recently installed in the new Roxy theater, the tower chimes and a string orchestra. Miss Evelyn Herbert, daughter of the famous Victor Herbert, will sing.

At 11 o'clock the church service of the Calvary Episcopal Church will be broadcast direct from the pulpit, and at 4 o'clock the organ recital presented each Sunday afternoon by Dr. Charles Heinroth, director of music of the Carnegie Institute, to be broadcast from the Carnegie Music Hall, followed at 4:45 with the vesper service of the Shadyside Presbyterian church.

At 6:30 o'clock the Twilight Hour of Music, played by the KDKA Little Symphony orchestra under directions of Victor Saudek and vocal selections by the Carnegie Tech Glee Club, presents a program of famous Beethoven compositions.

In the evening at 7:45 o'clock the public dedication of the East End Christian Church will be conducted.

At 9:30 o'clock the sixth in the series of the National Weekly Revues originating in the studio of WJZ, will be heard by the listeners of station KDKA.

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
MAR 19 1927

Beethoven Centenary Program in Boston

Of the many musical tributes to Beethoven which are to take place in every part of the musical world next March 26, the hundredth anniversary of the composer's death, it is doubtful whether any will excel the Centenary Festival to be given in Symphony Hall, Boston, in that week. All of the nine symphonies will be performed by the Boston Symphony Orchestra and Serge Koussevitzky. In the ninth Symphony the orchestra will combine forces with the Harvard Glee [illegible] and the Radcliffe Choral Society. The ex- estra and chorus will likewise com- to perform the "Missa Solemnis," the aster's great mass.

tire- tets will be performed by the hild- String Quartet and the Lenox and Quartet. There will be other cad- shed soloists, including Flor- ittee ral, Jeanne Gordon, Jeannette nbers and Nevada Van Der Veer, Tudor Arthur Middleton, Charles mit- and Fred Patton. Ernest New- yorksondon, foremost writer and au- fort on music, has accepted the in- ecre- of the Boston Symphony Or- by a and will come to America ility y to pay a verbal tribute to the art- of Beethoven as a part of the nta-

rogram will be as follows: Tues- March 22, "Missa Solemnis;" day, Symphonies 1, 2 and 3; ign, y, Chamber music by Carl rvic rg and London String Quartet; on Symphonies 4 and 5; Saturday, men nies 6 and 7; Monday, com- ce i tive exercises with an address ovid Newman, concluding with the ex artet and Tuesday, eighth and horal Symphonies.

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[illegible] ic of the f the th show st rank trains

THIS CLIPPING FROM
DEMOCRAT CHRONICLE
ROCHESTER, N. Y.

MAR 19 ..

'Water Music' of Handel to Open Program Put on Ether by Three Stations

The nineteenth Saturday evening concert of the Boston Symphony Orchestra will be broadcast to-night by Westinghouse Stations WBZ in Springfield, Mass., WBZ9 in Boston and KDKA in East Pittsburgh, Pa.

The opening number of the program will be the so-called "Water Music" of Handel, with which an interesting story is connected. The music was written for an aquatic fete given by King George the First of England, and was played under Handel's direction by an orchestra seated in a barge which followed the King's boat. Handel, through his continued absence from his post as Kappelmeister, had risked the displeasure of His Majesty.

The King, however, was so greatly pleased with the music that he soon after granted him an annuity of two hundred pounds a year. The second number of the program will be a symphony by Alexander Tansman, a young Polish composer, whose "Dance of the Sorceress" was heard earlier this season. This symphony, which is dedicated to Serge Koussevitsky, the popular conductor of the Boston Symphony, will receive its initial performance at to-night's concert.

The numbers following the intermission are Glazounov's melodious concerto for violin and orchestra, in which Richard Burgin, concert master of the orchestra, will be heard as soloist; and the popular overture to "Oberon" by von Weber.

Professor John Patten Marshall, head of the music departments of the Boston University and Holy Cross College, will address the radio audience just prior to the opening number, illustrating themes from the "Water Music," also telling some interesting facts concerning the Tansman symphony, in which he will be assisted by Nicolas Slonimsky, pianist, a personal friend of the composer. In the intermission Professor Marshall will treat the Glavounov Concerto and the Weber Overture. In this period he will be assisted in the thematic illustrations by Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist.

THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.

MAR 19 1927

Composition of Handel Will Be Heard Tonight

Boston Symphony Concert Also Includes Work Dedicated to Serge Kousevitsky by Tansman.

The 19th Saturday evening concert of the Boston Symphony Orchestra will be broadcast tonight by Westinghouse stations WBZ and KDKA through the courtesy of the W. S. Quinby Company of Boston.

The opening number of the program for tonight is the so-called "Water Music" of Handel. The second number is a symphony by Alexander Tansman, a young Polish composer, whose "Dance of the Sorceress" was heard earlier this season. This symphony, which is dedicated to Serge Koussevitsky, the popular conductor of the Boston Symphony, will receive its initial radio performance at tonight's concert.

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The complete symphony program for tonight follows:

"Water Music,"	Handel
Symphony in A minor,	Tansman
Intermission.	
Concerto for violin with orchestra,	Glazounov
Op. 82.	
Overture, "Oberon,"	Weber

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EVE. UNION
SPRINGFIELD, MASS.

MAR 19 1927

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Overture, "Oberon,"	Weber

THIS CLIPPING FROM
TIMES UNION
ROCHESTER, N. Y.

MAR 19 1927

... d Burgin So... t With Boston Symphony

LOS ANGELES, CAL.
EXPRESS

MAR 19 1927

May I not (without being vain) rise a little in my own esteem upon receipt of an invitation by Manager W. H. Brennan and the Boston Symphony Board of Directors to attend next week's Beethoven memorial concert, March 22, 23, 24, 28 and 29, at Symphony Hall?

Commemoration programs compass all nine Beethoven symphonies in chronologic order and the "Missa Solemnis," under the famous Serge Koussevitzky as conductor. Two evenings will be devoted to piano and chamber music, the London and Lenox String quartets participating. During one of these Ernest Newman, the eminent English critic, who, as guest of the board of directors, has come to America especially for this occasion, will deliver the memorial address. It is a festival worthy of Boston and its symphonic traditions setting a high example.

DAVID BRUNO USSHER.

SYMPHONY IN 19TH CONCERT

Mar 19

Koussevitzky Conducts Program with Infinite Care and Gusto

HER

CONCERT WILL BE REPEATED TONIGHT

By PHILIP HALE

The 19th concert of the Boston symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Handel, movements from the "Water" music; Tansman, symphony A minor; Glazounov, concerto for violin (Richard Burgin, violinist); Weber overture to "Oberon."

Mr. Tansman composed this symphony last summer and dedicated it to Mr. Koussevitzky. The performance yesterday was the first. The composer wrote a long description of the work too long for insertion in the orchestra's program-book. He had much to say about his intentions. What a composer purposes when he girds up his loins to write is not of so much importance as what he actually writes. When Mr Tansman said that this symphony is in the classic form with personal modifications made in order to revive the form by adapting it to modern requirements, he probably hoped to reassure the conservatives and lure the radicals to a hearing. New wine in old bottles. The question comes up: "Are these personal modifications a revelation of individual strength or weakness?" Has this composer last summer musical ideas, symphonic material of sufficient significance for a symphony constructed along the old classic lines? Could he develop richly this material?

The slow movement and the scherzo are the most ingeniously constructed, the most agreeable pages of the work. The adagio is often melodically beautiful though various elements that enter into the long continued melodic flow detract from the prevailing mood and give the impression of a laborious attempt to escape from what the composer might regard as too obvious expressiveness. The scherzo, based on Polish folk-dances, a polka and a mazurka, is delightful throughout. There is not a too close adherence to the dance form; the polka rhythm is not so aggressively forced as to remind one of the song still associated with Rosina Vokes. In this scherzo true invention, compelling rhythm, and a fine sense of color are to be recognized.

The first movement and the finale do not strike one so favorably. The thematic material is hardly of weight, nor is it employed clearly and effectively. The orchestration is often thick; the music, especially in the first movement, is at times bombastic. Sheer noise is not a symptom of strength. Again, in the first movement there is a lack of logical continuity, there are patchy contrasts, there are thunderous explosions for which no train of gunpowder has been laid. Thus, perhaps, did Mr. Tansman expect to win the admiration of the radicals while he was trying to appease the poker-backs by pointing out to them that he was at heart devotedly classical. "Personal modifications" are not to be ruthlessly condemned; but they depend on the musical individuality of the composer and his ability to modify and at the same time preserve.

Mr. Burgin, excellent violinist, admirable concert master, was enthusiastically applauded for the beauty of his tone, his technical proficiency, and his rhetorical taste in the interpretation of Glazounov's concerto. The first sections are of a suave nature that a violinist might easily turn into sugary sentimentalism, knowing that he would thus please many. Mr. Burgin avoided this pitfall. He played the music of these sections in a pleasingly emotional manner; abstained from unduly stressing sentiment or from introducing any heroic element foreign to the music. The finale, the weakest, most perfunctory and conventional portion of the concerto was performed with the requisite spirit. And so the hearty, spontaneous applause was more than a personal tribute to the artist who is warmly appreciated here as man and violinist.

It may be noted in connection with the approaching Beethoven festival, that Beethoven more than once expressed the opinion that Handel was the greatest composer who ever lived.

...iced at receiving the 40 volumes of Arnold's edition of Handel's works: "I have long wanted them, for Handel is the greatest, the ablest composer that ever lived. I can still learn from him." These volumes cheered him when he was on his bed of pain; Handel's scores were always in his mind during the last years of his life. The "Water" music was for an occasion, and not intended for a huge body of strings with other instruments, yet the music does not suffer when thus transferred into the concert hall; perhaps it gains thereby. A brilliant performance of Weber's overture brought an end to a concert that was greatly enjoyed. Tansman's Symphony, which Mr. Koussevitzky conducted with infinite care and gusto, was received respectfully at least, if not with lively admiration by the audience.

The concert will be repeated tonight. The program next Friday afternoon will comprise Beethoven's 4th and 5th symphonies; the program of Saturday evening, March 26, the 6th and 7th symphonies.

NEW SYMPHONY AT SYMPHONY CONCERT

First Program of Work by Tansman

GLOBE MAR 19

The chief item on yesterday's Boston Symphony program was a new Symphony in A minor by the young Polish composer Alexander Tansman, dedicated to Mr Koussevitzky, and performed for the first time anywhere. Richard Burgin, concert master of the orchestra, was the soloist. He was applauded with exceptional warmth both before and after the Glazunov concerto. The other numbers were excerpts from Handel's "Water Music," and Weber's "Oberon" overture.

Mr Tansman furnished a long description of his work, of which a part was printed in the program notes. He explains that: "The whole of my Symphony is conceived as absolute music. The form is that of the classic symphony, with modifications, intended to adapt it, to the demands of contemperaneous feeling. The Symphony is written without preconceived prejudices in favor of this or that school; in spite of some polytonal or atonal passages the whole work is conceived in a tonal spirit. The tonality, A minor, dominates."

Despite these anxious disclaimers of modernism, this symphony will not please those whose ideal is still Brahms or Franck. The chief theme of the first movement has a syncopated rhythm much nearer in style to American jazz than to Beethoven's Seventh Symphony. There are many harsh clashes of sound.

The slow movement, however, described by its composer as "a long song whose melodic line is unbroken," is not aggressively modern.

Sustained Effects

Tansman in this new work reveals a capacity for sustained effects for which one had not previously given him credit. He can build cunningly sonorous climaxes, to which Mr Koussevitzky, according to his wont, gave full value.

Tansman has written a symphony which, at a first hearing, holds one's interest. But one felt that the workmanship was too facile; the technique and the musical ideas for the most part derivative.

Tansman, it still appears to the reviewer, is merely another of the young men in Paris who write up-to-date music with ease. There is no profundity, no nobility, no dignity, no austerity in this symphony. It lacks imaginative intensity. It lacks the superlative craftsmanship, the immense gusto of Stravinsky's best work, as well as the qualities of the great orchestral music of former generations.

Yet one was grateful to Mr Koussevitzky for the opportunity of hearing an interesting modern work. One, and only one, such piece should appear on every Boston Symphony program.

Mr Burgin's notable abilities as a violinist and his sensitive musical imagination might well have been spent on a work of greater value than Glazunov's concerto. It is well written, but dull. There are, however, but few violin concertos of interest apart from that of observing how cleverly a performer can surmount great difficulties. The audience plainly has a friendly regard for Mr Burgin. He played very well, but were he the world's greatest violinist the applause would have been no warmer.

Mr Koussevitzky's revival of the fragments from Mandel's "Water Music" gave especial pleasure. These little pieces were interpreted with the personal eloquence he brings to everything. There is always Koussevitzky in each number he conducts. His interpretations can never be described as self-effacing.

Familiar Overture

With Weber's familiar overture Mr Koussevitsky, as on a previous occasion, took his own way. His tempi are his own, not those of the score. Except for the unpleasant harshness of tone in loud passages so frequent under Koussevitsky the performance was brilliantly effective. There was much applause.

Next week's concerts are part of the Beethoven festival. Friday the Fourth and Fifth Symphonies will be played. Saturday instead of the usual repetition of the Friday program the Sixth and Seventh Symphonies will be given. This arrangement puts it out of the power of any one not a subscriber to both series to hear all nine of the Beethoven symphonies during the festival.

P. R.

BURGIN GETS OVATION AT SYMPHONY

By MOSES SMITH

Music-lovers who have attended the Symphony Concerts and have noticed with regularity the conscientious work of Richard Burgin, for the last seven seasons concert-master of the Boston Symphony Orchestra, were not slow to show their appreciation when he appeared yesterday as soloist in Glazounov's concerto for violin and orchestra.

Burgin was greeted with hearty applause by audience and men of the orchestra when he came on the stage. And at the close of the concerto, which is in four movements played without pause, he was given one of the greatest ovations of the season. ADV MAR 19

It was an ovation well deserved of the merits of his solo-playing yesterday afternoonn. In a piece that is of great technical difficulty for the violinist he displayed above all a remarkable accuracy of intonation, beautiful tone, and admirable musicianship. Never the conventional virtuoso, he was content to subordinate his efforts to producing a performance notable for its finished ensemble. The concerto, which was last played here sixteen years ago, was good to hear.

Of quite a different character was a new symphony in A minor by Tansman, the Polish composer, whose music Mr. Koussevitzky has previously introduced to symphony audiences. This new work, dedicated to Mr. Koussevitzky and given its first performance anywhere yesterday, was chiefly notable for its insistence on dance rhythms, an elementary characteristic of the symphonic form which composers have tended to ignore beginning with the romantic movement in music.

The music itself, although well made and exhibiting a certain individuality, did not impress the writer as much as the copious explanations of the composer in the program book would seem to warrant.

BRAND NEW SYMPHONY PERFORMED

Tansman's Work Well Received—Burgin Soloist

Post Mar 19

BY WARREN STOREY SMITH

A feature of the Koussevitzkian regime at Symphony Hall has been the not infrequent world premieres of European compositions. Already this year works by Lazar, Roussel and Respighi have thus been heard, and yesterday afternoon there was added to this list a brand-new Symphony by the Parisianized Pole, Alexander Tansman.

MAKES INSTANT APPEAL

As previously known here by his charming Sinfonietta and a less impressive Sorcerers' Dance, Tansman appeared to be an expert craftsman with a ready flow of attractive if not essentially individual ideas, harmonically enough of a modernist to stimulate his hearers but not so radical as to disturb them. In turn the Symphony of yesterday renewed and strengthened these impressions. Clearly it is no outstanding masterpiece but, soundly made, charged with rhythmic energy, brilliantly orchestrated and often, as in the fine slow movement, definitely melodious, the piece is one to make an instant appeal and to invite further acquaintance. In so far as may be judged, the performance of yesterday was one to put the music in its most favorable light.

On yesterday's programme only the Overture to "Oberon" which, in a performance genuinely effective save for an undue sentamentalizing of the second theme, ended the concert, was familiar music in Symphony Hall. For the rest there was the so-called "Water Music" of Handel and the Violin Concerto of Glazunov, with Richard Burgin, concert master of the orchestra, as soloist. Written, according to legend, to placate an offended British sovereign, the "Water Music" had not been heard at the Symphony Concerts since 1900, when Mr. Gericke conducted seven of its 20 numbers. There were seven again upon yesterday's programme, each of them more or less entertaining, and certain of them revealing of a nimbler more picturesque Handel than is to be known through the oratorios and concertos.

Well-made but, like the bulk of the Russian's music, not strikingly original, Glazunov's Concerto contains many a toothsome passage. The orchestration is sonorous and continuously effective without overweighting the solo instrument, and the part for the latter is gratefully written. Of its persistent suavities and elegancies, Mr. Burgin yesterday made the most, and for his deft and musicianly playing he was ...rded with unusual heartiness.

BEETHOVEN FESTIVAL

Next Tuesday evening, in Symphony hall, the Boston Symphony Orchestra, under Serge Koussevitsky, assisted by the glee clubs of Harvard and Radcliffe and a quartet of soloists, will begin what will perhaps be the most remarkable of the many Beethoven commemorations which will mark the 100th anniversary of the master's death on March 26, 1827. TRAV

The first score of the festival to occupy the opening concert will be the great Mass in D. On Wednesday evening, March 23d, the first three symphonies will be performed. On Thursday evening, March 24, the London string quartet will perform Beethoven's quartet in E minor, Opus 59, No. 2, Harold Samuel will play the pianoforte Sonata in A flat, Opus 110. Mr. Samuel will combine with Messrs. James Levey, violinist, and C. W. Evans, 'cellist of the London string quartet in the master's great Trio in B flat, Opus 97.

The regular concerts of Friday afternoon and Saturday evening will become a part of the festival. Mr. Koussevitsky will perform the fourth and fifth symphonies on Friday, and the sixth and seventh symphonies on Saturday. On Monday evening, March 28th, there will be commemorative exercises. S. Foster Damon will read an ode to Beethoven which he has written for the occasion. There will be an address on Beethoven by Ernest Newman, the foremost English critic and writer on musical subjects, who has come from London on special invitation for this purpose. The evening will end with the performance of Beethoven's Last Quartet, Opus 135, known by the motto, "Muss es sein." This will be played by the Lenox string quartet.

The festival will close on Tuesday evening, March 29, with performances of the eighth and ninth symphonies. In the finale of the latter the choruses from Harvard and Radcliffe, and a quartet of soloists will assist the orchestra.

MASS FOR PENSION FUND

Beethoven's great mass in D, which is to open the Beethoven festival at Symphony hall, will be repeated there on Sunday afternoon, March 27th, at 3:30. MAR 19

This performance, which comes on the intervening Sunday of the festival series, will be given for the benefit of the orchestra's pension fund. As in the Tuesday performance, the Boston symphony orchestra and Serge Koussevitzky will be assisted by the Harvard Glee Club, the Radcliffe Choral Society and the following quartet of soloists: Florence Austral, Jeanne Gordon, Tudor Davies and Arthur Middleton.

The Missa Solennis has not been performed in Boston on account of its formidable difficulties since the dedication of Symphony hall, in October, 1900.

THRILLS OF SOUND; RECOVERED HANDEI ANIMATED SYMPHO

FROM OLD MASTERS TO A BRIG NEW HAND

TRANS PAR

Mr. Koussevitzky and the Orchestra Two Feats—Mr. Burgin and a Con of Glazunov—The "Water-Music" A Twenty-Six Years—Mr. Tansman Pleasure and Young Abilities

TWICE, yesterday afternoon, Symphony Orchestra should h arrested every ear. Concert-ha the world over, know the gr chord at the turn of Weber's Overture "Oberon." The hushed music has b singing the magic, the faerie, the legend that are background to the ope Across it and afar Oberon has blo his horn; through mists of fantasy ha stirred the sounds of his palace. Of sudden Weber bids the orchestra to single vast and crashing chord; th leaps, allegro con fuoco, into the swe and glow of chivalric adventure a medieval pageantry. On Friday, in o superb stroke from nearly five-score m that chord clove the air. Not one w too quick by the minutest fraction sound; by the same measure not o was too slow; in a single mass, like knife descending, every voice was weld A conductor's dream fulfilled; an au ence receiving a unique sensation; t famous chord, as it may sound across t concert-room no more than once in a lif time! To such precision and brillian has Mr. Koussevitzky now schooled th orchestra.

Applauded loud and long, playin above himself 'n a solo-piece, Mr. Bu gin, the concert-master, was heard Glazunov's Concerto. In the slow se tion of a continuous music, the cu ning composer gives to the solo-viol an unfolding, warm-voiced melody. moves against a background of th darker strings; while the muted voice of the deeper wood-winds accompany i The euphony, through these measures of the violin, the violoncellos and th clarinets—to cite the instruments tha came fullest to the ear—turned the hear to water. The composer's melody i itself may be no remarkable invention the secondary parts no masterpiece o figuration. Yet here was the beauty o musical sound become enchantment upon every perceiving sense. For the while there was only to listen, spelled. The music shifted; the magic vanished; but to have known that euphony was as rare sensation as the concert-hall

FOR the first time within long memory, Fred Stone, in a new extravaganza, will descend upon Boston in the spring—at the Colonial from Monday, April 11. Biennially his Bostonian public has expected him either in the autumn or at mid-winter. Now he routs precedent. Not only does he come in April, but within six months after the production of his present piece. The reason is not far to seek. Hitherto Mr. Stone has spread each entertainment over three seasons. Now, and hereafter, two will suffice—one for New York, Boston and Philadelphia; the other for remaining metropolitan stages.

Hence "Criss-Cross" at the Colonial as aforesaid. Under "Plays in Prospect," on the theater-pages of this paper, the curious will find a word about the new piece. Enough to say here that it is fresh variation on the approved model; that Mr. Fred renews and diversifies himself; that Miss Dorothy sings, acts and dances in fresh graces and ripening talents.

again in a lifetime, may yield. To such fineness of ear and hand and lips has Mr. Koussevitzky also schooled his choirs.

By no means upon that chord alone does the Overture to "Oberon" depend for twentieth-century life and being. Over seventeen pages, the program-book ransacked the storehouses of musical archæology for "historical and descriptive notes." Not thus mummified into scholastic plaything is Weber's pulsing, striding prelude. The mystery and magic of the beginning, the sheer loveliness of these glamourous veils of sound, conjure upon the imagination. The leap of the chord—and page after page outpours riches of melody and vigors of rhythm. The colors glow like the red and blue and gold of an illuminated chronicle; the measures unfold and we listeners rove romance with Sir Huon; a tutti and a climax, and the splendors of Charlemagne's court are opened. Music of legend and of chivalry, of love and arms and adventure, of the world made magic—and all in valiance and in poetry flooding. Not Wagner himself had more the genius of it. With reason he sounded mourning trumpets over Weber's grave. The Overture to "Oberon," like the Overture to "Euryanthe," mocks at archæology.

Glazunov's Concerto for Violin is music of another sort. It was made at the study-table, with the piano in easy reach; workmanship, and little else, is its saving virtue. The violinists court it, because it sets them alternately to flowing song in seductive vein or to feats of skill and surety. The public enjoys it because the melody meanders clear-voiced; while the cadenza, with not a little of the passage-work, is transparent exercise in virtuosity. How well it all lies for the violinist's bow and also for the casual ear! By every odds, Glazunov, composing a concerto, is an adroit craftsman and a ready speaker. Possibly his musical invention will not bear close inspection. Individual distinction hardly marks it; while not by too deep thought does he achieve development. But what would these "highbrows" have and what is a violin-concerto for—unless a Beethoven or a Brahms happens to write it? To give pleasure, of course, and to display variously the fiddler's prowess.

For these ends, Glazunov in A minor may serve well enough. Possibly Russian violinists can transfigure him; but, come over-seas, they usually prefer Chaikovsky. As it was, Mr. Burgin outdid himself. For once no self-consciousness, no hesitation beset him in a solo-part. He played freely and fully, wringing the last drop out of Glazunov's melodies and without a sentimental squeeze; achieved the cadenza as though it was a natural and not a perverse music; smoothed euphonies and spun transitions; kept an ear for tone and a hand for rhythm; in general and particular gave the pleasure of a sensitive musician and a fine-fingered virtuoso. Justly and repeatedly the audience hailed him as an old friend in new grace.

New acquaintance, so long had it been forgotten, proved the "Water-Music" of Handel. Now, the illustrious Georg Frideric is not exactly a store-house of orchestral pieces for these days. His overtures to operas and oratorios usually served routine purpose and will not bear transfer. His concertos are designed primarily for the solo-instrument. His "occasional" overtures are formalities. To and fro among the Concerti Grossi must the conductiors go, unless they turn aside to the "Water-Music" of 1715-17 or the "Fireworks-Music" of a much later day. Mr. Gericke was aware of the "Water-Music," liked it and in his earlier terms in Boston played numbers from it. In turn, Mr. Koussevitzky led it back, after twenty-six years, to the Symphony Concerts. In Manchester, Sir Hamilton Harty once ventured fragments of the "Fireworks-Music," written for a London spectacle in the seventeen-fifties. They were well received.

From the "Water-Music" Mr. Koussevitzky chose eight or nine numbers—the divisions were not easy to follow—among the superabundant twenty. They are written for horns, wood-winds, the usual string choir; were plainly designed to sound out-of-doors, across the reaches of the Thames, as the royal barge bore Majesty (and a mistress) along the river to supper. Perhaps, from that circumstance, there was none of the deep-voiced, full-curving, slow movements that present ears associate with Handel. Instead, sounded brisk and festal measures; dialogues between the different choirs, like tonal chatter overheard; episodes of the dance; occasional music of courtly pageantry; a stately and full-throated beginning and end; a single movement that was quietly songful—the nocturne, possibly, of this river-journey. Altogether they contained enough of the master to bear his stamp and to give the expected pleasure. It was amusing to bourrée with gusto, in less zeal to transfigure it Bach-wise than to keep the rhythms of folk-dance. The hand and the ear for music of ceremony were present and accomplishing, after the sonorous Handelian fashion. For new pleasure, stateliness sometimes yielded to the lighter vein of a royal fête intime; while if the Andante was nightpiece, it was imagined for a torch-lit and silvery river. Second-grade Handel, if the stern hearer will have it so, but Handel well worth Bostonian resurrection.

Finally, the new symphony of Mr. Tansman written in his thirtieth year, played for the first time anywhere, steadily exhilarating to hear. The composer, who has a rare knack at describing his own music, affirms that it is not "modernist." In degree, he is within the truth, since he uses atonality or polytonality sparingly and gently; indulges in no fantastic and vehement ejaculations; writes as though jazz and syncopation were not; imitates neither Stravinsky nor Honegger; affects no pseudo-ancientry; wrests no instrument from natural function. On the other hand, Mr. Tansman is "modernist" in brevity, directness and compactness; contraction of orthodox formulas and avoidance of measures for paper and the eye rather than for sound and the ear; frequent reliance upon incisive rhythms; a play of harmonies and timbres that is distinctly of our time; a pleasing scorn of tonal fuss, feathers and pretense. He is also his individual self in the pervading animation of the symphony. It is quick-witted and, outside the slow division, quick-moving; while the glint of the harmonies and the edge into which he sharpens the instrumental voices, give the whole music a surface and a speech of Alexander Tansman and no other. Being a Pole, he is warm-tempered and mercurial; by the same token he is also apt and elegant of hand.

Consequently no one heard as though aggrieved or "insulted"; no one overtaxed his musical wits to understand; while from all sides and all degrees of listeners came, not hard words, but hearty applause. In point of fact, Mr. Tansman writes in his slow movement a well-invented and well-conducted melody. It is simple and straightforward; has substance and warmth; gathers body and mood; sits well against the background; wins the ear and quickens the fancy; stirs them at climax, lures them at gentler moments with the tenderness, wistful and graceful both, that is one of Mr. Tansman's individualizing possessions. He writes a Scherzo gally, brightly, with a light curl of the lips, dividing it between a Polish polka and a Polish mazurka, ingeniously and amusingly interweaving or contrasting them. In his first movement he relies upon a vivid theme, energetic rhythm, animated handling; but again at opportune moments the Tansmanic tenderness returns. Rhythmic liveliness, readiness with ways and means, a playful zest, keep the finale fertile, spirited and vigorous.

Nowhere in the whole symphony is Mr. Tansman empty, metallic or merely clattering, as he was too often in his dance of last autumn. Time and again a happy turn arrests, and wins, the ear, keeping interest alert. From beginning to end youthful energy propels the music; youthful fervor deepens it; while youthful grace is as often garland upon it. Mr. Tansman has written no masterpiece—and there is not a reason why it should be expected of him. No more has he written a willed and cerebral, or a posturing and pretentious symphony. His temperament saves him from both pitfalls. The residue is a music that steadily pleases, savory of the time, savory of a composer, who, thrice blest by the Muses, now mates substance and skill and charm.

H. T. P.

Notably Partnered

Miss Anglin, Mrs. Fiske and Mr. Skinner Join Hands for a Year's Tour

THE elders of our stage are neither histrionically dead nor managerially sleeping. Beyond many of their complacent juniors, they have the will and the courage to new adventures. Hence the Fiske-Anglin Theater, which is to be a travelling company of the first rank, acting in the principal cities, proffering each season one or more plays, classic or modern, established or experimental. The two actresses have themselves organized it; "taken on" Mr. Skinner as colleague for 1927-28; agreed upon Shakspeare's farce, "The Merry Wives of Windsor," for first play. The tour will begin late next October and continue through thirty weeks, East, West, even South. For cast, Mr. Skinner will act Falstaff; Miss Anglin, Mistress Ford; Mrs. Fiske, Mistress Page—new parts for all three. If fortune is kind, the two actresses will continue their "theater" indefinitely.

New Tansman Work From Koussevitzky

MONITOR MAR 19

THE nineteenth Friday afternoon concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, was given yesterday in Symphony Hall, Boston, with Richard Burgin, the concertmaster, as soloist. The program, which will be repeated this evening, was:

Handel—"Water Music"
Tansman—Symphony in A minor
Glazounoff—Violin Concerto, Op. 82
—Overture to "Oberon"

Though busy with preparations for the orchestra's Beethoven Festival, which begins next week, Mr. Koussevitzky continues to present novelties to us. Tansman's Symphony, dedicated to the Boston conductor, was written last summer and had its first performance yesterday. That hearing leaves the impression that this is the most sucessful among those efforts which come offhand to memory to pour new musical wine into old bottles. Certainly it marks a definite advance over the Sinfonietta andthe "Dance of the Sorceress." Here is a work that may well engage the attention of those who attach importance to Mr. Copland's Piano Concerto. Each work essays to bring, so to speak, a classical form up to date. Both exhibit the utmost latitude in respect of dissonance. The principal difference between them appears to be that Tansman, when he began to write, had something to say.

Tansman's Symphony bears evidence that its composer is aware of the work of Stravinsky and Strauss, as well as of the classic symphonists. But it seems on a first hearing far more original than his previous compositions heard in Boston. He has really achieved the "lyric outpouring" with which he does not hesitate to credit himself in his descriptive note. All the themes are clear and individual, and the development is full, but not tedious. The principal theme of the slow movement is so sustained and sonorous and pleasing that it may render its composer liable to expulsion from the ranks of true musical radicals. The Scherzo is based on a polka movement, the trio on a mazurka. The finale is in modified Rondo form. Throughout, dullness and repetitiousness are successfully avoided, contrast is deftly and justly employed and rhythms are flexible and vigorous. And tonality reigns, despite a few excursions. Perhaps Tansman will live up to his friends' expectations, after all.

What a delight it was to hear the "Water Music"—or half a dozen numbers of it. It had not been played in Boston for many years—too many. It is not necessary to debate whether this music actually was written to placate an irate Hanoverian monarch; certainly it would have been effective for that purpose. It is easy to imagine its effect heard across water. Its effect across a concert hall is only less charming. Here and throughout the afternoon the orchestra played superlatively.

Mr. Burgin has greatly matured as an artist since he came to Boston. He played yesterday with extraordinary technique, rare beauty of tone and more musicianship than his vehicle perhaps deserved. The "Oberon" Overture received one of those interpretations that are either intensely dramatic or extremely theatrical, according to one's taste and mood.

L. A. S.

SYMPHONY HONOR FOR KOUSSEVITZKY

MONITOR MAR 19

Number on Tonight's Program Dedicated to Conductor

The regular Saturday weekly ra diocast of concerts by the Bosto Symphony Orchestra will be give this evening by Stations WBZ Springfield, WBZA of Boston an KDKA of Pittsburgh, through th courtesy of the W. S. Quinby Com pany.

The opening number on the pr gram is the so-called "Water Music of Handel. The Water Music wa written for an aquatic fête given b King George I of England, and wa played by an orchestra under Ha del's direction, seated in a barge fo lowing the King's boat. Hand through continued absence from h post as Kappelmeister, had risk the displeasure of His Majesty, b the King was much pleased with t Water Music, and soon after grant him an annuity of £200 a year.

The second number on the pr gram is a symphony by Alexand Tansman, a young Polish compos whose "Dance of the Sorceress" w heard earlier this season. This sy phony, dedicated to Serge Kous vitzky, conductor, will receive its i tial performance tonight.

The numbers following the int mission are Glazounov's concerto f violin and orchestra, in which Ric ard Burgin, the concert master the orchestra, will be heard as so ist; and the overture, to "Aberd by Von Weber.

Prof. John P. Marshall will illu trate themes from the Water Mu as usual. He will be assisted Nicolas Slonimsky, pianist, a p sonal friend of the composer, M Marjorie Posselt, violinist, and M Margaret Starr McLain, pianist.

THE GREATEST QUALITY OF BEETHOVEN

This we Boston, like t rest of t musical wo is to commemorate the centenary the death of Beethoven. The Bos Symphony Orchestra has planned series of festival performances of music unsurpassed by any of world-wide tributes to his mem Ernest Newman, who, like our Philip Hale, is a critic of univers acknowledged eminence, is co from London to make a speech week Monday on Beethoven's geni

past have united to praise the master's work, and to investigate every detail of his life. Nothing new now remains to be said. But the greatest quality of Beethoven, his intense moral earnestness, perhaps needs to be emphasized anew. GLOBE MAR 20

Mr Senneck, in an unusually acute and sensible article in the March number of The American Mercury, has pointed out the fact that one of the reasons why the popularity of Beethoven among musicians is perceptibly on the wane is this very moral earnestness. This, he claims, is an age without moral earnestness, an age afraid to take life seriously, an age in revolt against the seriousness and sobriety of its elders. Such an age is likely to prefer Stravinsky, if not jazz, to Beethoven.

It is true that there is among musicians an undercurrent of protest against the indiscriminating reverence for Beethoven floridly expressed by such Victorian musical prophets as Sir George Grove. To Grove every note Beethoven wrote was apparently divinely inspired.

To a dispassionate listener it is of course obvious that Beethoven, like Shakspere, and like every other great genius, was not always at his best. But the perception that the "King Stephen" overture, and the music for "The Ruins of Athens" are inferior and perishable ought to blind nobody to the imperishable glory of Beethoven's masterpieces.

Granted that there are minor works of Beethoven, by which he himself would not wish to be judged, let us leave them out of the discussion and confine ourselves to the question of what is the essential element in his masterpieces.

"High Seriousness"

That element is what Matthew Arnold, writing of Sophocles, called "high-seriousness." Beethoven's music does not preach any specific moral lesson. One cannot put sermons in tones. Beethoven's music is not gloomy, not like that of Bach, austerely intellectual. It is intensely and universally human. But Beethoven had high hopes of humanity, which were not dashed by a lifetime full of disappointments. It is strange that a man so impatient that he quarreled sooner or later with every landlady and was at moments angered by every friend should have retained hope and faith.

It is doubly strange that a musician always pressed for ready money, never sure of public support, hampered by grave physical infirmities, chief among them incurable deafness, and all his life deprived of the home and family he so clearly craved, should have insisted on writing his one opera about "Fidelio, or Conjugal Love," and his best-known work for voices as a setting of Schiller's "Ode to Joy."

Beethoven had an inner life which went on seemingly untouched by the always unsatisfactory conditions of his wordly affairs. Those who listen to his Second Symphony next Wednesday night will find it difficult to believe a fact of which there is the clearest historical proof, that he composed it at the most unhappy period of his life, when he had just learned that he was becoming permanently and hopelessly deaf, when in addition one of his several unhappy love affairs had come to the usual end, separation. The music is full of gaiety and tenderness by turns, with not a hint of tragedy.

But into some of his music he did put those deeper feelings which do not appear in the Second Symphony. Consider his love music. Wagner, who lacks the moral earnestness of Beethoven, has written what to many people is the supreme love scene in the last scene of his "Tristan und Isolde," with the "Love Death" of Isolde.

Not an Ascetic

Beethoven gives to the heroine of his only opera at the climax of the work measures to sing of equal intensity and with an emotional quality that lifts them forever beyond and above anything of which Wagner was capable. Leonore, disguised as the youth Fidelio, has gained admittance to the cell where her husband is confined under an unjust sentence of death. She is bidding him farewell forever when in the distance the trumpet sounds indicating that the hope for reprieve and pardon from the King has arrived in time to save him.

Those who remember the repeated trumpet calls in the familiar "Leonore no 3" overture will recall the measures which each time follow, taken from Leonore's outburst of emotion. They rise to a serenity and purity of joy found only where there is moral earnestness, "high seriousness." The whole duet between Leonore and Florestan at this point in the opera, "O Namenlose Freude" is a fuller exemplification of the point at issue.

To Beethoven the world was not merely a place where one tried to have a good time, to advertise one's self into a well-paid career, to know the proper people, to be what is called a "success." Except for self advertising Beethoven no doubt would, if he could, have attained the other common human aims mentioned.

He was not an ascetic or a recluse by temperament. Nor was he insensitive to fame. But these worldly satisfactions were not enough. He had as his own words abundantly prove, a feeling which never left him that a man is put here in this world, not to enjoy himself, but to do the will of a higher Power whom Beethoven was not ashamed to worship as his God.

This sense of being a tool in the hands of God is felt, apparently, by all religious and earnest people. In an age notably less serious Beethoven would no doubt cease to exert the supreme fascination he has so long for those who take life seriously

The Stones in Spring

Change in the Calendar of the Familiar Entertainer

INFORMATION OBSCURED

BEETHOVEN FESTIVAL

Next Tuesday evening, in Symphony hall, the Boston Symphony Orchestra, under Serge Koussevitsky, assisted by the glee clubs of Harvard and Radcliffe and a quartet of soloists, will begin what will perhaps be the most remarkable of the many Beethoven commemorations which will mark the 100th anniversary of the master's death on March 26, 1827.

TRAV

The first score of the festival to occupy the opening concert will be the great Mass in D. On Wednesday evening, March 23d, the first three symphonies will be performed. On Thursday evening, March 24, the London string quartet will perform Beethoven's quartet in E minor, Opus 59, No. 2. Harold Samuel will play the pianoforte Sonata in A flat, Opus 110. Mr. Samuel will combine with Messrs. James Levey, violinist, and C. W. Evans, 'cellist of the London string quartet in the master's great Trio in B flat, Opus 97.

The regular concerts of Friday afternoon and Saturday evening will become a part of the festival. Mr. Koussevitsky will perform the fourth and fifth symphonies on Friday, and the sixth and seventh symphonies on Saturday. On Monday evening, March 28th, there will be commemorative exercises. S. Foster Damon will read an ode to Beethoven which he has written for the occasion. There will be an address on Beethoven by Ernest Newman, the foremost English critic and writer on musical subjects, who has come from London on special invitation for this purpose. The evening will end with the performance of Beethoven's Last Quartet, Opus 135, known by the motto, "Muss es sein." This will be played by the Lenox string quartet.

The festival will close on Tuesday evening, March 29, with performances of the eighth and ninth symphonies. In the finale of the latter the choruses from Harvard and Radcliffe, and a quartet of soloists will assist the orchestra.

MASS FOR PENSION FUND

Beethoven's great mass in D, which is to open the Beethoven festival at Symphony hall, will be repeated there on Sunday afternoon, March 27th, at 3:30.

MAR 19

This performance, which comes on the intervening Sunday of the festival series, will be given for the benefit of the orchestra's pension fund. As in the Tuesday performance, the Boston symphony orchestra and Serge Koussevitzky will be assisted by the Harvard Glee Club, the Radcliffe Choral Society and the following quartet of soloists: Florence Austral, Jeanne Gordon, Tudor Davies and Arthur Middleton.

The Missa Solennis has not been performed in Boston on account of its formidable difficulties since the dedication of Symphony hall, in October, 1900.

THRILLS OF SOUND; RECOVERED HANDEL ANIMATED SYMPHO

FROM OLD MASTERS TO A BRIG NEW HAND

TRANSCRIPT MAR

Mr. Koussevitzky and the Orchestra Two Feats—Mr. Burgin and a Con of Glazunov—The "Water-Music" A Twenty-Six Years—Mr. Tansman Pleasure and Young Abilities

TWICE, yesterday afternoon, Symphony Orchestra should h arrested every ear. Concert-ha the world over, know the gr chord at the turn of Weber's Overture "Oberon." The hushed music has b singing the magic, the faerie, the legend that are background to the ope Across it and afar Oberon has blo his horn; through mists of fantasy ha stirred the sounds of his palace. Of sudden Weber bids the orchestra to single vast and crashing chord; th leaps, allegro con fuoco, into the swe and glow of chivalric adventure a medieval pageantry. On Friday, in q superb stroke from nearly five-score me that chord clove the air. Not one w too quick by the minutest fraction sound; by the same measure not o was too slow; in a single mass, like knife descending, every voice was welds A conductor's dream fulfilled; an au ence receiving a unique sensation; t famous chord, as it may sound across t concert-room no more than once in a lif time! To such precision and brilliant has Mr. Koussevitzky now schooled th orchestra.

Applauded loud and long, playin above himself in a solo-piece, Mr. Bu gin, the concert-master, was heard Glazunov's Concerto. In the slow se tion of a continuous music, the cu ning composer gives to the solo-violi an unfolding, warm-voiced melody. moves against a background of th darker strings; while the muted voice of the deeper wood-winds accompany i The euphony, through these measures of the violin, the violoncellos and th clarinets—to cite the instruments tha came fullest to the ear—turned the hear to water. The composer's melody ir itself may be no remarkable invention the secondary parts no masterpiece o figuration. Yet here was the beauty o musical sound become enchantment upon every perceiving sense. For the while there was only to listen, spelled. The music shifted; the magic vanished; but to have known that euphony was as rare sensation as the concert-hall, conjure upon the imagination. The leap of the chord—and page after page outpours riches of melody and vigors of rhythm. The colors glow like the red and blue and gold of an illuminated chronicle; the measures unfold and we listeners rove romance with Sir Huon; a tutti and a climax, and the splendors of Charlemagne's court are opened. Music of legend and of chivalry, of love and arms and adventure, of the world made magic—and all in valiance and in poetry flooding. Not Wagner himself had more the genius of it. With reason he sounded mourning trumpets over Weber's grave. The Overture to "Oberon," like the Overture to "Euryanthe," mocks at archæology.

Glazunov's Concerto for Violin is music of another sort. It was made at the study-table, with the piano in easy reach; workmanship, and little else, is its saving virtue. The violinists court it, because it sets them alternately to flowing song in seductive vein or to feats of skill and surety. The public enjoys it because the melody meanders clear-voiced; while the cadenza, with not a little of the passage-work, is transparent exercise in virtuosity. How well it all lies for the violinist's bow and also for the casual ear! By every odds, Glazunov, composing a concerto, is an adroit craftsman and a ready speaker. Possibly his musical invention will not bear close inspection. Individual distinction hardly marks it; while not by too deep thought does he achieve development. But what would these "highbrows" have and what is a violin-concerto for—unless a Beethoven or a Brahms happens to write it? To give pleasure, or course, and to display variously the fiddler's prowess.

For these ends, Glazunov in A minor may serve well enough. Possibly Russian violinists can transfigure him; but, come over-seas, they usually prefer Chaikovsky. As it was, Mr. Burgin outdid himself. For once no self-consciousness, no hesitation beset him in a solo-part. He played freely and fully, wringing the last drop out of Glazunov's melodies and without a sentimental squeeze; achieved the cadenza as though it was a natural and not a perverse music; smoothed euphonies and spun transitions; kept an ear for tone and a hand for rhythm; in general and particular gave the pleasure of a sensitive musician and a fine-fingered virtuoso. Justly and repeatedly the audience hailed him as an old friend in new grace.

New acquaintance, so long had it been forgotten, proved the "Water-Music" of Handel. Now, the illustrious Georg Frideric is not exactly a store-house of orchestral pieces for these days. His overtures to operas and oratorios usually served routine purpose and will not bear transfer. His concertos are designed primarily for the solo-instrument. His "occasional" overtures are formalities. To and fro among the Concerti Grossi must the conductiors go, unless they turn aside to the "Water-Music" of 1715-17 or the "Fireworks-Music" of a much later day. Mr. Gericke was aware of the "Water-Music," liked it and in his earlier terms in Boston played numbers from it. In turn, Mr. Koussevitzky led it back, after twenty-six years, to the Symphony Concerts. In Manchester, Sir Hamilton Harty once ventured fragments of the "Fireworks-Music," written for a London spectacle in the seventeen-fifties. They were well received.

From the "Water-Music" Mr. Koussevitzky chose eight or nine numbers—the divisions were not easy to follow—among the superabundant twenty. They are written for horns, wood-winds, the usual string choir; were plainly designed to sound out-of-doors, across the reaches of the Thames, as the royal barge bore Majesty (and a mistress) along the river to supper. Perhaps, from that circumstance, there was none of the deep-voiced, full-curving, slow movements that present ears associate with Handel. Instead, sounded brisk and festal measures; dialogues between the different choirs, like tonal chatter overheard; episodes of the dance; occasional music of courtly pageantry; a stately and full-throated beginning and end; a single movement that was quietly songful—the nocturne, possibly, of this river-journey. Altogether they contained enough of the master to bear his stamp and to give the expected pleasure. It was amusing to bourrée with gusto, in less zeal to transfigure it Bach-wise than to keep the rhythms of folk-dance. The hand and the ear for music of ceremony were present and accomplishing, after the sonorous Handelian fashion. For new pleasure, stateliness sometimes yielded to the lighter vein of a royal fête intime; while if the Andante was night-piece, it was imagined for a torch-lit and silvery river. Second-grade Handel, if the stern hearer will have it so, but Handel well worth Bostonian resurrection.

Finally, the new symphony of Mr. Tansman written in his thirtieth year, played for the first time anywhere, steadily exhilarating to hear. The composer, who has a rare knack at describing his own music, affirms that it is not "modernist." In degree, he is within the truth, since he uses atonality or polytonality sparingly and gently; indulges in no fantastic and vehement pleasing scorn of tonal fuss, feathers and pretense. He is also his individual self in the pervading animation of the symphony. It is quick-witted and, outside the slow division, quick-moving; while the glint of the harmonies and the edge into which he sharpens the instrumental voices, give the whole music a surface and a speech of Alexander Tansman and no other. Being a Pole, he is warm-tempered and mercurial; by the same token he is also apt and elegant of hand.

Consequently no one heard as though aggrieved or "insulted"; no one overtaxed his musical wits to understand; while from all sides and all degrees of listeners came, not hard words, but hearty applause. In point of fact, Mr. Tansman writes in his slow movement a well-invented and well-conducted melody. It is simple and straightforward; has substance and warmth; gathers body and mood; sits well against the background; wins the ear and quickens the fancy; stirs them at climax, lures them at gentler moments with the tenderness, wistful and graceful both, that is one of Mr. Tansman's individualizing possessions. He writes a Scherzo gaily, brightly, with a light curl of the lips, dividing it between a Polish polka and a Polish mazurka, ingeniously and amusingly interweaving or contrasting them. In his first movement he relies upon a vivid theme, energetic rhythm, animated handling; but again at opportune moments the Tansmanic tenderness returns. Rhythmic liveliness, readiness with ways and means, a playful zest, keep the finale fertile, spirited and vigorous.

Nowhere in the whole symphony is Mr. Tansman empty, metallic or merely clattering, as he was too often in his dance of last autumn. Time and again a happy turn arrests, and wins, the ear, keeping interest alert. From beginning to end youthful energy propels the music; youthful fervor deepens it; while youthful grace is as often garland upon it. Mr. Tansman has written no masterpiece—and there is not a reason why it should be expected of him. No more has he written a willed and cerebral, or a posturing and pretentious symphony. His temperament saves him from both pitfalls. The residue is a music that steadily pleases, savory of the time, savory of a composer, who, thrice blest by the Muses, now mates substance and skill and charm.

H. T. P.

Notably Partnered

Miss Anglin, Mrs. Fiske and Mr. Skinner Join Hands for a Year's Tour

THE elders of our stage are neither histrionically dead nor managerially sleeping. Beyond many of their complacent juniors, they have the will and the courage to new adventures. Hence the Fiske-Anglin Theater, which is to be a travelling company of the first rank, acting in the principal cities, proffering each season one or more plays, classic or modern, established or experimental. The two actresses have themselves organized it; "taken on" Mr. Skinner as colleague for 1927-28; agreed upon Shakspeare's farce, "The Merry Wives of Windsor," for first play. The tour will begin late next October and continue through thirty weeks, East, West, even South. For cast, Mr. Skinner will act Falstaff; Miss Anglin, Mistress Ford; Mrs. Fiske, Mistress Page—new parts for all three. If fortune is kind, the two actresses will continue their "theater" indefinitely.

FOR the first time within long memory, Fred Stone, in a new extravaganza, will descend upon Boston in the spring—at the Colonial from Monday, April 11. Biennially his Bostonian public has expected him either in the autumn or at mid-winter. Now he routs precedent. Not only does he come in April, but within six months after the production of his present piece. The reason is not far to seek. Hitherto Mr. Stone has spread each entertainment over three seasons. Now, and hereafter, two will suffice—one for New York, Boston and Philadelphia; the other for remaining metropolitan stages.

Hence "Criss-Cross" at the Colonial as aforesaid. Under "Plays in Prospect," on the theater-pages of this paper, the curious will find a word about the new piece. Enough to say here that it is fresh variation on the approved model; that Mr. Fred renews and diversifies himself; that Miss Dorothy sings, acts and dances in fresh graces and ripening talents.

again in a lifetime, may yield. To such fineness of ear and hand and lips has Mr. Koussevitzky also schooled his choirs.

By no means upon that chord alone does the Overture to "Oberon" depend for twentieth-century life and being. Over seventeen pages, the program-book ransacked the storehouses of musical archæology for "historical and descriptive notes." Not thus mummified into scholastic plaything is Weber's pulsing, striding prelude. The mystery and magic of the beginning, the sheer loveliness of these glamourous veils of sound, ejaculations; writes as though jazz and syncopation were not; imitates neither Stravinsky nor Honegger; affects no pseudo-ancientry; wrests no instrument from natural function. On the other hand, Mr. Tansman is "modernist" in brevity, directness and compactness; contraction of orthodox formulas and avoidance of measures for paper and the eye rather than for sound and the ear; frequent reliance upon incisive rhythms; a play of harmonies and timbres that is distinctly of our time; a

The Stones in Spring

Change in the Calendar of the Familiar Entertainer

Though busy with preparations for the orchestra's Beethoven Festival, which begins next week, Mr. Koussevitzky continues to present novelties to us. Tansman's Symphony, dedicated to the Boston conductor, was written last summer and had its first performance yesterday. That hearing leaves the impression that this is the most sucessful among those efforts which come offhand to memory to pour new musical wine into old bottles. Certainly it marks a definite advance over the Sinfonietta andthe "Dance of the Sorceress." Here is a work that may well engage the attention of those who attach importance to Mr. Copland's Piano Concerto. Each work essays to bring, so to speak, a classical form up to date. Both exhibit the utmost latitude in respect of dissonance. The principal difference between them appears to be that Tansman, when he began to write, had something to say.

Tansman's Symphony bears evidence that its composer is aware of the work of Stravinsky and Strauss, as well as of the classic symphonists. But it seems on a first hearing far more original than his previous compositions heard in Boston. He has really achieved the "lyric outpouring" with which he does not hesitate to credit himself in his descriptive note. All the themes are clear and individual, and the development is full, but not tedious. The principal theme of the slow movement is so sustained and sonorous and pleasing that it may render its composer liable to expulsion from the ranks of true musical radicals. The Scherzo is based on a polka movement, the trio on a mazurka. The finale is in modified Rondo form. Throughout, dullness and repetitiousness are successfully avoided, contrast is deftly and justly employed and rhythms are flexible and vigorous. And tonality reigns, despite a few excursions. Perhaps Tansman will live up to his friends' expectations, after all.

What a delight it was to hear the "Water Music"—or half a dozen numbers of it. It had not been played in Boston for many years—too many. It is not necessary to debate whether this music actually was written to placate an irate Hanoverian monarch; certainly it would have been effective for that purpose. It is easy to imagine its effect heard across water. Its effect across a concert hall is only less charming. Here and throughout the afternoon the orchestra played superlatively.

Mr. Burgin has greatly matured as an artist since he came to Boston. He played yesterday with extraordinary technique, rare beauty of tone and more musicianship than his vehicle perhaps deserved. The "Oberon" Overture received one of those interpretations that are either intensely dramatic or extremely theatrical, according to one's taste and mood.

L. A. S.

SYMPHONY HONOR FOR KOUSSEVITZKY

MONITOR MAR 19

Number on Tonight's Program Dedicated to Conductor

The regular Saturday weekly ra diocast of concerts by the Bosto Symphony Orchestra will be give this evening by Stations WBZ Springfield, WBZA of Boston an KDKA of Pittsburgh, through th courtesy of the W. S. Quinby Com pany.

The opening number on the pr gram is the so-called "Water Music of Handel. The Water Music wa written for an aquatic fête given b King George I of England, and wa played by an orchestra under Ha del's direction, seated in a barge fo lowing the King's boat. Hand through continued absence from h post as Kappelmeister, had risk the displeasure of His Majesty, h the King was much pleased with t Water Music, and soon after grant him an annuity of £200 a year.

The second number on the p gram is a symphony by Alexan Tansman, a young Polish compos whose "Dance of the Sorceress" w heard earlier this season. This sy phony, dedicated to Serge Kous vitzky, conductor, will receive its i tial performance tonight.

The numbers following the int mission are Glazounov's concerto violin and orchestra, in which Ri ard Burgin, the concert master the orchestra, will be heard as so ist; and the overture, to "Aber by Von Weber.

Prof. John P. Marshall will ill trate themes from the Water Mu as usual. He will be assisted Nicolas Slonimsky, pianist, a p sonal friend of the composer, M Marjorie Posselt, violinist, and M Margaret Starr McLain, pianist.

New Tansman Work From Koussevitzky

MONITOR MAR 19

THE nineteenth Friday afternoon concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, was given yesterday in Symphony Hall, Boston, with Richard Burgin, the concertmaster, as soloist. The program, which will be repeated this evening, was:

Handel—"Water Music"
Tansman—Symphony in A minor
Glazounoff—Violin Concerto, Op. 82

THE GREATEST QUALITY OF BEETHOVEN

This we Boston, like rest of musical wo is to commemorate the centenary the death of Beethoven. The Bos Symphony Orchestra has planned series of festival performances of music unsurpassed by any of world-wide tributes to his mem Ernest Newman, who, like our Philip Hale, is a critic of univers acknowledged eminence, is co from London to make a speech Monday on Beethoven's geni past have united to praise the master's work, and to investigate every detail of his life. Nothing new now remains to be said. But the greatest quality of Beethoven, his intense moral earnestness, perhaps needs to be emphasized anew.

GLOBE MAR 20

Mr Senneck, in an unusually acute and sensible article in the March number of The American Mercury, has pointed out the fact that one of the reasons why the popularity of Beethoven among musicians is perceptibly on the wane is this very moral earnestness. This, he claims, is an age without moral earnestness, an age afraid to take life seriously, an age in revolt against the seriousness and sobriety of its elders. Such an age is likely to prefer Stravinsky, if not jazz, to Beethoven.

It is true that there is among musicians an undercurrent of protest against the indiscriminating reverence for Beethoven floridly expressed by such Victorian musical prophets as Sir George Grove. To Grove every note Beethoven wrote was apparently divinely inspired.

To a dispassionate listener it is of course obvious that Beethoven, like Shakspere, and like every other great genius, was not always at his best. But the perception that the "King Stephen" overture, and the music for "The Ruins of Athens" are inferior and perishable ought to blind nobody to the imperishable glory of Beethoven's masterpieces.

Granted that there are minor works of Beethoven, by which he himself would not wish to be judged, let us leave them out of the discussion and confine ourselves to the question of what is the essential element in his masterpieces.

"High Seriousness"

That element is what Matthew Arnold, writing of Sophocles, called "high seriousness." Beethoven's music does not preach any specific moral lesson. One cannot put sermons in tones. Beethoven's music is not gloomy, not like that of Bach, austerely intellectual. It is intensely and universally human. But Beethoven had high hopes of humanity, which were not dashed by a lifetime full of disappointments. It is strange that a man so impatient that he quarreled sooner or later with every landlady and was at moments angered by every friend should have retained hope and faith.

It is doubly strange that a musician always pressed for ready money, never sure of public support, hampered by grave physical infirmities, chief among them incurable deafness, and all his life deprived of the home and family he so clearly craved, should have insisted on writing his one opera about "Fidelio, or Conjugal Love," and his best-known work for voices as a setting of Schiller's "Ode to Joy."

Beethoven had an inner life which went on seemingly untouched by the always unsatisfactory conditions of his worldly affairs. Those who listen to his Second Symphony next Wednesday night will find it difficult to believe a fact of which there is the clearest historical proof, that he composed it at the most unhappy period of his life, when he had just learned that he was becoming permanently and hopelessly deaf, when in addition one of his several unhappy love affairs had come to the usual end, separation. The music is full of gaiety and tenderness by turns, with not a hint of tragedy.

But into some of his music he did put those deeper feelings which do not appear in the Second Symphony. Consider his love music. Wagner, who lacks the moral earnestness of Beethoven, has written what to many people is the supreme love scene in the last scene of his "Tristan und Isolde," with the "Love Death" of Isolde.

Not an Ascetic

Beethoven gives to the heroine of his only opera at the climax of the work measures to sing of equal intensity and with an emotional quality that lifts them forever beyond and above anything of which Wagner was capable. Leonore, disguised as the youth Fidelio, has gained admittance to the cell where her husband is confined under an unjust sentence of death. She is bidding him farewell forever when in the distance the trumpet sounds indicating that the hoped for reprieve and pardon from the King has arrived in time to save him.

Those who remember the repeated trumpet calls in the familiar "Leonore no 3" overture will recall the measures which each time follow taken from Leonore's outburst of emotion. They rise to a serenity and purity of joy found only where there is moral earnestness, "high seriousness." The whole duet between Leonore and Florestan at this point in the opera, "O Namenlose Freude" is a fuller exemplification of the point at issue.

To Beethoven the world was not merely a place where one tried to have a good time, to advertise one's self into a well-paid career, to know the proper people, to be what is called a "success." Except for self advertising Beethoven no doubt would, if he could, have attained the other common human aims mentioned.

He was not an ascetic or a recluse by temperament. Nor was he insensitive to fame. But these worldly satisfactions were not enough. He had as his own words abundantly prove, a feeling which never left him that a man's purpose here in this world, not to enjoy himself, but to do the will of a higher Power whom Beethoven was ashamed to worship as his God.

This sense of being a tool in the hands of God is felt, apparently, by religious and earnest people. In age notably less serious Beethoven would no doubt cease to exert the supreme fascination he has so long had for those who take life seriously

INFORMATION OBSCURED

over his Ninth Symphony is given, the undiminished response of the general as distinct from the professionally musical public to Beethoven would indicate that Mr Sonneck's fear lest Beethoven lose hold on people is premature.

There will always be people to whom such things as the theme of the finale of the Pastoral Symphony (to which Beethoven gave the name of "Hymn of Thanksgiving After the Storm") make an appeal deeper and more permanent than the music of a sensualist like Wagner or a superficial person like Mendelssohn can ever make.

* * *

The pending performance of Beethoven's Missa Solennis at the coming centennial festival by the Boston Symphony Orchestra, mixed chorus and soloists, is of the highest interest because this great score, owing to its extreme difficulties, is so seldom given. The Mass in D has not been heard in Boston since it was performed at the inauguration of Symphony Hall in 1900. It will be heard in several cities of the New and Old World during the centennial week.

All seats having been long since taken for the performance in Symphony Hall, March 22, the Mass will be repeated on the following Sunday, March 27, for the benefit of the orchestra's pension fund. Mr Koussevitzky and Dr Davison's choruses at Harvard and Radcliffe have generously offered their services, and the quartet of soloists will be the same as at the

been paid in the schools to ... out the past year to two of Beethoven's compositions, "The Heavens Resound" and "The Ode to Joy," the latter being from the final movement of Beethoven's Ninth Symphony. These two choral works will be sung later in the year in connection with the annual civic music festival in May.

* * *

THE Boston Symphony Orchestra, under the leadership of Serge Koussevitzky, has arranged a very elaborate festival stretching from Tuesday, the 22nd, to the following Tuesday, the 29th. On Friday and Sunday afternoons, and on the evenings of all of the other days, there will be programs devoted exclusively to the master's music. All nine symphonies, the great Solemn Mass in D, many string quartets and a commemorative address are included.

So great was the interest in the two choral works—the Mass and the Ninth Symphony, in which the orchestra will be joined by the Harvard Glee Club, Radcliffe Choral Society and soloists—that tickets for these performances were sold out shortly after the first announcement, and the management added an extra performance of the Mass for Sunday afternoon. The commemorative address will be delivered by Ernest Newman, leading English music critic, who is making a trip to America especially for this purpose.

Music Notes and Comment

This week will be long remembered as that of the great Beethoven Festival arranged by the Boston Symphony Orchestra in honor of the centenary of the composer's death. The extraordinary mature of these concerts scarcely needs to be emphasized. The fine program of chamber music scheduled for Thursday evening is not the least of the many opportunities to hear Beethoven's masterpieces. The Trio in B flat, opus 97, in particular, is one of his greatest works, and it is frequently performed in public.

As the programs printed elsewhere in this department today abundantly indicate there is an unexpected, and if reviews from the chief reviewers are desired, an injudicious number of minor recitals in conflict with the Beethoven series.

On Monday evening, March 28, there will be commemorative exercises. S. Foster Damon will read an ode to Beethoven which he has written for the occasion. There will be an address on Beethoven by Ernest Newman, the foremost English critic and writer on musical subjects. The evening will end with the performance of Beethoven's Last Quartet, Opus 135, known by the motto, "Muss es sein." This will be played by the Lenox string quartet.

The festival will close on Tuesday evening, March 29, with performances of the eighth and ninth symphonies. In the finale of the latter the chorus from Harvard and Radcliffe and a ...

BIG BEETHOVEN FESTIVAL BEGINS HERE TUESDAY

ADV MAR 20

THE name Beethoven threatens to become a fixture on the front pages of newpapers during the present week. It will be a week of feverish activity among musicians and people interested in music, a period of such devotion to the life and works of a musician as has not been witnessed in many a year, perhaps never before.

People all over the world, more particularly in the United States and especially in Boston, will pay homage to the master-symphonist. And if you meekly suggest that you would like to know the reason for all the excitement you are in great danger of being mobbed by a crowd of music-lovers.

On Saturday, March 26th—or, as some say, the 27th—an even century will have elapsed since Ludwig von Beethoven died in Vienna. He is generally held among musicians to be the greatest composer of all time, though lovers of Bach and even of Richard Wagner rise up on occasion to dispute this ranking. The centennials of other composers have been celebrated in a modest way before this, but never before have there been such elaborate preparations as in the case of Beethoven.

Strangely enough America, which Beethoven never saw and about which he probably knew very little, will undertake a very large part in the celebration. The idea of a "Beethoven Week" is one for which the Columbia Phonograph Company and George Eastman are very largely responsible. Through their auspices, combined with those of the National Advisory Body of Beethoven Week, of which Mr. Eastman is chairman, plans have been made for a nation-wide festival and been accepted by scores of large cities.

* * *

THE program, as outlined by the National Advisory Body, includes civic exercises under the leadership of city officials and musical organizations, delivery of a centennial oration written by Daniel Gregory Mason, professor of music at Columbia University, performance of a special composition by Howard Hanson, an American composer, as a special tribute of the modern spirit to the genius of Beethoven, and a host of other activities.

In addition, every community is encouraged to add to the program in any way in which it can. And Boston has a very full schedule of activities. Thousands of children in the public schools will devote at least one hour of their class time to an appreciation of Beethoven.

Under the direction of Music Supervisor O'Shea and his corps of assistants, much attention has

WEEK-END CONCERTS: THE NEW GENERATION; RETURN OF A VETERAN

TANSMAN'S SYMPHONY AS FINGER-

TRANS POST MAR 2

The Parting of the Ways Between Younger and Older Listeners — Two Moods for One Music—Mme. Schumann-Heink and Troops of Friends at a "Jubilee" Matinee—Beethoven to the Hour

THE YOUNGER and the elder generation hear new music with different ears. Their respective reactions at Symphony Hall, on Friday and Saturday, to Mr. Tansman's symphony are one more item in the proof. Listeners in their twenties, or on either fringe of them, liked the piece; clapped it warmly; spoke their pleasure eagerly. Listeners in the fifties or the sixties did not resent it in the ludicrous fury that attended Mr. Copland's Concerto. They were, in fact, more uninterested than displeased. They heard the symphony indifferently; agreed that "they could see nothing in it." Mr. Tansman's music is not flagrantly "modernistic"; less still is it hard-hitting aggression in the manner of Mr. Copland. Before it nobody could possibly count himself "insulted." Rather, it is the work of an able composer, still feeling his way, who stirs to the impulses of his time and writes in its idiom. Younger hearers liked the energetic advance, the rhythmic liveliness, the vigorous climaxes of the new symphony. The concentrated brevities held them; the "edgy" harmonies and timbres pleased their ears; the lack of sentiment —or as they prefer to call it, "drool"— was congenial. To elder listeners these vigors were often empty, even bombastic; the semi-acidulous sonorities—in the wide sense of the word—rasped their ears; Mr. Tansman, in their view, "lacked feeling." Hence plaudits and silence on Friday; rather less plaudits and more silence on Saturday.

There is no reconciling these responses. The youngsters hear with the ears of their time and temper, according to their background of life and the art of music-making. Their minds may be scantily furnished; but they are fresh, open, honest. The elderly are less cased in prejudice than content with acquired and accepted experience, which now stretches through Debussy and ... Their background and their outlook upon living and the arts do not incline them to fresh experiments and new sensations. The musical hour is strange to them. When it does not vex them, it leaves them indifferent.

There is room for both generations in the concert-hall, and any conductor, with wisdom and a sense of balance, considers them both. It is right that neither should yield to the other, and very right that he, for his part, should regard the youngsters first. As composers, they are carrying the art of music forward—and all the brooms of all the Mrs. Partingtons will not stop the course. As audience, they are also providing the future hearers of music—and without them no symphony concerts may endure. Imagine them, here in Boston, after five years of Mr. Monteux and three of Mr. Koussevitzky, set back to the programs of Dr. Muck or Mr. Fiedler. Even the conservatives, no longer able to grumble, would rebel.

Like or dislike it, music akin to Mr. Tansman's symphony is the order of the day. The younger composers write it; the conductors, unless they wilfully shut their ears, cannot ignore it. They are not geniuses—these young composers; they are seldom remarkable and highly individualized talents. They are, however, practised craftsmen, writing aptly and tersely, here with vigor, there with fancy, occasionally with personal and imaginative ways and means. (Mr. Tansman's music, unlike Mr. Respighi's, for example, has a surface and a voice of its own.) As well-schooled musicians, they are not indifferent to the established forms; but, being also young composers in a restless day, they would mold them into new shapes for new ends. (Note what is practically Mr. Tansman's condensation of orthodox symphonic form.) They cannot, and they would not, escape the temper of their own time. Hence their brevity, their concentration, their blatant vigors—to force the adjective—their insistence upon a music of rhythmic energy and life.

As Mr. Tansman's symphony exemplifies these qualities, from it also sounds, though more rarely, their counterpart. With a light hand he spins, in the Scherzo, his Polish polka and mazurka. He charms the ear when his slow song drops away after the climax or a songful interlude parts—and stays—toward the close—the rushing measures of the finale. Grace haunts the second theme of the first movement though Mr. Koussevitzky, in a generous excess of zeal, tended to cover it. Finally, the residue, if not the manifest intent of this music of this day is pleasure. Mr. Tansman's symphony is no masterpiece. It is not laden with thought or enmeshed in beauty. It neither ranges the heights, nor searches the depths, of passion. Imagination does not wing it; or brooding meditation enrich it. Yet for the while it pleases. Again the temper of the time: we give pleasure; receive it—and pass to the next thing.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
MAR 20 1927

Orchestral Guns.

Intimations made in this column a week ago of an orchestral onslaught upon New York during the past week were fulfilled. The Philadelphia vied with its co-visitor, the Boston Band, amid plenty of sonorities from the New York Symphony (the Philharmonic was on tour).

Leopold Stokowski's piece de resistance was the concertino for violin, cello, horn, harp, octavina and guitar . . . all employing such slight intervals as quarter, eighth and sixteenth tones. As a music composition, this concertino by Julian Carillo amounts to little. As an illustration of ultimate possibilities with a highly differentiated scale it served a purpose. It is doubtful if more than a few in Carnegie Hall were able to detect some of the differences in pitches which the various instruments sounded.

Serge Koussevitzky, with his Bostonians, plunged straightway into the moderns with Prokofieff's Sept Ils Sont Sept and Respighi's Church Windows —both new. He also presented Ravel's suite in F major, which had not previously been heard in this city.

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THIS CLIPPING FROM
SUN
BALTIMORE, MD.
MAR 20 1927

BOSTON CENTENARY.

THE Boston Symphony Orchestra, under the conductorship of Serge Koussevitzky, is to hold a Centenary Festival in Symphony Hall, Boston, on the evenings of March 22, 23, 24, 28 and 29, in commemoration of the death of Beethoven. The Missa Solennis, some chamber music and the nine symphonies are to be presented during the festival.

Besides the Boston Orchestra, the London String Quartet, Carl Friedburg, pianist, the Harvard Glee Club and the Radcliffe Choral Society will give their services. Ernest Newman, a musical authority and writer, of London, has been specially invited to come to this country for the occasion and to deliver an address.

THIS CLIPPING FROM
PUBLIC LEDGER
PHILADELPHIA, PENN.
MAR 20 1927

THE number of men taking an interest in good music today is increasing by leaps and bounds. A glance at the concert and opera audiences testifies to that. Little boys who a generation ago would have been ashamed to be seen carrying a fiddle are today striving to win a prize for answering questions proposed at children's concerts.

The Harvard Glee Club, once probably boasting a repertory in which "Drink to Me Only With Thine Eyes" represented the highest general level (this is conjecture based on rumor), is today joining with Radcliffe College in performances of Beethoven's Missa Solemnis and Ninth Symphony in the coming Beethoven Centenary Festival of the Boston Symphony Orchestra.

This all means that our men are graduating from the so-called "anti-highbrowism" which one might regard as a juvenile disease of our young country. This particular crudity of our early youth not only robbed many men of endless enjoyment. It has robbed many a woman of cultural companionship with her husband. Our women, having more leisure than men were, generally speaking, ahead of the men in exploring the delights of musical culture. But the music movement spreading rapidly in our schools and colleges is changing everything, and there seems little doubt that there is a national music awakening of far-reaching importance.

No feature of it is more vital than the participation of our young men as demonstrated in the Intercollegiate Glee Club contest.

May they go forward to ever finer things and reap the reward that lies in a knowledge and love of good music.

THIS CLIPPING FROM
N. Y. TIMES
MAR 20 1927

THE Boston Symphony Orchestra, under Serge Koussevitzky, will give a Beethoven Centenary Festival at Symphony Hall, Boston, March 22, 23, 24, 25, 26, 28 and 29. The programs will be as follows:

BRITISH MUSIC CRITIC IN HUB

TRAV MAR 27

Ernest Newman Arrives for Beethoven Program

Ernest Newman, music critic of the London Sunday Times and one of the foremost interpreters of Beethoven's music, was one of 161 Boston passengers arriving here today on the Celtic of the White Star line. Mrs. Newman was with him.

Newman will lecture next Monday night in Symphony hall at the centenary celebration arranged in Beethoven's honor.

Another arrival was H. J. C. Grierson, professor of rhetoric and English language at the Universiyt of Ediburgh. He was accompanied by his daughter, L. H. Grierson.

Boston people included Eben D. Seccomb, a retired merchant of Winthrop road, Brookline; the Rev. Ralph T. Wegner of Oak View terrace, Jamaica Plain; Mrs. A. Brockway of Brookline; Miss Alice Patten of 47 Rockwell street, Boston; Miss Anlie Stoddard of Butler street, Dorchester, and W. H. Wright of Boston.

THIS CLIPPING FROM
FREE PRESS
DETROIT, MICH.
MAR 20 1927

Music, Hume Grotesque

New American and European Compositions Gain Attention.

BY CHARLOTTE M. TARSNEY.

Two new musical works, the one, likely mostly humorous in character and soon to be heard in this country, the other, grotesque and odd in the daring lengths to which modernism has been carried, a work much discussed in musical circles abroad, are attracting the attention of students of the latest output of composers of the day. The American work is an "Epic of the Ford," by Converse. The European contribution to musical literature is a queer opera, featuring a Negro jazz band leader, by Ernest Krenek.

Program music of the ultra-modern type is said to be represented in a symphonic cycle, just completed by Frederick Converse of the New England Conservatory of Music, in which the "Ford" car, a characteristic American product, is portrayed and followed on its way through the United States.

"Flivver 10,000,000" is the title of the piece, with the subtitle "A Joy-

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GLOBE DEMOCRAT
ST. LOUIS, MO.
MAR 2 01927

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There is no occasion to become unduly excited over any of the compositions mentioned . . . particularly those by Carillo and Prokofieff. The latter's music has always fallen into the category of modern meowings; Carillo hasn't yet secured instruments capable of sounding faithfully the desired pitches.

...orous and ..., To the Fore

...it in a collision, but with many a creak and strain it rights itself in strict accordance with the habit of the species and vanishes, still wheezing, into the dim and dimmer distance.

From Leipsic comes word of the sensational opera premiere, of Ernst Krenek's "Jonny spielt auf" overthrowing all previously conceived notions of an operatic work. The title, which freely translated means "Johnny Leads the Band" or "Johnny Strikes Up," is novel at the start and the hero is the Negro leader of a jazz band. The opera "seeks to interpret the rhythm and atmosphere of modern life in this age of technical science. "The speedy motor car, the loud speaker, the long distance telephone and the deluxe express trains are all embodied in the plot as requisite factors of today's existence. If one test of an art work is its true interpretation of contemoraneous life, this new opera, it is held, certainly presents many of its pertinent phases.

The Krenek plan of the work combines the opera style with that of the spectacular modern revue and the motion picture. One of the Leipsic critics claims that never before has an opera been written which interprets so intensively what the world is now experiencing in everyday life. It is a sordid view, however, from American standards. With the clean-up crusade now on in New York, so far as the theater is concerned, it is quite unlikely it would be accepted here, though Leipsic received it with enthusiasm. Unable to distinguish between good and bad, Johnny, the black hero of the opera greedily tastes and feels of everything that comes his way. He is portrayed an unscrupulous, bold, unprincipled character, an untutored, young barbarian.

The music of Krenek combines the rhythms of the latest dance hall numbers with the "atonal" technique this composer especially features. Jazz music, scored in this fashion becomes the high light of two of the scenes of the opera. The treatment of the orchestra is very modern. The sensational success of the work in Leipsic is believed due, in large measure, to the staging of Walter Brugman, who made the most in a scenic way of the amazing eccentricities suggest in the text and music.

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There you have it—Beethoven's music still an all-powerful modern attraction a century after its creator's death. Why?

Beethoven expressed every human emotion, and in the most powerful effective fashion. His music voices both the most stormy and tragic agonies of mind and soul—and also perfect serenity or boisterous good humor.

It might almost be said that Beethoven is the only composer who could reach the greatest depths of seriousness and yet revelled in a sense of humor.

That brings Beethoven the man into discussion—a weird perpetual contradiction of human qualities at their greatest and at their pettiest.

His Human Frailties

Beethoven spoke, wrote and performed some of the world's worst jokes. He let his bad temper lead him into some of the most unreasonable actions against friends and associates.

But his boisterous jokes were a necessary safety valve against the pressure of resentful, even suicidal, thoughts caused by his deafness. His fits of temper were very often the direct consequence of two bodily ills suffered along with his deafness, and equally distressing. He pretty generally came to a realization of wrongs he had committed in his wrath, and man-like, was the first to try to patch up the damage.

The story of his deafness is a terrible tragedy. It did not come of a sudden accident. It developed with cruel deliberateness from disease of the nerve of hearing. The first faint signs of it gave the feeling that it was a condition that was irksome more than anything—something that would pass, with no grounds for alarm. Then in the course of a single year it made a horrifying advance which left Beethoven with no doubt that deafness had come upon him to stay. And more terrible still, he learned that it would grow increasingly worse with time.

This tragedy came at the height of his fame as a pianist and just as his genius as a composer was beginning to challenge his pianistic fame.

His writings show that he thought of suicide. Then he came to the conclusion that he had no right to do anything but struggle on. There was a strange but powerful religious spirit within him, and this triumphed.

He constantly kept before him these quotations:

"I am all that is, that was and that shall be. No mortal man hath lifted my veil.

"He is alone by Himself, and to Him alone do all things owe their being."

And perhaps he thanked God that despite the plague of deafness, it did not come until he had in his mind a knowledge of music so perfect that in his thoughts he could hear the effect of every combination of musical sounds he wrote down.

Two of Greatest Lost Sight

Blindness afflicted the last days of Johann Sebastian Bach and Handel. That was really a worse blow than deafness, for their knowledge of music was surely great enough to enable them, if deprived of the use of their ears, to hear their music with their minds as fast as they wrote it—while blindness put a stop to their writing.

In the case of each of these composers hope was raised by recourse to operations—only for the surgeon to fail and leave them hopeless. Bach died a year after he was stricken, but seven years of blindness were endured by Handel, who kept himself busy playing organ concertos and the organ parts in his own oratorios, besides having revisions added to one of his works. He kept active almost to the last, playing in his great "Messiah" eight days previous to his death.

A Wildcat Wife

The sunny nature of Joseph Haydn and the smooth course of his career for long years after he achieved fame make it easy to forget that he suffered a goodly share of ill fortune. As a boy, when the steady receipt of money for singing in the choir of St. Stephen's, Vienna, meant everything to him, and he was thrown out as soloist in favor of his own brother, Michael.

He led a precarious existence with friendly help and a few music pupils until he set his foot on the first rung of success by refusing to accept bitter disappointment. His ambitions had gone soaring when he found he had means of being introduced to the eminent teacher and composer, Porpora.

Porpora received him with a household manager. There were four declaration that he would never sons and two daughters in all, and to accept anyone for a pupil, because they provide for himself and his family, always rewarded him with the Mozart had to pick up money in the most hit and miss fashion.

But Joseph became his valet, won the crabbed old man over by his cheerfulness and intelligence, and received valuable lessons in composition. From then on he was on the road to earning modest but kept on with his own compositions for various services as a composer and teacher.

Despite his genius, no royalty or nobility gave him some definite post from which he could count on a steady income. Pupils were scarce, and he had to rely on getting himself hired as piano soloist, and on the drawing power of piano recitals given in his own name. With a level-headed wife, money might have been handled so as to reach the farthest and help the family over the rough spots. As it was, Mozart lived a continual nightmare of financial uncertainty and debt.

Greatest Offer Came at Death

Even after "Don Giovanni" had been produced with immense success in Prague, and the furore it caused was reported to the Emperor in Vienna, his Majesty declined to give Mozart a salaried appointment. But a little later the great composer Gluck died, and Mozart's expectations soared.

After some delay the Emperor made him royal composer—at a salary of about $400 a year, whereas Gluck's had been the reverse. But on the other hand, her mind was so carefree that she failed Mozart completely as a

Mozart hoped that the new Emperor would give him an appointment, but he did not. Eventually, from trying to earn a decent money for his genius, Mozart very weak. He began to believe that he had been poisoned, but kept on with his composing. At last he was forced to go to bed.

Then—and not until then—cheerful financial news came to him. Some Hungarian noblemen had clubbed together to guarantee him a regular yearly income. Also word came from Amsterdam of a scheme to pay him money for compositions by a system of publishing his works by subscription. But he was soon dead of the malignant typhus.

Pianist With Crippled Finger

Poverty also preyed upon Berlioz and Wagner, who both after a

Mozart's career was a series of struggles against poverty and ill health. Even after he had won wealth won by his playing than had ever been achieved by any other musician, met a harsh fate at the height of his success. He developed tuberculosis of the throat, and did not live long.

Chopin was also tubercular, and after a courageous struggle—during which he even gave a piano concert in London when he was so weak he had to be carried to the piano—he died of consumption.

Schumann's hopes of a career as a pianist were given a heart-breaking setback. Over-eager to make progress in developing his finger muscles, he used a machine which gave intensified finger exercises—and permanently injured the muscle of one finger by the strain. However, he was able eventually, by his high mental and artistic powers, to play with a peculiar charm which concealed his crippled condition.

Adding Sums Pained Beethoven

The marvellous singer, Malibran, at the height of her glory, and called to London for a series of lavishly paid engagements, was suddenly met by a cruel turn of fate. Out for a little healthful recreation, she fell from a horse and was very seriously shaken strings would be loosened up in recognition of such wide approval of the opera.

But the performances were forced to a halt by the Emperor's desperate illness, which ended in his death—and programmes made of entertainment in Vienna were all made out of the question by the official mourning of the city.

The new Emperor did not come from overwork or any recent amount of pianist Mozart became setback. Over-eager to make progress in developing his finger muscles, he used a machine which gave intensified finger exercises—and permanently injured the muscle of one finger by the strain. However, he was able eventually, by his high mental and artistic powers, to play with a peculiar charm which concealed his crippled condition.

The celebrated ballet dancer, Taglioni, was a hunchback, and her face was very plain, if not positively homely, but by her art she carried people's minds far away from these defects.

Among lighter troubles of illustrious musicians, it might be mentioned that Beethoven, for all his greatness, did not learn to dance in time, as a young man. Simple additions of figures always disturbed him, and often left him hopelessly beaten. And during the last weeks, when, although his mind was wracked by sickness, he kept his mind busy, trying over and over to master the simple multiplication

THIS CLIPPING FROM
TRENTON, N. J.
TIMES
MAR 22 19

Engage Casella As Conductor for Boston Concerts

Alfredo Casella, distinguished conductor, composer and pianist, has signed a contract to become the regular conductor of the Pop concerts in Symphony Hall, Boston, according to an announcement just made. The announcement proceeds as follows:

"In their many seasons, the 'Pops' have never been honored with a leader of such world-wide distinction and esteem. Casella has long been considered the most significant influence in the new symphonic school of musical composition in Italy, which has placed this nation again among the foremost in the creative development of music.

"Casella is now visiting the United States to conduct his music on several important occasions. As guest conductor at the regular Boston Symphony concerts of January 14 and 15, he conducted his Partita and his Ballet, La Giara. La Giara is about to be mounted at the Metropolitan Opera House, and is anticipated as the outstanding novelty of the New York musical season.

"Before he came to this country, Casella was famous not only as a composer, but as conductor of the foremost orchestras of Paris, Rome and other cities, and as undoubtedly the most brilliant pianist Italy has produced. Visiting the United States in 1921 and 1923, he presided, as guest, over the Boston, Philadelphia and other orchestras, conducting here his rhapsody, Italia, which, by the way, is a long-standing favorite at the 'Pops.'

"Casella will visit Boston next week to conduct Respighi's concerto at the regular symphony concerts, to inspect the 'Pops' library, and to make other plans for the 'Pops' season, which opens on May 2."

Casella's career shows him an artist of astonishing versatility. Born in Turin in 1883, of notably musical parents, he began to study piano at the age of four. His aptitude as a small boy for chemistry and electricity was such that a scientific vocation was contemplated for him. At twelve, however, he definitely dedicated himself to music. He entered the Paris Conservatory, where after studying the piano under Diemer, he took the First Prize in 1899. His master in composition was Faure.

In Rome in 1916 he founded the Society of Modern Music and a similar in 1923, together with d'Annunzalipero. Through these, con-

To Speak in Beethoven's Memory

TRANS Ernest Newman MAY 21

Music Critic of London Sunday Times, Who, With Mrs. Newman, Arrives in Boston Aboard Liner Celtic for Twelve-Day Visit

HERE to deliver the principal address at the Beethoven centenary memorial meeting in Symphony Hall, next Monday evening, Ernest Newman, music critic of the London Sunday Times, arrived in Boston today aboard the White Sar liner Celtic, accompanied by Mrs. Newman, and looking forward to attendance at the Symphony concerts during their brief stay on this side of the Atlantic. Mr. Newman plans to be in this country only twelve days, passing the first nine in Boston and the remainder in New York, whence he and Mrs. Newman are to sail on the return trip on April 2, aboard the Laconia.

This is Mr. Newman's first visit to America in two years. Jazz is to him especially anathema, and he has in the past given expression to his views on this subject. Asked today by shipnews reporters if he cared to say anything about jazz, Mr. Newman relied that he felt that he has already expressed himself sufficiently, and let it go at that.

The Celtic, from Liverpool and Queenstown, was a day late, due to unfavorable weather. She brought several hundred passengers for this port and New York, and departed for the latter port a little more than an hour after she had tied up at Commonwealth Pier.

As soon as the liner docked, C. A. Bray vice president of Lord & Spencer Company, Inc., of Boston, was removed in an ambulance to the Massachusetts General Hospital, ill with pneumonia which developed soon after he sailed from Liverpool. The patient, according to the ship's surgeon, Dr. Fitzpatrick, was much improved upon arrival having passed the crisis, so that his recovery is expected. Mr. Bray has completed a trip around the world, having gone overland to Los Angeles and sailing thence across the Pacific to the Orient.

Other cabin passengers landing here included Professor Herbert J. C. Grierson of the University of Edinburgh, authority on rhetoric and English literature, who is to make a lecture tour of American colleges, accompanied by Mrs Grierson; E. Willard Frost of Dorchester, William H. Wright of Boston, Rev. Ralph T. Wegner of Jamaica Plain, Miss Annie M. Stoddard of Dorchester, Eben D. Seccomb of Brookline, Mrs. D. L. Moore of Brookline, Mrs. A. P. Brockway of Brookline, Mrs. A. J. Blood of Swampscott and Miss Alice Patten of Boston.

LONDON CRITIC

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Beethoven spoke, wrote and performed some of the world's worst jokes. He let his bad temper lead him into some of the most unreasonable actions against friends and associates.

But his boisterous jokes were a necessary safety valve against the pressure of resentful, even suicidal, thoughts caused by his deafness. His fits of temper were very often the direct consequence of two bodily ills suffered along with his deafness, and equally distressing. He pretty generally came to a realization of wrongs he had committed in his wrath, and man-like, was the first to try to patch up the damage.

The story of his deafness is a terrible tragedy. It did not come of a sudden accident. It developed with cruel deliberateness from disease of the nerve of hearing. The first faint signs of it gave the feeling that it was a condition that was irksome more than anything—something that would pass, with no grounds for alarm. Then in the course of a single year it made a horrifying advance which left Beethoven with no doubt that deafness had come upon him to stay. And more terrible still, he learned that it would grow increasingly worse with time.

This tragedy came at the height of his fame as a pianist and just as his genius as a composer was beginning to challenge his pianistic fame.

His writings show that he thought of suicide. Then he came to the conclusion that he had no right to do anything but struggle on. There was a strange but powerful religious spirit within him, and this triumphed.

He constantly kept before him these quotations:

"I am all that is, that was and that shall be. No mortal man hath lifted my veil.

"He is alone by Himself, and to Him alone do all things owe their being."

And perhaps he thanked God that despite the plague of deafness, it did not come until he had in his mind a knowledge of music so perfect that in his thoughts he could hear the effect of every combination of musical sounds he wrote down.

Two of Greatest Lost Sight

Blindness afflicted the last days of Johann Sebastian Bach and Handel. That was really a worse blow than deafness, for their knowledge of music was surely great enough to enable them, if deprived of the use of their ears, to hear their music with their minds as fast as they wrote it—while blindness put a stop to their writing.

In the case of each of these composers hope was raised by recourse to operations—only for the surgeon to fail and leave them hopeless. Bach died a year after he was stricken, but seven years of blindness were endured by Handel, who kept himself busy playing organ concertos and the organ parts in his own oratorios, besides having revisions added to one of his works. He kept active almost to the in his great "Messiah" eight days previous to his death.

A Wildcat Wife

The sunny nature of Joseph Haydn and the smooth course of his career for long years after he achieved fame make it easy to forget that he suffered a goodly share of ill fortune. As a boy, when the steady receipt of money for singing in the choir of St. Stephen's Vienna, meant everything to him, and he was thrown out as soloist in favor of his own brother, Michael.

He led a precarious existence with friendly help and a few music pupils until he set his foot on the first rung of success by refusing to accept bitter disappointment. His ambitions had gone soaring when he found he had means of being introduced to the eminent teacher and composer, Porpora.

Porpora received him with a household manager. There were four declaration that he would not sons and two daughters in all, and to accept anyone for a pupil, provide for himself and his family, but Haydn had to pick up money in the most hit and miss fashion.

Despite his genius, no royalty or nobility gave him some definite post from which he could count on a steady income. Pupils were scarce, and he had to rely on getting himself hired as piano soloist, and on the drawing power of piano recitals given in his own name. With a level-headed wife, money might have been handled so as to reach the farthest and help the family over the rough spots. As it was, Mozart lived a continual nightmare of financial uncertainty and debt.

Greatest Offer Came at Death

Even after "Don Giovanni" had been produced with immense success in Prague, and the furore it caused was reported to the Emperor in Vienna, his Majesty declined to give Mozart a salaried appointment. But a little later the great composer Gluck died, and Mozart's expectations soared.

After some delay the Emperor made him royal composer—at a salary of about $40 a year, whereas Gluck's had been $1000. In time his majesty commissioned Mozart to write an opera. "Cosi Fan Tutte" was the result. It scored a thrilling success, and began what promised an unusual run. Mozart felt surely that the royal purse was the reverse. But on the other hand, her mind was so carefree that she failed Mozart completely as a household manager. There were four sons and two daughters in all, and to provide for himself and his family, Mozart had to pick up money in the most hit and miss fashion.

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Mozart hoped that the ne would give him an appointi did not. Eventually, from trying to earn a decent money for his genius, Moz very weak. He began to b he had been poisoned, but k his composing. At last he to go to bed.

Then—and not until the financial news came to Hungarian noblemen had gether to guarantee him yearly income. Also word Amsterdam of a scheme t money for compositions by a publishing his works by s But he was soon dead of nant typhus.

Pianist With Crippled Finger

Poverty also preyed upon Berlioz and Wagner, who both often had to shelve their talents as composers many times at the start, and earn money by hack work as writers of newspaper [illegible]

When Berlioz was violin wizard [illegible] more wealth won by his playing than had ever been achieved by any other musician, met a harsh fate at the height of his success. He developed tuberculosis of the throat, and did not live long.

Chopin was also tubercular, and after a courageous struggle—during which he even gave a piano concert in London when he was so weak he had to be carried to the piano—he died of consumption.

Schumann's hopes of a career as a pianist were given a heart-breaking setback. Over-eager to make progress in developing his finger muscles, he used a machine which gave intensified finger exercises—and permanently injured the muscle of one finger by the strain. However, he was able eventually, by his high mental and artistic powers, to play with a peculiar charm which concealed his crippled condition.

Adding Sums Pained Beethoven

The marvellous singer, Malibran, at the height of her glory, and called to London for a series of lavishly paid engagements, was suddenly met by a cruel turn of fate. Out for a little healthful recreation, she fell from a horse and was very seriously shaken up, her head being injured. But she could not be induced to [illegible] audiences [illegible]

The celebrated ballet dancer, Ta was a hunchback, and her face very plain, if not positively h but by her art she carried h minds far away from these de

Among lighter troubles of illu musicians, it might be mentione Beethoven, for all his greatness, not learn to dance in time, as a man. Simple additions of figure ways disturbed him, and often him hopelessly beaten. And during last weeks, when, although his was wracked by sickness, he kept mind busy, trying over and master the simple multiplication

Engage... As Co... B...

Alfredo Case... ductor, compo... signed a contra... ...bee... lar conductor of th... Symphony Hall, Bos... an announcement ju... nouncement proceeds:

"In their many se... have never been hono... of such world-wide dis... teem. Casella has long ... the most significant ir... new symphonic school o... position in Italy, which ... nation again among th... the creative development...

"Casella is now visiting ... States to conduct his mu... important occasions. As g... tor at the regular Bosto... concerts of January 14 and ... ducted his Partita and hi... Giara. La Giara is about to ... ed at the Metropolitan Op... and is anticipated as the ... novelty of the New York m... son.

"Before he came to this ... Casella was famous not only ... poser, but as conductor of the ... orchestras of Paris, Rome a... cities, and as undoubtedly ... brilliant pianist Italy has p... Visiting the United States in 1... 1923, he presided, as guest, o... Boston, Philadelphia and other ... tras, conducting here his rh... Italia, which, by the way, is a... standing favorite at the 'Pops.'

"Casella will visit Boston next ... to conduct Respighi's concerto a... regular symphony concerts, to in... the 'Pops' library, and to make ... plans for the 'Pops' season, which o... on May 2."

Casella's career shows him an ar... of astonishing versatility. Born ... Turin in 1883, of notably musical pa... ents, he began to study piano at th... age of four. His aptitude as a smal... boy for chemistry and electricity was such that a scientifiec vocation was contemplated for him. At twelve, however, he definitely dedicated himself to music. He entered the Paris Conservatory, where after studying the piano under Diemer, he took the First Prize in 1899. His master in composition was Faure.

In Rome in 1916 he founded the Society of Modern Music and a similar ... in 1923, together with d'Annunzio ... salipero. Through these, con...

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POST MAR 22

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HER — MAR 22

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LEWISTOWN, ME.
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1/22

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THIS CLIPPING FROM
WILLIAMSPORT, PA.
SUN

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AUGUSTA, ME.
JOURNAL

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OBSERVE ANNIVERSARY OF BEETHOVEN'S DEATH BY SYMPHONY CONCERT

Boston, Mar. 22 (AP).—The Boston Symphony orchestra tonight gave the first of a series of seven concerts marking the 100th anniversary of the death of Beethoven. All of the composer's nine symphonies will be performed.

The Missa Solennis was chosen for the first concert, with the Harvard Glee club and the Radcliffe Choral society assisting after a course of special training.

THIS CLIPPING FROM
WILLIAMSPORT, PA.
SUN

MAR 23 1927

FIRST OF BEETHOVEN ANNIVERSARY CONCERTS

Boston, March 23.—The Boston Symphony orchestra last night gave the first of a series of seven concerts marking the 100th anniversary of the death of Beethoven. All of the composer's nine symphonies will be performed.

The Missa Solennis was chosen for the first concert, with the Harvard Glee club and the Radcliffe Choral society assisting after a course of special training.

husband, Carlo Cole.

Boston Symphony Concert on 100th Date Beethoven's Death

Boston, Mar. 22—(AP)—The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, its regular conductor, tonight gave the first of a series of seven concerts marking the 100th anniversary of the death of Ludvig van Beethoven. All of the composer's nine symphonies will be performed.

The Missa Solemnis was chosen for the first concert, with the Harvard Glee Club and the Radcliffe Choral Society assisting.

They will also assist in the performance of the ninth (choral) symphony.

In the first season of the orchestra, 1881-82, all the nine symphonies were given in the old Music Hall.

On Saturday next, at the hour late in the afternoon marking the exact centenary of Beethover's death, the chimes of Tufts College in Medford will sound the choral melody of his ninth symphony [illegible] in the chapel the Tufts string quartet will play the slow movement of Beethoven's Quartet in E Minor.

BEETHOVEN HONORED AT BOSTON CONCERT

Symphony Orchestra Plays His Works to Celebrate 100th Anniversary.

BOSTON, March 22, (AP).—The Boston Symphony orchestra, under the direction of Serge Koussevitzky, its regular conductor, tonight gave the first of a series of seven concerts marking the 100th anniversary of the death of Beethoven. All of the composer's nine symphonies will be performed.

The Missa Solennis was chosen for the first concert, with the Harvard Glee Club and the Radcliffe Choral Society assisting, after a course of training under Dr. Archibald T. Davison and G. Wallace Woodworth. They will also assist in the performance of the Ninth Symphony.

In the first season of the orchestra, 1881-1882, all the nine symphonies were given in the old Music Hall. The opening of Symphony Hall was marked by a performance of the Missa Solennis.

On Saturday next, at the hour late in the afternoon marking the exact centenary of Beethoven's death, the chimes of Tufts college in Medford will sound the choral melody of his ninth Symphony, and in the chapel the Tufts string quartet will play the slow movement of Beethoven's Quartet in E Minor. The orchestra of the New England Conservatory of [illegible] will mark the centenary with a concert of Beethoven's works on Friday evening.

Ernest Newman, London music

THE SOLEMN MASS BEGINS THE RITES AROUND BEETHOVEN

TRANS MAR23

THROUGH MANY YEARS A SCORE UNHEARD

The Arrayed Forces—Above All the Chorus—Dr. Davison's and Mr. Koussevitzky's Shares—Sensations Assorted—The Quality and the Impression of a Music of Dreams and Visions, Prayer and Praise

THE DILEMMA is unescapable. Beethoven's Solemn Mass is so seldom heard in American concert-halls that the most assiduous frequenter may not come to know it. Until it was revived last evening for the beginning of the Beethoven Centenary Festival it had not sounded through Symphony Hall for twenty-seven years. As many more may elapse before another ceremonial occasion brings it forth. Elsewhere in the United States performances have been few. Even in such seats of choral song as Germany or England they remain relatively rare. If the public that takes concert-going seriously is to become as familiar with the Mass in D as it is, say, with the Ninth Symphony, then revivals of the one must be as frequent as repetitions of the other. The irremovable obstacle is the different and laborious preparation of the Mass. Any expert orchestra can make way, with the usual rehearsals, through the first three movements of the Ninth Symphony. It is heard often enough for singers to keep themselves practised in the solo-measures of the choral finale. Enough choruses have also borne their part in this "Hymn to Joy" to make preparation a restudying of half-remembered pages.

On the other hand, consider the forces requisite, and the training essential, to such a performance as the Mass received yesterday and will receive again next Sunday. Extended far into the auditorium, the stage of Symphony Hall upreared more than 400 executants. Four solo-singers—Miss Marshall (substitute for the sick Mme. Austral) Miss Gordon, Mr. Davies and Mr. Middleton—had studied parts for which there is seldom call. Three hundred and more choristers from the Harvard Glee Club and the Radcliffe Choral Society had undergone under Dr. Davison and Mr. Woodworth a year of preparation and six months of intensive rehearsal. In turn, Mr. Koussevitzky had schooled the Symphony Orchestra in a music that only the veterans had ever played before. Finally, the conductor had fused these contributing forces into a plastic whole, accustomed them to each other and his wielding hand. These things are not done in a corner; nor are they accomplished in a single day. If the Solemn Mass is to be brought to full and free performance, a year of various preparation is incumbent.

Possibly the exactions of the score are not as insurmountable as it is the custom to represent them. Once the solo-singers agree to Beethoven's insistence upon their voices as instruments added to his symphonic choir; once they submit to the high range and piercing sonorities that he requires, their way is relatively clear. If they are practised and resourceful, as was the quartet of Tuesday, they do not find it to difficult to follow. The orchestra is in equally adaptable case. The Ninth Symphony as repertory piece—more or less—has familiarized it with the instrumental speech of Beethoven's later years. It has only to apply this knowledge to the Mass, which is intrinsically a choral rather than a symphonic score. The hardest tax awaits the concert-master since he must play the violin-solo, threading the Benedictus. In memory, and anticipation, it usually lingers longest in those that recall the Mass at all. Enough that Mr. Burgin played it at a pace and with such felicity of tone and phrase that it exhaled Beethoven's mystical exaltation.

For the chorus—work of Dr. Davison's and Mr. Woodworth's hands—the task was indeed difficult. Yet here again the youthful quality of their mated choirs came to the rescue. These young singers, by the blessing of their years, are likely to count Beethoven's relentless intervals and mounting ranges far less formidable than would their elders. For them, moreover, by that same blessing, Beethoven's instrumental use of voices is but a figment of the schools. They are there to achieve the notes and with the will to achieve them; the will, besides, to become so secure that the mechanism of their song shall be second nature, strenuous but spontaneous. Furthermore, they are accustomed to sing in an equally distributed chorus with no solicitude about preponderant women over timider and fewer men. To the good again, they have been trained not only to release their voices but within them to release their souls. Comparable at last with the best English choruses—to cite the criterion—are these Cambridge choirs in disposition and ability to sing out; while, animated by the more nervous American temperament, they excel the Britons in fervor and variety of expression. Through the Mass they had been schooled assiduously to intervals, phrasing, rhythms, to Beethoven's every indication of his musical purpose. More: they had become familiar with his text; absorbed his emotions; assimiliated, as much as may be, his imaginings, gained some notion of the Mass not as a succession of notes, but as an integrated, far-ranging, full-laden whole.

Here enters the personal equation. It is the high fortune of Dr. Davison to inspirit his choirs, to lift them above themselves. At his call, their clear young voices gain new freedoms of plasticity and resonance; the cardinal virtues of choral singing become, not the routine of rehearsal but deeds of individual and assembled valor; through the tonal substance pierce the ardors of imagination, and emotion that give it birth. For climax comes the irresistible impulse to release in song these ferments—and the full deed crowns the shapen work. Doing such things ,these student-singers have learned something of the reason for living and the zest of it; of the pleasures of the arts and the rewards for the practice of them; of the inner warmth and thrill that spring from a task well done for the task's own sake.

Then Mr. Koussevitzky, spurred once more, as is his habit, by the magnitude and exaction of an impending deed. After three seasons, each interspersed with considerable choral concerts, his abilities on that score need no restatement. He wields orchestra, choirs and solo-singers into a single unity, elastic, interplaying, instantly and full-heartedly responsive. He charges it with his own energy of will and accomplishment; yet from no fervor lifts the directing hand. Add thereto, the ability, so to say, of the occasion. Time and again Mr. Koussevitzky has recalled the symphonies of Beethoven to the throbbing life, the characterizing vitality, with which they left the composer's pen to flood upon his age. He has stripped them of every accretion that the word "classic" comprehends. He has renewed their native voice and vigor. Now came the turn to do like office to the Solemn Mass and upon a rare occasion. Few of the listeners last evening, could have had any other standard of performance than present perceptions and instincts afford. Scarcely any shammed out memories of the quality of concerts long since, in human nature, forgotten. Yet by a kind of divination, came first the feeling, then the faith, that never before in America had the Mass of Beethoven gained such enlarging and intensifying voice.

The test is the immediate sensations of the concert-hall, and those sensations as retrospect sifts them. What would Beethoven have of his Kyrie? The vision of God upon his eternal throne; the hosts of heaven singing His majesty; to the voices of mortal man adding their voices of entreaty and salvation. It is the counterpart in a freer and deeper medium of those medieval frescoes wherein at the pinnacle sits Divine Presence enthroned; midway enranked, stand saints and angels; holy men and holy women; below we mortals in ascending petition. What, again, would Beethoven have of his Gloria? God militant upon His Universe, by its praises engirt—"Divine deus, res cœlestis, pater omnipotens . . . tu solus sanctus, tu solus dominus, tu solus altissimus . . ." The great fresco of adoration that Michael Angelo failed to limn and paint, now at a latter day achieved. Across it, since beauty is the complement of power and tenderness the minister of strength, the vision of the Son of God who taketh away the sins of the world.

Again, the Creed, thundering its affirmations of faith, reciting less as narrative than as holy mysteries incarnation, crucifixion and resurrection; re-marshalling the faiths; unfolding, through the sublimest of fugues, the life eternal. First, a vision of God; next, the proclamation of the sacred verities; last, the great longing in the hearts of men. Beethoven writes no Sanctus to multiply the acclamations of the Gloria. Instead, it is the ecstatic communion of men with God, the seer's dream of an all embracing unity with the divine compassion and righteousness. The Benedictus continues the rapt devotion. From the whole, in the Agnus Dei ascends the prayer for that peace which in God's own time shall hush the clamors and soothe the woes of earth; upon it seal His presence and His pity.

Beethoven was writing no liturgical service for the Roman Church, or for an Archduke tricked out with a bishopric. He was merely seizing an occasion and availing himself of a text and a formula—all three as implements to his own deeper purposes. No more did he set, from a purely æsthetic motive, to the writing of an objective and delineative music under the impulse of the Latin text and the Roman ritual. True, the music of the Gloria responds faithfully to every verbal phrase. True, Beethoven interrupts the broodings of the Sanctus, because the words, 'osanna in excelsis" stare him in the face. True yet again, sounds of the war, with which his Europe, like ours, had been lately scourged, are background to the final petition for peace. Yet who of composers minded to an æsthetic setting of the mass has not fastened upon the creed for the fullest play of his purpose, lavishing himself upon the narrative of Jesus. For Beethoven it becomes but the items of a mystery recited, a faith affirmed.

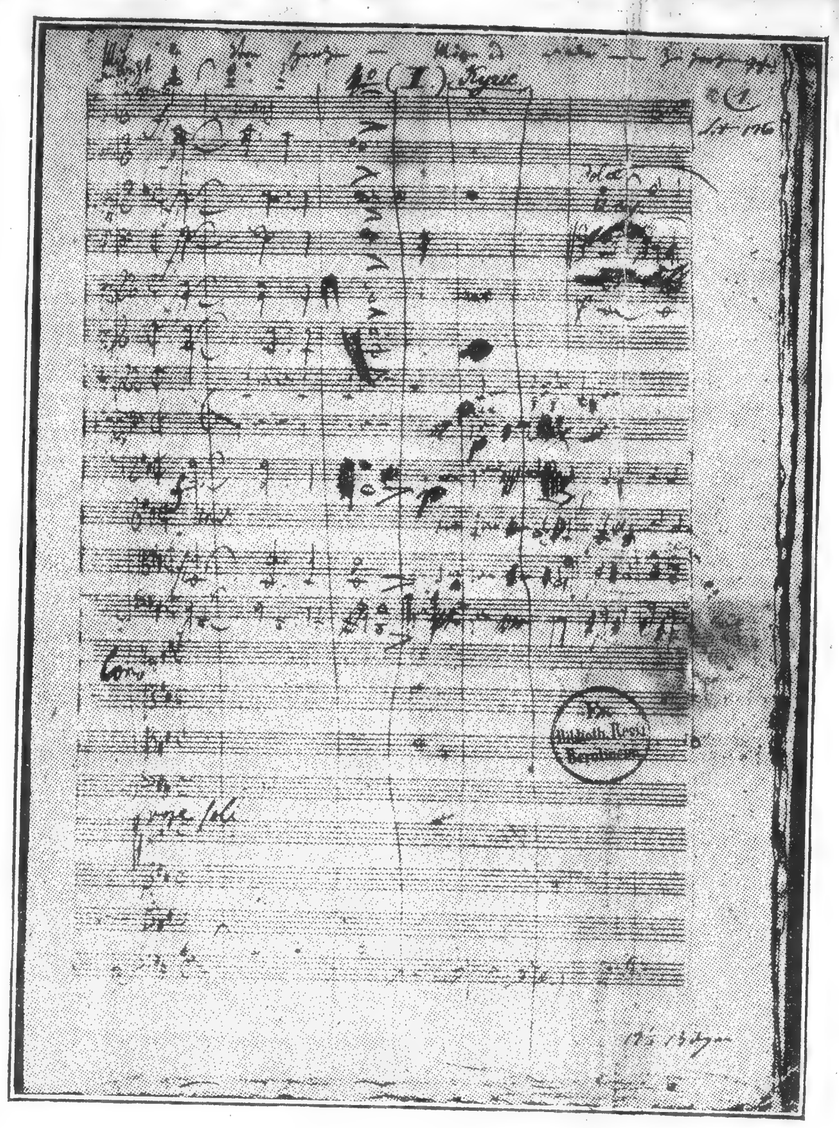
Less still did Beethoven set to the rearing of a musical monument for its own sake. He writes choruses of far-flung magnitude and upswelling might; he bids his solo-singers do varied and exacting offices, each apposite to the moment. He up-piles his forces as though he would scale the heavens by his ardors and with them make proclamation to the universe. At will and need he hushes them to the ecstasy of the Sanctus, the compassion of the Benediction, the visioned peace of the Agnus Dei. Whatever the means, or the process he attains these heights and depths, not for their overwhelming or possessing sake, but for the release of his spirit and for the incarnation of his vision. Moreover, the monument would not have been flawless. The Mass contains fugal passages that are intricate juggliery with counterpoint. It is interspersed with measures so awkwardly or so unattainably conceived that they fall short of the purpose. There are pages, more than once, that are mere getting-forward with the task and the text until the next sublimity mounts within.

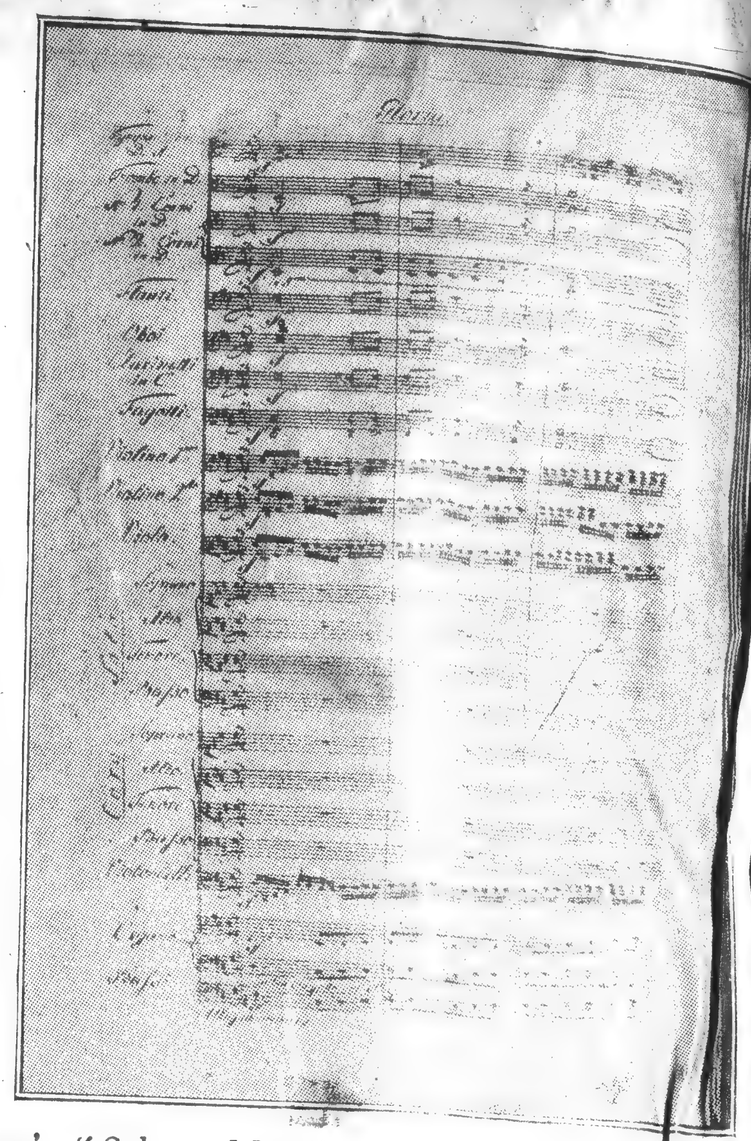
Least of all is the Mass the music of Beethoven, pietist and churchman, an apocryphal figure fondly reared by Monsieur d'Indy in Paris and the Lord Bishop in New York, because they would have him like their dogmatic selves. The Beethoven of the last Quartets, of parts of the Choral Symphony, of the Grosse Fugue, wrote also this Mass—he who had become dreamer of dreams and seer of visions, who for them would find in tones the symbols and the speech. God upon his throne: God militant over a praising universe—these are the visions. The aspiration of man to communion with Divinity, the peace that passeth understanding upon earth descending—those were the dreams. The faith that is emanation from God and answering affirmation from men—this was the holy mystery, in the Creed merely verbalized, he music should unfold in the symbols of tones.

In these final years, this abstract imagery possessed Beethoven. Beside which he found the expressive means of tone and tone-relationships, the matter and the processes of music, relatively concrete. In the Mass, the quartets, the Grosse Fugue, he strove both to enlarge and to sublimate them. His speech as seer must be this intractible music escaping these earthy bonds. Sometimes he succeeded: pages, as in the Mass, that open wide the doors of the spirit upon new vistas ascending, are the witness. Sometimes he failed and the ideal, as its habit is, averted its eyes and muted its lips. Then, as again in the Mass, he wrote a music that confesses its fruitless striving, or, oftener, a music in which we lesser men see, through a glass darkly, the will that is glory upon the halting deed.

H. T. P.

The Travail and The Monument





Two Pages from Beethoven's "Solemn Mass"

To left, Beginning of the Kyrie in the Composer's Own Hand; to right, Beginning of the Gloria in a "Fair Copy" for Some Long Forgotten Prince At the Top of the Page from the Kyrie Stands, in German, the Familiar Inscription: "From the Heart—to the Heart May It Find Its Way Again."

THIS CLIPPING FROM
TELEGRAM
WORCESTER, MASS.
MAR 23 1927

BOSTON SYMPHONY HONORS BEETHOVEN

Orchestra Gives Concert Marking 100th Date of Composer's Death

BOSTON, March 22 (A P) — The Boston symphony orchestra under the direction of Serge Koussevitzky, its regular conductor, tonight gave the first of a series of seven concerts marking the 100th anniversary of the death of Beethoven. All of the composer's nine symphonies will be performed.

The "Missa Solemnis" was chosen for the first concert, with the Harvard Glee club and the Radcliffe choral society assisting after a course of training under Dr. Archibald T. Davison and G. Wallace Woodworth. They will also assist in the performance of the ninth symphony.

In the first season of the orchestra, 1881-82, all the nine symphonies were given in the old music hall. The opening of Symphony hall was marked by a performance of the "Missa Solemnis."

On Saturday next, at the hour late in the afternoon marking the exact centenary of Beethoven's death, the chimes of Tufts college in Medford will sound the choral melody of his ninth symphony and in the chapel the Tufts string quartet will play the slow movement of Beethoven's quartet in E minor. The orchestra of the New England Conservatory of Music will mark the centenary with a concert of Beethoven's works on Friday evening.

Ernest Newman, London music critic, will deliver the principal address at a Beethoven memorial meeting in Symphony hall on Saturday evening.

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THIS CLIPPING FROM
FREE PRESS
BURLINGTON, VT.
MAR 23 192

BEETHOVEN WEEK OPENS IN BOSTON

BOSTON, March 22. (AP)—The Boston Symphony Orchestra under the direction of Serge Koussevitzky, its regular conductor, tonight gave the first of a series of seven concerts marking the 100th anniversary of the death of Beethoven. All of the composer's nine symphonies will be performed.

The Missa Solennis was chosen for the first concert, with the Harvard Glee Club and the Radcliffe Choral Society assisting.

They will also assist in

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
MAR 23 1927

HONORS BEETHOVEN

Gives Missa Solemnis in First of Series Marking Centenary of Composer's Death.

COLLEGE GROUPS ASSIST

Harvard Glee Club and Radcliffe Choral Society Specially Trained for Concert.—Serge Koussevitzky Conducts Orchestra

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THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
MAR 23 1927

Music

By Olga Samaroff

Boston Beethoven Festival Opens Extensive Program With the 'Missa Solemnis'

BOSTON has reminded us of its high musical traditions by inaugurating the most ambitious celebration of the centenary of Beethoven's death to be held on this side of the Atlantic. Throughout Occidental civilization the event is being observed in some degree wherever high-type music is known. During the coming week the special Beethoven programs of the New York Philharmonic in New York, the Philadelphia Orchestra in Philadelphia and the Beethoven Association in New York will be reviewed in these columns. Memorial exercises arranged by the Beethoven Week Association will be held at Town Hall under the auspices of a distinguished committee headed by George Eastman of Rochester on Friday.

Olga Samaroff

Two official representatives of the United States Government, Karl Engel, head of the music division of the Library of Congress in Washington, and the noted musicologist. Oscar Sonneck, are in Vienna taking part in the elaborate international celebration held there this week under the auspices of the Austrian Government.

The Friends of Music of New York ushered in this Beethoven year in October with a superb performance of the "Missa Solemnis," the Metropolitan Opera has contributed a fine revival of "Fidelio," Toscanini directed an unforgettable performance of the Ninth Symphony, the London String Quartet has played the entire set of string quartets and the Grosse Fuge, and Katherine Bacon has played the thirty-two piano sonatas. But the Boston Symphony offers the most comprehensive general program of all in holding a festival from March 22 to 29, inclusive, during which the "Missa Solemnis" and all nine symphonies are announced.

In addition the B flat trio will be played by Harold Samuel, James Levey and Warwick Evans. Harold Samuel will play the Piano Sonata Opus 110. and the London String Quartet will play the E minor quartet Opus 59 on March 24. On March 28 Ernest Newman of London will deliver an address, S. Foster Damon will read an ode and the Lenox String Quartet will play the Opus 135.

THE magnitude of this undertaking impelled me to leave Gotham uncriticized—so far as I am concerned—for twenty-four hours and witness the inauguration of the Boston Festival in last night's performance of the colossal "Missa Solemnis."

Paul Bekker writes of this extraordinary work: "Beethoven tears down the walls that divide the church from the world. His church extends as far as his eye can reach. He builds his altar in the center of the world. He tolerates no dogmatic boundaries. 'From the heart—may it reach the heart,' wrote Beethoven of the Kyrie. Herewith he designated the audience he wishes to address: Those whose hearts can receive what his own has felt."

Stony would be the heart that gave no response to the spiritual fervor of the Kyrie and the Gloria of the "Missa Solemnis"—dead the esthetic perceptions which failed to recognize the unearthly beauty of the Benedictus. The "Missa Solemnis" of Beethoven, the B minor mass of Bach, the St. Matthew and St. John Passions of Bach—these are towering peaks in musical literature which reach into other worldly regions hidden from most mortals by the clouds—there where only genius and religious exaltation of the highest type penetrate and form their conceptions of the mysteries of the universe.

A highly interesting feature of last night's performance in Boston was the participation of the Harvard Glee Club and Radcliffe Choral Society. Their respective conductors, A. T. Davison and G. Wallace Woodworth, who had trained them in their difficult task, received an ovation at the end of the performance when Mr. Koussewitzky brought them forward to share the applause.

THE fact in itself that young Americans of both sexes can take part in such performances during their college life and do it as well as they did is enormously significant for our cultural life. Barring one moment of noticeable uncertainty and an occasional lapse of intonation [illegible] tessitura, the youthful chorus was surprisingly effective and sang with evident understanding. As a matter of fact, it was considerably more effective than the quartet of soloists—Miss Olive Marshall, Jeanne Gordon, Tudor Davies and Arthur Middleton—which formed the weakest part of the performance.

Miss Marshall labored earnestly with the difficult soprano part, but as the evening wore on her voice showed the strain due to the prevailingly high register. Jeanne Gordon's rich voice was curiously ineffective. I may be entirely mistaken, but I had the impression she was not very familiar with the music and was afraid to let herself [illegible] Tudor Davies was apparently at ho[illegible] in the tenor part and was the m[illegible] effective of the solo singers. Arth[illegible] Middleton sang with expressiveness, b[illegible] without achieving any very outstandi[illegible] impressiveness.

Mr. Koussewitzky was evidently hea[illegible] and soul in a performance which gav[illegible] me the impression that preoccupatio[illegible] with substance was still too strong t[illegible] admit of a free soaring of the spirit[illegible] Beethoven is himself largely to blam[illegible] for the fact that only the most excep[illegible]tional gifts and circumstances produce a performance that is not earthbound by the sheer weight of the difficulties with which the performers have to contend.

The fingers of one hand are too many to count the great renditions of the "Missa Solemnis" I can remember among many performances I have heard. But the one last night—as indeed the whole plan of the Beethoven Festival—is greatly to the credit of Mr. Koussewitzky, the Boston Symphony Orchestra and the City of Boston itself. Symphony Hall held a large and reverent audience.

THIS CLIPPING FROM
SUN
MAR 23 1927

Symphony Gives Beethoven Concert

Boston, Mar. 23 (AP)—The Boston Symphony Orchestra under the direction of Serge Koussevitzky, its regular conductor, last night gave the first of a series of seven concerts marking the 150th anniversary of the death of Beethoven. All of the composer's nine symphonies will be performed.

The Missa Solennis was chosen for the first concert, with the Harvard Glee Club and the Radcliffe Choral Society assisting after a course of training under Dr. Archibald T. Davison and G. Wallace Woodworth. They will also assist in the performance of the ninth symphony.

In the first season of the orchestra, 1881-82, all the nine symphonies were given in the old Music Hall. The opening of Symphony Hall was marked by a performance of the Missa Solennis.

On Saturday next, at the hour late in the afternoon marking the exact centenary of Beethoven's death, the chimes of Tufts College in Medford will sound the choral melody of his ninth symphony, and in the chapel the Tufts String Quartet will play the slow movement of Beethoven's Quartet in E Minor. The orchestra of the New England Conservatory of Music will mark the centenary with a concert of Beethoven's works on Friday evening.

Ernest Newman, London music critic, will deliver the principal address at a Beethoven memorial meeting in Symphony Hall next Monday evening.

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given. Mr. Burgin played most musically the violin solo in the "Benedictus."

Miss Austral was prevented by a severe cold from taking the solo soprano part. Miss Marshall, who had sung the music in New York; replaced her at short notice. While all the soloists strove valiantly, with the difficulties that over a century ago drove to desparation the first quartet—and Mmes. Sontag and Unger were famous for musicianship and vocal skill—it must be said that last night the two men were much more satisfactory in solo work than were their sisters in art; nor in ensemble was there always a just balance.

Mr. Koussevitzky conducted with a care, an appreciation of text and music, an enthusiasm beyond all praise. His interpretation of the mighty work was an inspiration.

Would it be irreverent to say that this mass as a whole is not a sacred opus, but an ecclesiatstical opera?

There was a great and deeply interested audience. The Mass will be heard next Sunday for the benefit of the pen-

PERFORM MASS BY BEETHOVEN

Symphony Orchestra, Harvard and Radcliffe Clubs Join in Music

IS OPENING OF GREAT FESTIVAL

By PHILIP HALE

The Boston Symphony Orchestra, assisted by the Harvard Glee Club, the Radcliffe Choral Society and these solo singers: Olive Marshall, Jeanne Gordon, Tudor Davies and Arthur Middleton, gave a performance of Beethoven's Mass in D last night in Symphony hall. This was the first concert of the Beethoven festival. Mr. Koussevitzky conducted. The glee club had been trained by Dr. Davison; the choral society by G. Wallace Woodworth. John P. Marshall was the organist.

This Mass known to many as the Missa Solemnis (or "Missa Solennis") has led certain commentators to write in the Corinthian manner; to indulge in hifalutin. We are told that the music provides us "with a genuine release into the infinite." The same writer asks: "Does it not tap the mysterious reservoir of the beautiful?"

"One forgets the physical nature of his surroundings,"—i.e. in Symphony hall the statues of gods and goddesses, satyrs, dancing fauns—"and is immersed in an ecstatic contemplation of divine verities"; although Count Keyserling is said to phrase it somewhat better: as "the opening of the consciousness to the influences which are awaiting liberation in the innermost depths of the soul, which, when liberated, connect the spirit directly with God."

There are others, as Mr. Vincent d'Indy, who insist that the later works of Beethoven were inspired by his strong, abiding deep faith in the doctrines of the Roman Catholic Church; but Beethoven, though he was baptized a Catholic and died a Catholic, was negligent in his religious duties during his life and was profoundly impressed by Hindu and Egyptian religious thought. Even Dr. Hermann Deiters, a devout Roman Catholic churchman, in his long analysis of the Mass, points out the departure of the music from some of the dogmas as well as the rubrics of the church.

As a matter of fact Beethoven wrote the Mass for the installation of his friend and patron the Archduke Rudolph as Archbishop of Olmuetz. The Mass was not completed in time for the ceremony. The circumstances attending the dedication and publication of the work were wordly, commercial, unworthy the dignity of the composer. By the time a portion of the Mass was publicly performed in a theatre as "Three Grand Hymns" (1824), the Mass had grown to such huge proportions, the technical difficulties of performance were so great, that it was not for the church service.

Beethoven was undoubtedly and chiefly inspired in the composition by the poetic and dramatic elements of the text. It might here be said that after the first performance of the "Three Hymns," he was bitterly disappointed at the smallness of the receipts and accused his friends of having cheated him at the box-office. It is wiser to say, with Mr. Paul Bekker, that this extraordinary Mass was a "logical pursuance of the paths struck out in the symphonies . . . the summary of Beethoven's world philosophy." One need not say with this German writer that the symphonies express "the struggles of man towards self-realization."

It has been said that the Kyrie and the Gloria are the only movements that are suitable for ecclesiastical use. Surely the "Agnus Dei" with its dramatic interruption, with its "alarums without," the wild appeal for peace, is not for the church; the same might be said of the colossal "Credo" and the "Benedictus"; yet in the movements just named are the most emotional and impressive pages. It was in the dramatic portions of the text that Beethoven rose to sublime height, to so loftly a flight that singers of earth could not follow him.

Even if they were superhuman, with trumpet voices, they could not prevent many purely scholastic pages from being prosaic, without spiritual significance, without religious emotion. Witness many interminable frugal pages, with endless repetitions, pages in which, as they are written without respect for natural limitations of the voice, must be shrieked; they cannot be sung; and so the effect is one of infinite labor and vain endeavor, not an uplifting of the hearer's soul. Beethoven once said that ecclesiastical music should be for voices alone; he named Palestrina as the great master; but in this Mass among the most beautiful portions of the work are the orchestral introduction to the "Sanctus" and the orchestral prelude to the "Benedictus." They invoke a mood that is not sustained afterwards by the voices; and it is a question whether the orchestral accompaniment to the text. "Et incarnatus est," is not of a finer inspiration than the music for the reciters of the text.

The performance last night reflected great credit on the chorus, admirably prepared by Dr. Davison and Mr. Woodworth. These singers well-nigh accomplished the impossible. There was rich tonal sonority, there was an intelligent regard for nuances; there was no faltering even when the burden put upon these unprofessional men and women was almost insupportable. The orchestra was, it is needless to say, eloquent whenever the opportunity was

"MISSA SOLEMNIS" AT SYMPHONY HALL

Beethoven Festival Begun by Choral Concert

The Beethoven Festival arranged by the Boston Symphony Orchestra in honor of the centenary of the composer's death began last night in Symphony Hall with a performance of his great "Missa Solemnis," in D major, opus 123. The orchestra had the cooperation of the Harvard Glee Club, trained by Dr A. T. Davison, and the Radcliffe Choral Society, trained by G. Wallace Woodworth.

The assisting soloists were; Olive Marshall, soprano; Jeanne Gordon, contralto, Tudor Davies, tenor; and Arthur Middleton, bass. The hall had been sold out many weeks in advance. The great audience listened with reverent attention. At the end there was an ovation for Mr Koussevitzky, Dr Davison, and Mr Woodworth.

In the next seven days all nine of Beethoven's symphonies are to be performed. There is also to be a program of his chamber music and a program including an address by the noted English critic, Ernest Newman, and an ode written for the occasion by S. Foster Damon of Cambridge.

The "Missa Solemnis" will be repeated next Sunday for the benefit of the pension fund for retired members of the Boston Symphony. No city in the entire musical world is paying in this week of commemoration a greater tribute to Beethoven than this Boston Festival.

Five Years to Write

The "Missa Solemnis" took Beethoven five years to write. It is his most austere and noble work, on a grand scale, and exacting so much of both performers and listeners that for an acknowledged masterpiece it is seldom heard. There have been but two previous performances in Boston, by the Cecilia Society in 1897 and at the dedication of Symphony Hall in 1900. To the majority of last night's audience it was unfamiliar.

The performance reflects great credit on all concerned, especially when the almost insuperable vocal difficulties of the work are considered. It is astonishing that a chorus composed of college students should have sung with such musical understanding and so great perfection of technique. The four soloists were adequate for their rather thankless task. Mr Koussevitzky gave his best energies without stint. One might cavil at some details especially of tempi, but the dramatic energy, the imaginative force of his reading was incontestable.

Beethoven wrote at one point in the original manuscript of the "Missa Solemnis" a wish that "what has come from the heart may reach the heart." A listener hearing this music for the first time cannot mistake its utter agonizing sincerity.

This is no mere liturgical music, it is the expression of the emotion at the heart of all religions. Awe, even terror as well as hope and joy are in it. There is no music more sublime than the Credo and the Agnus Dei of the "Missa Solemnis."

Technical Difficulties

Yet one must admit that Beethoven here, as in the finale of the Ninth Symphony and in the last quartets, often fails to express completely the inexpressible. His deafness and his many misfortunes had isolated him. His utterance is that of a man beyond and above ordinary human life. It comes to us with a curious unearthly quality, through media of expression often inadequate. One must strain every nerve to comprehend.

Even the best performers are almost baffled by the technical difficulties. The listener must often recreate imperfectly Beethoven's vision from the imperfect revelation. He wrote with ideal, not actual performers in mind.

One hopes for more frequent performances of the "Missa Solemnis" in future. Like all supreme masterpieces it has something to give the listener which no other work can offer.

Tonight the Boston Symphony will play the first three symphonies of Beethoven, with Mr Koussevitzky conducting, in continuation of the Festival.

P. R.

Mass in D Opens Beethoven Festival

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It was the third performance of the Mass in D to be given in Boston, and the first since the opening of Symphony Hall in 1900. The tremendous difficulties of the work are sufficient to account for this long neglect. The more credit to all concerned in this presentation, which was made possible by the labors of Dr. Davison and Mr. Woodworth in raising the Cambridge choruses from the status of dispensers of sweetmeats to that of musical organizations.

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This Mass known to many as the Missa Solemnis (or "Missa Solennis") has led certain commentators to write in the Corinthian manner; to indulge in hifalutin. We are told that the music provides us "with a genuine release into the infinite." The same writer asks: "Does it not tap the mysterious reservoir of the beautiful?"

"One forgets the physical nature of his surroundings,"—i.e. in Symphony hall the statues of gods and goddesses, satyrs, dancing fauns—"and is immersed in an ecstatic contemplation of divine verities"; although Count Keyserling is said to phrase it somewhat better: as "the opening of the consciousness to the influences which are awaiting liberation in the innermost depths of the soul, which, when liberated, connect the spirit directly with God."

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As a matter of fact Beethoven wrote the Mass for the installation of his friend and patron the Archduke Rudolph as Archbishop of Olmuetz. The Mass was not completed in time for the ceremony. The circumstances attending the dedication and publication of the work were wordly, commercial, unworthy the dignity of the composer. By the time a portion of the Mass was publicly performed in a theatre as "Three Grand Hymns" (1824), the Mass had grown to such huge proportions, the technical difficulties of performance were so great, that it was not for the church service.

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It has been said that the Kyrie and the Gloria are the only movements that are suitable for ecclesiastical use. Surely the "Agnus Dei" with its dramatic interruption, with its "alarums without," the wild appeal for peace, is not for the church; the same might be said of the colossal "Credo" and the "Benedictus"; yet in the movements just named are the most emotional and impressive pages. It was in the dramatic portions of the text that Beethoven rose to sublime height, to so loftly a flight that singers of earth could not follow him.

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
MAR 23 1927

Music

By Olga Samaroff

Boston Beethoven Festival Opens Extensive Program With the 'Missa Solemnis'

BOSTON has reminded us of its high musical traditions by inaugurating the most ambitious celebration of the centenary of Beethoven's death to be held on this side of the Atlantic. Throughout Occidental civilization the event is being observed in some degree wherever high-type music is known. During the coming week the special Beethoven programs of the New York Philharmonic in New York, the Philadelphia Orchestra in Philadelphia and the Beethoven Association in New York will be reviewed in these columns. Memorial exercises arranged by the Beethoven Week Association will be held at Town Hall under the auspices of a distinguished committee headed by George Eastman of Rochester on Friday.

Olga Samaroff

Two official representatives of the United States Government, Karl Engel, head of the music division of the Library of Congress in Washington, and the noted musicologist, Oscar Sonneck, are in Vienna taking part in the elaborate international celebration held there this week under the auspices of the Austrian Government.

The Friends of Music of New York ushered in this Beethoven year in October with a superb performance of the "Missa Solemnis," the Metropolitan Opera has contributed a fine revival of "Fidelio," Toscanini directed an unforgettable performance of the Ninth Symphony, the London String Quartet has played the entire set of string quartets and the Grosse Fuge, and Katherine Bacon has played the thirty-two piano sonatas. But the Boston Symphony offers the most comprehensive general program of all in holding a festival from March 22 to 29, inclusive, during which the "Missa Solemnis" and all nine symphonies are announced.

In addition the B flat trio will be played by Harold Samuel, James Levey and Warwick Evans. Harold Samuel will play the Piano Sonata Opus 110 and the London String Quartet will play the E minor quartet Opus 59 on March 24. On March 28 Ernest Newman of London will deliver an address, S. Foster Damon will read an ode and the Lenox String Quartet will play the Opus 135.

THE magnitude of this undertaking impelled me to leave Gotham uncriticized—so far as I am concerned—for twenty-four hours and witness the inauguration of the Boston Festival in last night's performance of the colossal "Missa Solemnis."

Paul Bekker writes of this extraordinary work: "Beethoven tears down the walls that divide the church from the world. His church extends as far as his eye can reach. He builds his altar in the center of the world. He tolerates no dogmatic boundaries. 'From the heart—may it reach the heart,' wrote Beethoven of the Kyrie. Herewith he designated the audience he wishes to address: Those whose hearts can receive what his own has felt."

Stony would be the heart that gave no response to the spiritual fervor of the Kyrie and the Gloria of the "Missa Solemnis"—dead the esthetic perceptions which failed to recognize the unearthly beauty of the Benedictus. The "Missa Solemnis" of Beethoven, the B minor mass of Bach, the St. Matthew and St. John Passions of Bach—these are towering peaks in musical literature which reach into other worldly regions hidden from most mortals by the clouds—there where only genius and religious exaltation of the highest type penetrate and form their conceptions of the mysteries of the universe.

A highly interesting feature of last night's performance in Boston was the participation of the Harvard Glee Club and Radcliffe Choral Society. Their respective conductors, A. T. Davison and G. Wallace Woodworth, who had trained them in their difficult task, received an ovation at the end of the performance when Mr. Koussewitzky brought them forward to share the applause.

THE fact in itself that young Americans of both sexes can take part in such performances during their college life and do it as well as they did is enormously significant for our cultural life. Barring one moment of notice- uncertainty and an occasional lapse of intonation [illegible] tessitura, the youthful chorus was surprisingly effective and sang with evident understanding. As a matter of fact, it was considerably more effective than the quartet of soloists—Miss Olive Marshall, Jeanne Gordon, Tudor Davies and Arthur Middleton—which formed the weakest part of the performance.

Miss Marshall labored earnestly with the difficult soprano part, but as the evening wore on her voice showed the strain due to the prevailingly high register. Jeanne Gordon's rich voice was curiously ineffective. I may be entirely mistaken, but I had the impression she was not very familiar with the music and was afraid to let herself [illegible] Tudor Davies was apparently at ho[illegible] in the tenor part and was the m[illegible] effective of the solo singers. Arth[illegible] Middleton sang with expressiveness, b[illegible] without achieving any very outstandi[illegible] impressiveness.

Mr. Koussewitzky was evidently hea[illegible] and soul in a performance which gav[illegible] me the impression that preoccupatio[illegible] with substance was still too strong t[illegible] admit of a free soaring of the spirit[illegible] Beethoven is himself largely to blame[illegible] for the fact that only the most excep[illegible]tional gifts and circumstances produce a performance that is not earthbound by the sheer weight of the difficulties with which the performers have to contend.

The fingers of one hand are too many to count the great renditions of the "Missa Solemnis" I can remember among many performances I have heard. But the one last night—as indeed the whole plan of the Beethoven Festival—is greatly to the credit of Mr. Koussewitzky, the Boston Symphony Orchestra and the City of Boston itself. Symphony Hall held a large and reverent audience.

given. Mr. Burgin played most musically the violin solo in the "Benedictus."

Miss Austral was prevented by a severe cold from taking the solo soprano part. Miss Marshall, who had sung the music in New York; replaced her at short notice. While all the soloists strove valiantly with the difficulties that over a century ago drove to desparation the first quartet—and Mmes. Sontag and Unger were famous for musicianship and vocal skill—it must be said that last night the two men were much more satisfactory in solo work than were their sisters in art; nor in ensemble was there always a just balance.

Mr. Koussevitzky conducted with a care, an appreciation of text and music, an enthusiasm beyond all praise. His interpretation of the mighty work was an inspiration.

Would it be irreverent to say that this mass as a whole is not a sacred opus, but an ecclesiatstical opera?

There was a great and deeply interested audience. The Mass will be heard next Sunday for the benefit of the pen-

THIS CLIPPING FROM
SUN
MAR 23 1927

Symphony Gives Beethoven Concert

Boston, Mar. 23 (AP)—The Boston Symphony Orchestra under the direction of Serge Koussevitzky, its regular conductor, last night gave the first of a series of seven concerts marking the 150th anniversary of the death of Beethoven. All of the composer's nine symphonies will be performed.

The Missa Solennis was chosen for the first concert, with the Harvard Glee Club and the Radcliffe Choral Society assisting after a course of training under Dr. Archibald T. Davison and G. Wallace Woodworth. They will also assist in the performance of the ninth symphony.

In the first season of the orchestra, 1881-82, all the nine symphonies were given in the old Music Hall. The opening of Symphony Hall was marked by a performance of the Missa Solennis.

On Saturday next, at the hour late in the afternoon marking the exact centenary of Beethoven's death, the chimes of Tufts College in Medford will sound the choral melody of his ninth symphony, and in the chapel the Tufts String Quartet will play the slow movement of Beethoven's Quartet in E Minor. The orchestra of the New England Conservatory of Music will mark the centenary with a concert of Beethoven's works on Friday evening.

Ernest Newman, London music critic, will deliver the principal address at a Beethoven memorial meeting in Symphony Hall next Monday evening.

PERFORM MASS BY BEETHOVEN

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HER MAR 23

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By PHILIP HALE

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This Mass known to many as the Missa Solemnis (or "Missa Solennis") has led certain commentators to write in the Corinthian manner; to indulge in hifalutin. We are told that the music provides us "with a genuine release into the infinite." The same writer asks: "Does it not tap the mysterious reservoir of the beautiful?"

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Even if they were superhuman, with trumpet voices, they could not prevent many purely scholastic pages from being prosaic, without spiritual significance, without religious emotion. Witness many interminable frugal pages, with endless repetitions, pages in which, as they are written without respect for natural limitations of the voice, must be shrieked; they cannot be sung; and so the effect is one of infinite labor and vain endeavor, not an uplifting of the hearer's soul. Beethoven once said that ecclesiastical music should be for voices alone; he named Palestrina as the great master; but in this Mass among the most beautiful portions of the work are the orchestral introduction to the "Sanctus" and the orchestral prelude to the "Benedictus." They invoke a mood that is not sustained afterwards by the voices; and it is a question whether the orchestral accompaniment to the text. "Et incarnatus est," is not of a finer inspiration than the music for the reciters of the text.

The performance last night reflected great credit on the chorus, admirably prepared by Dr. Davison and Mr. Woodworth. These singers well-nigh accomplished the impossible. There was rich tonal sonority, there was an intelligent regard for nuances; there was no faltering even when the burden put upon these unprofessional men and women was almost insupportable. The orchestra was, it is needless to say, eloquent whenever the opportunity was

"MISSA SOLEMNIS" AT SYMPHONY HALL

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Boston Globe

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The assisting soloists were; Olive Marshall, soprano; Jeanne Gordon, contralto, Tudor Davies, tenor; and Arthur Middleton, bass. The hall had been sold out many weeks in advance. The great audience listened with reverent attention. At the end there was an ovation for Mr Koussevitzky, Dr Davison, and Mr Woodworth.

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The performance reflects great credit on all concerned, especially when the almost insuperable vocal difficulties of the work are considered. It is astonishing that a chorus composed of college students should have sung with such musical understanding and so great perfection of technique. The four soloists were adequate for their rather thankless task. Mr Koussevitzky gave his best energies without stint. One might cavil at some details especially of tempi, but the dramatic energy, the imaginative force of his reading was incontestable.

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Yet one must admit that Beethoven here, as in the finale of the Ninth Symphony and in the last quartets, often fails to express completely the inexpressible. His deafness and his many misfortunes had isolated him. His utterance is that of a man beyond and above ordinary human life. It comes to us with a curious unearthly quality, through media of expression often inadequate. One must strain every nerve to comprehend.

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MONITOR

It was the third performance of the Mass in D to be given in Boston, and the first since the opening of Symphony Hall in 1900. The tremendous difficulties of the work are sufficient to account for this long neglect. The more credit to all concerned in this presentation, which was made possible by the labors of Dr. Davison and Mr. Woodworth in raising the Cambridge choruses from the status of dispensers of sweetmeats to that of musical organizations.

MAR 23

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[illegible] ficance, its expression of the inexpressible. Music generally, of course, expresses that which cannot be said, or cannot be so well said, in words. It can be emotional, descriptive, dramatic. Beyond that, it has a speech, a logic, a range of thought, purely its own. But to what extent can it be said to express abstract concepts? How far is the discovery of such meaning in music subjective? These are profound questions.

Beethoven was deeply religious. But this religion was very personal, and he was influenced by widely divergent creeds. The Mass in D, though it employs the liturgical text, voices his individual devotional fervor. Where it is emotional, as in the orchestral passages, or dramatic, as in the "Dona," it is most impressive. Who shall say whether it has a religious import? Perhaps it is best to regard it as music. As such, it stirs admiration.

The performance last night was dramatic to a degree. Mr. Koussevitzky rode the whirlwind as complete master. The achievement of the choruses was astonishing. How fortunate are the orchestra and the public to have the services of these young men and women, with their fresh voices, their thorough training, their eager responsiveness, their vitality, to sing these incredibly difficult measures. No lagging for them; if they sometimes anticipated the conductor by the fraction of a beat, it was because they were straining at the bit. The soloists deserve praise for their accomplishment of a task calculated to awe the hardiest. The orchestra did its part with its accustomed virtuosity and Mr. Burgin played the solo passages with fine taste.

The Mass will be repeated Sunday for the benefit of the orchestra's pension fund. Tonight the first three symphonies will be played.

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[illegible] THIRTY-SIX [illegible]

H N[illegible]

[illegible] FESTIVAL

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SYMPHONY'S BEETHOVEN FESTIVAL

POST MAR 27

"Solemn Mass" Given With Harvard and Radcliffe Chorus

BY WARREN STOREY SMITH

Unheard in Boston since the opening of Symphony Hall 26 years ago, Beethoven's "Solemn Mass" in D made last evening appropriate beginning to the eight-day Festival in which the Symphony Orchestra commemorates the centenary of the composer's death.

CHORUS OF 350 VOICES

From Harvard and Radcliffe came the chorus, 350 strong, to wrestle with and, as it proved, to triumph over one of the most formidable tasks that may confront a body of singers. As performers of Beethoven's taxing parts for the solo quartet Olive Marshall, Jeanne Gordon, Tudor Davies and Arthur Middleton were likewise heroic in endeavor and also generally successful in accomplishment, while the orchestra gave abundant indication of its eagerness to comply with Mr. Koussevitzky's recent exhortation to make these centenary concerts its crowning achievement.

Not yet has the world of music as a whole come to an agreement as to the actual and relative merits of Beethoven's Mass, a work, by the way, not so much music for the church-service as a dramatic cantata based on the text of the ritual.

Favorite of Composer

The composer himself esteemed the piece above all else that he wrote, and certain commentators have supported that judgment, but others have found the piece uneven, ranging from utter dullness to sheer sublimity.

Since these latter are overwhelmingly in the majority the present reviewer may safely take his stand with them, freely acknowledging the solemn beauty of the Kyrie, the thrilling exultation of the Gloria, the unearthly beauty of much of the Benedictus with its ecstatic orchestral prelude, and the rare dramatic force of that celebrated and uncanonical page in the Agnus Dei wherein military music accompanies the passionate supplications for peace. As for the rest, it might and it might not gain in significance and appeal upon long and deep acquaintance, but for the present the impressiveness of the passages mentioned was sufficient reward for an evening of music that taxes every listening faculty.

Cheered by Audience

For making possible a performance of this Mass, deserving of at least an occasional hearing in every capital of music, Mr. Koussevitzky as leader in the deed and Dr. Davison of the Harvard Glee Club and Mr. Woodworth of the Radcliffe Choral Society as associates are equally to be congratulated.

With reason did last evening's huge audience cheer when at the end of the concert the conductor led his two colleagues to the front of the stage. And all concerned may take pride in the fact that last evening the chorus sang with apparent ease, with beauty of tone, with precision of attack and above all with a noble and fervent spirit, music whose supposedly superhuman difficulty has long been a byword.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
MAR 23 1927

Boston Symphony Gives Beethoven Centenary Concert

First of a Series of Seven Observing Anniversary Presented

Boston, March 22.—(AP.)—The Boston Symphony Orchestra under the direction of Serge Koussevitzky, its regular conductor, tonight gave the first of a series of seven concerts marking the 100th anniversary of the death of Beethoven. All of the composer's nine symphonies will be performed.

The Missa Solennis was chosen for the first concert, with the Harvard Glee Club and the Radcliffe Choral Society assisting after a course of training under Dr. Archibald T. Davison and G. Wallace Woodworth. They will also assist in the performance of the ninth symphony.

In the first season of the orchestra, 1881-82, all the nine symphonies were given in the old Music Hall. The opening of Symphony Hall was marked by a performance of the Missa Solennis.

On Saturday next, at the hour late in the afternoon, marking the exact centenary of Beethoven's death, the chimes of Tufts College in Medford will sound the choral melody of his ninth symphony and in the chapel the Tufts String Quartet will play the slow movement of Beethoven's Quartet in E Minor. The orchestra of the New England Conservatory of Music will mark the centenary with a concert of Beethoven's works on Friday evening.

Ernest Newman, London music critic, will deliver the principal address at a Beethoven memorial meeting in Symphony Hall next Monday evening.

THIS CLIPPING FROM
TELEGRAM
BRIDGEPORT, CONN.
MAR 23 1927

BOSTON SYMPHONY HONORS BEETHOVEN

First of a Series of Seven Concerts Given on Composer's Work.

BOSTON, March [illegible] (AP) [illegible] Boston Symphony [illegible] the direction of Se[illegible] its regular [illegible]

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CONTINUOUS BEETHOVEN FESTIVAL

Symphony Plays First, Second, and Third of the Nine

BY WARREN STOREY SMITH

Continuing the Beethoven Centenary Festival begun Tuesday with a performance of the "Missa Soiemnis," the Symphony Orchestra played last evening at Symphony Hall the masters, First, Second and Third Symphonies, to be followed at intervals during the week by the remainder of the immortal Nine.

GRADES FORCES ON STAGE

Were a symphony concert in regular course to offer the three symphonies of last evening, two of which are admittedly not Beethoven at his symphonic best, there might be grumblings and protest. Yet last evening the programme attracted an audience that all but filled the hall, and whether because of the sentiment of the occasion or of the surpassing excellence of the performances, the concert proved not a wearying, but decidedly an enjoyable and stimulating occasion.

For one thing, Mr. Koussevitzky, with rare tact and ingenuity, graded his orchestral forces in acordance with the chronology and style of the three compositions, performing the Mozartean First Symphony with an orchestra of 50 (37 strings, 13 wind instruments and kettle-drums), adding for the riper but still stylistically immature second 10 strings more, and bringing to the performance of the "Eroica" the full string choir and a double complement of wind.

A Delight to Hear

Heard from this small band and in a beautifully moulded and perspicuous performance the Frst Symphony was a delight to hear, the wind instruments taking on an individuality, color and sonority impossible [illegible] the usual conditions.

The Second Symphony Mr. Koussevitzky had never before led here, and it is to be hoped that his and the orchestra's exceedingly sympathetic performance of this truly charming work will soon be repeated. Mr. Koussevitzky's "Eroica" is, of course, an old story by this time, yet one of which the listener may not tire.

Restores Its Vitality

A fortunate circumstance, indeed, that the Beethoven Centenary should have come when the Boston Symphony Orchestra is led by a conductor so happy in his interpretations of Beethoven as is Mr. Koussevitzky. Without recourse to tricks or distortions he sweeps aside all fettering traditions and permits the music to shine forth as fresh and vital as on the day when it left the composers hands. Mr. Koussevitzky's Beethoven is the true Beethoven, in which the romantic and classic elements have become one and inseparable, a Beethoven that, at least from the "Eroica" onward, is in no sense "dated," but still a living force in music, in or out of a Centenary Festival.

NOTES and LINES

By PHILIP HALE

Tonight, the third concert of the Beethoven Centenary Festival will take place in Symphony Hall. The program will be made up of chamber music: Beethoven's Piano Trio, B flat, op. 97 (Messrs. Samuel, Levey and Evans.) Piano sonata, A flat, op. 110 (Harold Samuel). String quartet, E minor, op. 59, No. 2 (The London String Quartet —Messrs. Levey, Petre, Warner and Evans).

The Symphony concerts of Friday afternoon and Saturday evening will be in Beethoven's honor. Friday: Symphonies No. 4 and 5; Saturday, Nos. 6 ("Pastoral") and 7. Then on Sunday comes the repetition of the great Mass in D, for the benefit of the Pension Fund of the orchestra.

HER

No wonder that the Mass in D is seldom performed, so great are its difficulties. Probably one will not again hear in Boston so satisfactory a choral performance as that given by the Harvard Glee Club and the young ladies of Radcliffe.

MAR 24

No doubt one would be stoned in the market place for daring to ask if this Mass is great from beginning to end; for insinuating in the mildest, most timid, hesitating manner, that there are dreary stretches, pages of interest only to the pedagogue and the student of fugue and counterpoint. Take Beethoven's treatment of the section in the "Credo" relating to the crucifixion. Was not the theme too great for even him? As regards religious emotion aroused by music for the Passion, are not pages by the old Italians and the Spaniards more impressive, more devout? Yet one would have thought that Beethoven for this subject would have surpassed all others. He was right when he said that the purest music for the church should be for voices unsupported by orchestra or organ.

Nor need truly "religious" music depend on a sacred text. There is purely instrumental music that expresses the uplifting of the soul, that brings the peace that passeth all understanding. Perhaps no one today would go so far as Sir Thomas Browne: "For even that vulgar and tavern-music, which makes one man merry, another mad, strikes in me a deep fit of devotion and a profound contemplation of the first composer. There is something in it of divinity more than the ear discovers; it is an hieroglyphical and shadowed lesson of the whole world, and creatures of God—such a melody to the ear, as the whole world, well-understood, would afford the understanding. In brief, it is a sensible fit of that harmony which intellectually sounds in the ears of God."

There are chorale preludes by Bach written for the organ that are more "religious" in feeling and expression than many pages of his "Passion According to Matthew" or "Passion According to John." The three chorales for the organ by Cesar Franck are more profoundly charged with religious emotion than many pages of his "Beatitudes." No, music is not necessarily "religious" because it is wedded to a Biblical text. There are slow movements in Beethoven's quartets and symphonies that equal, if not surpass, his noblest thoughts in the great mass.

Mr. Ernest Newman, who will deliver an address on Beethoven next Monday night, was born at Liverpool in 1868. It is said that his original intention was to enter the Indian civil service, but ill-health led him into business at his birthplace. He taught music at Midland Institute, Birmingham, in 1903-05. In the latter year he became the music critic for the Manchester Guardian. Since that time he has been known and highly valued as one of the leading European critics. He was, in turn, the critic for the Birmingham Post (1906-19); the Observer (London), 1920; and early in 1920 for the Sunday Times (London), a position that he now adorns. It will be remembered that when the late Henry T. Finck withdrew from the New York Evening [illegible]

Newman came to New York as "guest" critic for that journal. His brilliant articles were a feature of New York musical life that season.

He has written books of great interest and value: "Gluck and the Opera," "Hugo Wolf," "Richard Strauss," "Wagner as Man and Artist," "A Musical Motley" (a collection of delightful essays), "A Musician's Holiday," besides other books. He is also known as a translator and editor of books by other men about music, and as a writer on general subjects. His introduction to a recent reprint of Chorley's "Thirty Years' Recollections" is in itself a study of criticism in the field of music. Deeply read in literature other than that of music, he has a thorough acquaintance with music of all periods and schools. His writings are characterized by independence of opinion, clearness and force in expression, and a wit that sparkles, and, when it is necessary, bites.

Many will welcome the appearance of that admirable violoncellist, Mr. Bedetti, as a solo player at the Symphony concerts next week. He has chosen Lalo's concerto which has not been heard at these concerts for nearly 10 years.

MONDAY Beethoven Festival

The Boston Symphony Orches[illegible] Serge Koussevitzky, conductor, ga[illegible] the second concert of its Beethov[illegible] Centenary Festival in Symphony Hall last night, presenting the first three symphonies. The audie[illegible] though not so large as that draw[illegible] the Mass in D, was even more a[illegible] ciative, applauding so long and h[illegible] ily that the conductor bade the [illegible] to rise after each of the symphon[illegible]

The enthusiasm was thoroughly justified. Mr. Koussevitzky's interpretations were those of a scholar and an artist bent on paying homage to a great composer. The men in responding to his demands surpassed even their own high standard of performance, as he had exhorted them to do in beginning rehearsals for this festival. Surely these symphonies lived last night as their composer conceived them and as he probably never heard them realized. It would indeed be a caviling reviewer who should try to detect flaws in so incandescent a performance.

The hearing of these three symphonies in a single concert served to brush away several cobwebs. In the first place, it became evident that the composer of the first two symphonies was distinctly Beethoven, and not Haydn or Mozart. Though the influence of the forerunners was as apparent as ever, it was equally clear that nobody but Beethoven could have been the author of the third movement of the First, labeled a Menuetto but really a Scherzo; or of the first movement of the Second. It was also apparent that the Second, if less ingratiating, marks a definite advance over the First, though the step is not so wide as that which carries on to the Third.

For the First, Mr. Koussevitzky had cut down his forces to the orchestra for which the work was written, giving the balance suitable to the composer's ideas. For the Second, he had added to it until the number of instruments was adequate to the presentation of Beethoven's new concepts. For the Third, of course, he used a full orchestra. His instrumentation throughout was thus adapted to the progressive course of his interpretations.

This, however, was merely the preparation of the tools. The work proper was the exposition of the composer's growth, as it were, at first hand. For each of the works in turn was made to sound as if it had just been written, and not as if it were a document to be exhibited on state occasions. The audience was made to feel for itself the effect of the first performances on contemporaries; the growth of the composer's musical stature between the First and Second Symphonies; the naturalness, indeed the inevitableness, of the majesty of the Third—not a leap from one world to another, but the flowering of a plant in whose nurture the listeners had assisted. Without question, this is the way to make manifest the great[illegible]ess of the composer. Fortunat[illegible]ton, fortunate is Beethoven [illegible]rtunat[illegible]music, to have [illegible]ch a conductor and such an orchestra for such an occasion. L. A. S.

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y
MAR 24 1927

Other Music

First Three Symphonies at Beethoven Festival

Special Dispatch to the Evening Post

Boston, March 24.

THE BOSTON SYMPHONY ORCHESTRA gave the second concert of its Beethoven Centenary Festival to an unusually enthusiastic audience which filled Symphony Hall last night. Serge Koussevitzky conducted the First, Second and Third symphonies.

Those who favor the type of "symphony concert" containing no symphony, which Leopold Stokowski so frequently conducts in Philadelphia and New York and which Mr. Kou[illegible]

seldom offered his audiences here, claim that a miscellany of novel short numbers is less taxing to the listener than the orthodox program including a familiar standard symphony.

The behavior of last night's audience would refute them. The applause was enthusiastic. The audience obviously was having a better time during the music than the Friday afternoon subscribers to the regular Boston Symphony series. There was no coughing, no listless rustling of leaves, nor was any woman observed to put her hat on during the finale of the last number. Every one stayed until the end, though the length of the concert was somewhat more than two hours.

PERHAPS the saying "Good music is familiar music," which is a stock text of lecturers on musical appreciation, applies not merely to the musically illiterate, but also to those who have acquired at least a vicarious musical culture by subscribing to a series of costly and fashionable orchestral concerts.

Let us have bigger and better programs. There are times when symphony concerts seem on the verge of becoming an inverted and much abbreviated version of such series as the Boston "Pops," with the emphasis on unfamiliar instead of on familiar trifles.

The stock saying about the first three Beethoven symphonies is, of course, that the first two are in an early and very inferior "first style," while the "Eroica" is a fine specimen of the composer's great "middle period."

Hearing the three symphonies in succession one wondered heretically why Lense and other revered authorities have limited Beethoven "styles" to three only, when he so clearly had a different style for every work. The First and Second symphonies are really fully as distinct from each other as they are from the Third. Nor do the Fourth, Fifth and Sixth seem exactly in the same style as "Eroica," though they were composed in the same "middle period."

IS NOT the true explanation of the difference between the "Eroica" and the two earlier works simply that in the latter Beethoven was deliberately trying to write something conventional and correct enough to secure publication, or, failing that, at least performance? By the time he wrote "Eroica" he had decided to let the originality, the highly personal and, for his day, shocking imagination which he had held in leash in the earlier works manifest itself fully. To any attentive listener this originality is plainly enough foreshadowed in the earlier symphonies, especially in the Second.

Beethoven's respectable musical contemporaries and elders felt the audacity of the First and second symphonies. The latter drove a Paris critic in 1810 to the remark, quoted in Philip Hale's incomparable program notes, that "the composer seems to see doves and crocodiles shut up together." Today one hears the dove plainly enough in the Second symphony, but the crocodile must be sought with the ears of faith, or rather of imagination.

Mr. Koussevitzky's readings of the three symphonies were highly personal and vividly imagined. His tempo was extraordinarily slow in slow movements. He exaggerated, as he so often does, his soft and loud passages, but the concert was never dull, never degenerated into the prosy correctness devoid of inspiration, which Beethoven himself detested above all things.

PERCIVAL ROBERTS.

2ND CONCERT OF BEETHOVEN FETE

Orchestra Plays First Three Symphonies by Great Composer

LARGE AUDIENCE IS APPRECIATIVE

By PHILIP HALE

The Boston Symphony orchestra, conducted by Mr. Koussevitzky, gave the second concert of the Beethoven centenary festival last evening in Symphony hall. The program comprised Beethoven's first, second and third symphonies.

Strange to say, the first symphony seemed fresher, more spontaneous, more musical than the second. Played by a small orchestra and beautifully phrased, it led one to believe that certain symphonies by Haydn and Mozart would be greatly benefited if the strings were in like manner reduced and there were no doubling of the wind instruments. Every detail in the first symphony was clearly brought out without undue stress. There was a delightful sense of [illegible]portion, perfect euphony. Mr. Kous-

manner; he remembered the year of its birth and rejoiced in the innocence of the child.

It matters not whether some have been able to find hints in this symphony of the master who was to be; whether others have noted the influence of Mozart or of Haydn; nor is it necessary to discuss the question whether Mozart if he had lived would have written in Beethoven's manner. He probably would have remained Mozart, the incomparable, but in the way indicated by his last great symphonies and "The Magic Flute." Speculation of this nature is a harmless amusement. Would Bizet have given to the world a worthy successor to "Carmen"? Would Debussy have written an opera in a broader, more virile style than "Pelleas and Melisande," or would he, as it seemed to his warmest admirers, be satisfied with imitating Debussy? Would Schubert have gained in conciseness and vigor, if he had lived to pursue the studies he planned?

With the exception of the second movement of the second symphony, the work as a whole seemed last night inferior, in interest at least, to the earlier one, though the performance in both cases was admirable in every way. Let us remember that these two symphonies perplexed, disquieted many when the music was first heard. The critics were especially severe in their treatment of the second; some of them found this Symphony in D monstrous; its finale "harsh, savage."

Mr. Koussevitzky's excellent judgment as an interpreter has never been more fully and plainly displayed than in his reading of the three symphonies. He realized first of all that Beethoven was a romanticist. Stendhal pointed out that the "classicist" of today was in his own time a romanticist; hence in his lifetime generally misunderstood, often abused, waiting patiently or impatiently for Time the Avenger to do him justice. Mr. Koussevitzky also realized the fact that Beethoven's music should be played in the romantic manner; that a symphony now respected as a "classic" is not necessarily a smug

work to be performed perfunctorily, without fire, without eloquence, without passion. "People talk loosely about this or that dull conductor as one "imbued with the spirit of Beethoven." This being interpreted means that Beethoven is not known by these admirers of dulness. They do not recognize the revolutionary. It would be wiser for them to spend their time conjecturing whether Beethoven had Napoleon in mind when he write the first movement of the "Eroica," Gen. Abercromby killed at the battle of Alexandria when he wrote the Funeral March, and Prometheus when he invented the variations in the Finale.

It would not be surprising if some one hearing an interpretation by Mr. Koussevitzky of a symphony by Beethoven should say, "I do not recognize the music; it seems to me different." For this one was probably accustomed to a falsely traditional interpretation in which mistaken reverence approached obsequiousness. But Beethoven was not a man of staid decorum either in his life or in his music. He was romantic, wildly so at times.

The orchestral performance last night was of the highest order of excellence. The large audience was enthusiastic.

The program tonight is of chamber music: Beethoven's Piano Trio in B flat major, op. 57 (Messrs. Samuel, Levey and Evans, Piano Sonata in A flat, op. 110 (Mr. Samuel); String, quartet, E. minor, op. 59, No. 2 (The London String Quartet).

d 1)

SYMPHONY ONE; SYMPHONY TWO; SYMPHONY THREE

TRANS-MAR 24

SECOND DAY OF THE BEETHOVEN FESTIVAL

Again a Program of Curiosities — The Composer in the Steps of Mozart, Careful and Pleasing—The Composer in Ferment, and More Than Once a Bore — Then the Leap to "The Eroica," Power, Passion and Poignancy

AS YET the Beethoven Festival is not obtrusively chronological. From the Mass of his later years, for ceremonial beginning on Tuesday, the program returned, on Wednesday, to Symphonies of his younger days. Still, however, it proffered curiosities. Four Symphonies one year, four others the next, are no longer rotating rite at Symphony Hall. Conductors, in this new time prefer to choose among them more miscellaneously. They would wreak themselves upon the rewarding Third, Fifth and Seventh; throw in the pastoral Sixth or the sportive Eighth for contrast; play the Fourth just often enough to remind hearers of its existence. Consequently, the First and, especially, the Second have receded from the repertory to the shelves. Mr. Koussevitzky now resurrected both, allotted fifty men to the one—thirty-odd strings, wood-winds and brass in pairs; for the other added ten voices to the reduced violins. Not until "The Eroica" emerged for climax to the concert, did he utilize the full string choir and, according to custom, double reeds, horns and trumpets.

An audience that filled the cheaper places and left but few gaps in the dearer, heard the three symphonies; seemed in no wise to weary at the repetition of a single form. In fact, it applauded with an amusing impartiality. "The Eroica" passes for a masterpiece; certainly Mr. Koussevitzky brings it to life-giving and epical performance. Yet the merely engaging First and the barely tolerable Second were clapped almost as heartily. Evidently, a miscellaneous responsiveness is the word for a Centenary Festival. Possibly we Bostonians are making a new chapter for the book of etiquette in the concert-hall.

Both the early Symphonies profited by the diminished orchestra. The strings were not too numerous for fleet pace and instant transition; sheer weight did not thicken tone or dull the rhythmic beat; the proportion of the contributing choirs returned to normal; in either Symphony, restored to fluency and transparency, every detail ran clear. So handled, the First sounded rather more Mozartean than Beethoven, anno domini, 1800 and in his thirtieth year, may have intended. To hear the first movement was to hark back to Mozart's "Jupiter;" the matter and the manner of the Andante followed the Mozartean model; the vapid Rondo-Finale was worthy of Wolfgang Amadeus when he had one eye on the clock and the other on a job to finish in short order. The Minuet, already reaching out toward a Scherzo, is unmistakable Beethoven. Possibly his hand, and no other in that Vienna, would have written the striding introductory measures to the Rondo aforesaid. Clearly, when he sets to the Minuet, he has a mind and a pen to innovation and idiosyncrasy. He subordinates the dance-tune: courts young vigors and freedoms; stresses with some courage the contrast with the Trio—plainly the rushing, rough-coated Scherzi of maturity already in germ.

For the remainder of this First Symphony, let the roving ear and the comfortable assurance of retrospect do its utmost and its silliest. In every other measure, if it likes, it can discover a fore-

tumbling upon it. As abundant, in this 1803, was Beethoven in means—some by no odds derived from the sanctified models. What of the jumble of the introduction or the measures in F-sharp that stick out of the Trio?

Besides, Beethoven is developing lasting idiosyncrasies. Already he has a taste for rude repetitions in the finale and for an interlude, as it nears the end, of songful measures. There is workmanship as well, free-handed and bold, offending the "best people" of Vienna because it generated what in their ears were uncouth sounds. Dr. Spazier, a reviewer "of sound judgment," spoke for them. To quote the learned "programist," he found this Symphony in D major "a gross monster, a pierced dragon which will not die [evidently the Larghetto], and even in losing its blood in the finale wild with rage, still deals vain but furious blows with his tail, stiffened, by the last agony." Lord forgive us! but, has the good man been hearing the Piano Concerto of Aaron Copland? Certainly some of his descendants did and expressed themselves in variations of the ancestral words. . . . Anyhow, Mr. Koussevitzky exercised a pretty wit when he "pointed up" some of these details, distressful to the good taste of 1803. And wit, as everyone knows, is a pearl of great price among the conductors of music.

So to the "Eroica" and to what ten thousand voices are this week calling "the greater Beethoven." Less than two years separated the Second and this Third Symphony; in the history of music there is no superber leap. Yet there he is, "the greater Beethoven," full-panoplied and unmistakable. Bonaparte or no Bonaparte, epic matter fills the first movement—enough to outlast a dozen Napoleons. The heights and the depths of it still go undiminished, the fires within them still burn white and clear. And with what energy is it generated, conducted, surcharged! Beethoven had achieved his free play of tone; to freedom added precision. At last he had mastered his instrument, each choir, each group, sometimes each voice, as individual element in the meeting and parting ensemble. In directed passion of design, he could not outpour his passion of emotion; marshal it, lofty and grave, to full-fraught issue.

The Adagio of the Funeral March is companion-piece equally staleless. Here goes, for the first time since the days of Bach, the poignancy of instrumental song, so inherent in the music that the commonplace contrast of string and wind choirs seem fresh ned to serve it. The funeral trai draws near, the lament ascends; the trai passes, the mourning voices still. Th surface imaginatively yet incidentally within, the quintessence of the emotio divined and imparted—less in classic au erities than in human accents exalte ven in romantic flow and ebb. Alread Beethoven the seer; but with eyes, as ye searching the hearts rather than th visions, of men.

Upon the heels of this Adagio, th Scherzo fulfilled. A little groping and reaps with Beethoven's energy, rushin stamping, jocund; the song of the Tr sings warm and earthy; impetuously turn the darting measures. The "do tored" minuet of the First Symphony h yielded this quasi-Titanic birth. In lat Symphonies Beethoven was to renew a better it. Then it was to vanish fro symphonic music until Bruckner, of a men, recalled it. For by his earth-bo Scherzi, little less than by his heave sent Adagios, do his Symphonies survi It is years since Boston has heard t least or the greatest of them.

A close that is another flare of epic and heroical energy as though from t first movement and the Funeral Marc the dominating passion had overleapt t Scherzo, to sweep through the Fina From the poignancy of Bach to t poignancy of the Funeral March, fr the Fugued Finale of Mozart's Sy phony to these outflinging and spreading variations of the end "Eroica"—the great line of music vancing, if the hearer chooses; but great line also when genius stands to knot the cord. . . . The time come when Mr. Koussevitzky and conducting are a Bostonian memory,

THREE BEETHOVEN SYMPHONIES HEARD

Koussevitzky Conducts Festival Program

The first three Beethoven symphonies filled the program of the second concert of the series arranged by the Boston Symphony Orchestra in honor of the centenary of the composer's death. Mr Koussevitzky and the orchestra were applauded with exceptional warmth last night by a very large audience. The performances were typical of the best work of players and conductor.

It is customary to lump the first and second symphonies together as early works in the first of Beethoven's often mentioned "three styles," and then to draw a sharp line between them and the "Eroica," in which the composer is said to display for the first time his original genius.

Last night, hearing these three works in succession, one was inclined to doubt the absolute validity of this time-honored distinction.

Even in the First Symphony composed in 1800 there are many foreshadowings of the later Beethoven. The Second, composed in 1802, displays with more boldness the individual style which so startled his contemporaries. When it was first played at Leipzig a reviewer thought the finale "bizarre, harsh and savage." When it was heard for the first time in Paris a reviewer complained that Beethoven seemed to see doves and crocodiles shut up together." Is there not some reason to believe that the opinion of contemporaries may be sounder as to the daring and originality of these symphonies than is that of any later commentator. Beethoven so greatly influenced his successors that every trick of style which could be imitated became within a generation a musical commonplace.

Yet the "Eroica" is unquestionably on a grander scale, and more audacious than its predecessors. The supposition that Beethoven up to his 32d year wrote in the vein of Haydn and Mozart and then within two years completely changed his style of composition implies a wilful, merely intellectual attempt at originality on his part like that of some minor present day composers whose sole aim is to astonish their hearers.

Is not it clear from the music of the first three symphonies that Beethoven's style is from the beginning highly personal and original. In the first two he is holding in, trying to write music not wholly unlike other symphonies, no doubt from the common sense motive of wishing to insure the publication and performance of his works.

In the "Eroica" he decides for once to write to please himself, and deliberately defies the musical conventions of his day. There is an apparently authentic anecdote to the effect that he announced his third symphony as in the surprising key of D sharp, instead of its enharmonic key, E flat. He must have anticipated the bewilderment of all respectable and academic musicians at the violent rhythms and previously unheard dissonances.

Nor could a dedication to Napoleon have been agreeable in 1803 to any but French audiences. That he cancelled the original title page bearing Napoleon's name was due not to any wish to conciliate Conservative opinion, but to Bonaparte's assumption of imperial honors, which disgusted Beethoven's Republican sentiments.

In Vienna in those days, it was as disreputable to be a Republican as it is in present day Boston to favor the Bolsheviki. Imagine the scandal a present day Bostonian composer would cause by dedicating a new work to the memory of Lenin, and you will get an inkling of how Beethoven's Vienna would probably have regarded a dedication to Bonaparte. Is it not clear that the "Eroica" represents not so much a sudden development of Beethoven's genius as a decision to go his own way musically.

Tonight the third concert of the festival brings a program of Beethoven chamber music.

P. R.

3D BEETHOVEN CONCERT HELD

Piano Trio Gives Performance in Symphony Hall

By PHILIP HALE

The third concert of the Beethoven Centenary Festival took place last night in Symphony Hall. The program was as follows: Beethoven's Piano Trio, B flat major, op. 57 (Messrs. Samuel, Levey and Evans). Piano Sonata, A flat major, op. 110 (Mr. Samuel); String Quartet, E minor, op. 59, No. 2 (The London String Quartet).

Either the players were not advantageously placed on the stage or the piano was dominating; whatever the cause, the performance of the trio was disappointing in spite of the individual excellence of the artists. The violin and the violoncello were often inaudible, and naturally there was a lack of balance. Or have certain composers been justified in their belief that piano and strings cannot work together in a trio, that these instruments cannot hold sympathetic relations? Tchaikovsky maintained this theory, and then, when Nicholas Rubinstein died, wrote an interminable trio, endeavoring in one of the movements to portray in tones the mental, physical and moral characteristics of his friend. With all due respect to Beethoven and those who believe in plenary inspiration, it may be hinted, if not shouted from the housetop, that this particular trio should not be ranked among the works of the greater Beethoven; there is too much following of old time formulas; too many pages that are common-place in the invention. When Moschles heard the first performance with Beethoven the pianist, he found many traces of "the grand style" but added that the work lacked clarity and precision. Today "the grand style" is hard to find; while the clarity and the precision are more in evidence than originality of thought and warmth or nobility of expression.

It is the pleasure of the more recent commentators to dwell on the "psychology" of Beethoven's later music. Thus Vincent d'Indy sees in the Sonata, op. 110, the moral sufferings endured by the composer; but Paul Bekker believes that the last sonatas portray the indomitable will of Beethoven. The sonata, played with technical proficiency and aesthetic appreciation by Mr. Samuel, indisputably contains compelling measures; the melodic lamentation is deeply emotional in a manner peculiar to Beethoven; but there are other pages that are dry and uninteresting except to those who think that all the later sonatas are "mystic, wonderful."

It seems impossible that the three Rasoumowsky quartets wer at first a puzzle to even accomplished musicians, who could not believe that Beethoven wrote them seriously; some insisted that the music was of a madman. Perhaps a century from now the lovers and the practicers of music will wonder at the harsh judgments pronounced on certain compositions of today. The quartet chosen by the London String Quartet is charged with the genius of Beethoven; this is revealed not only in the ineffable beauty of the Adagio, it is seen in the other movements. The performance was ideal, in euphony, in exquisite phrasing, in the eloquence of emotion, as well as in the perfection of ensemble.

At the concert this afternoon the fourth and fifth symphonies will be performed.

FULLER PAYS TRIBUTE

In recognition of the Beethoven centennial Gov. Fuller yesterday issued the following statement:

"Little do we today, who have the privilege of listening in rapture to the wonderful music bequeathed to us by the great master, Beethoven, appreciate the adverse conditions under which his genius bloomed. Hard work amid the most difficult circumstances was the lot of this wonderful composer.

"Intense application from infancy to the development of his musical talent —first on the violin, then the clavier, later the organ and the piano—enabled him in later years to bring forth the beautiful melodies which have been the name of Beethoven one to conjure with. How truly the life of Beethoven teaches us that beauty, like life itself, is born of suffering. Its secret is sacrifice.

"His artistic proficiency brought him universal recognition and acclaim. His compositions became known throughout the whole world. Of him it is true that a man is surpassed by his works, for in his works he displayed a mastery which was denied him in what he himself calls his attempt to 'grapple with fate.'

"The Beethoven Centennial will bring to the people of today a clearer understanding of the value of music in our democratic life, as well as a more sympathetic view and appreciation of this great musical genius."

IN SINGLE VOICE; IN TRIPLE VOICE; IN FOUR CONJOINED

CHAMBER-MUSIC IN BEETHOVEN'S HONOR

New Audience and Hampering Concert-Room—A Quartet Subdued, a Trio Ill-Balanced, Only a Piano Full-Sounding—Sonata That Was Pinnacle—Other Numbers Questionable—"The Happy Beethoven"

THERE has been a new audience, thus far, at each concert of the Beethoven Centenary Festival. On Tuesday, for the Mass, it was a notable company assembled from the hierarchies of the town, artistic, musical, professional, social. On Wednesday, for the first three Symphonies, it was the miscellaneous body that intelligently frequents orchestral concerts in Boston. Last evening, for the Trio in B-flat, the Piano-Sonata in A-flat, and the second of the Rasumovsky Quartets, it was an audience in which devotees and practitioners of chamber-music abounded. To right and left, before and behind, were familiar figures from the concerts of "The Flonzaleys" and the concerts at the Public Library; while here, there and everywhere were those that followed the pieces, scores in hand. Their entr'acte conversation further betrayed them. They also had tried over, three by three, the Trio which is Opus 97; had boggled, alone with a piano, through the Sonata which is Opus 110; had bestowed evenings upon a highly tentative practice of the Quartet for Strings which is Number Two of Opus 59. They had come to hear realized what they themselves might only half attain; to pick up "points" along the way; to make the sage comments of fellow-craftsmen in praise or demur. No such audience has sat in a Bostonian concert-room since Mr. Bauer and Mr. Thibaud played through, in a winter, all the Sonatas of Beethoven for piano and violin. It was a company that knew and cherished the arts of chamber-music because it had learned them in personal practice. Add to them the tireless frequenters of "occasions" (like a Beethoven Festival) and both were enough to fill Symphony Hall.

The more the regret that chamber-music does not sound advantageously in that tunnel of a concert-room, long, narrow and high; while, by the memory of previous trials, it carries better when the audience is thin and scattered. For final number, the Londoners played the Quartet in E minor, out of the Rasumovsky three. The English four is long versed in the piece. Familiarity and musicianly skill assure its every measure. Not a shading, like the rising first theme of the opening Allegro; not a stroke, like the repeated cadence in the Finale, goes unheeded. The ear agrees to the Londoners' pace and vibrates to their rhythm. They excel in the balance and euphony of reciprocating voices. Their tone is at one with the subdued, subjective quality of

Some would have harked back to "The Appassionata," as of the Beethoven oftenest present to the general imagination. Others declared for Opus 106 as the epical masterpiece of the composer and the piano. Yet others were for Opus 111, "the last sonata," as pendant to the Mass in evocation of the final Beethoven pent, racked, consumed. The Sonata in A-flat had, however, the advantages of wise compromise. Those that were all for the younger Beethoven could descry him in the musing and static song with which it begins, in the sharp-edged, quick-footed Allegro into which it passes. Those that sought the brooding and the poignant Beethoven of a later day found him in the Adagio, "the song of sorrow," the consoling measures into which, with slip and struggle, both ascend. Even those who remembered the storming Beethoven, lurid across the dark of Opus 111, knew his power, albeit in brighter guise, out of the Finale of the chosen Sonata.

From the beginning of the Adagio, moreover, to the end, speaks the Beethoven who in these last years would find for music a new subjective matter and a new projecting power. The seer broods within; without, the composer half-believes he has achieved the visioned goal. . . . Up the heights of this considerable "argument" rose Mr. Samuel. Imagination and emotion answered to the quiet and mellow concentration of his beginnings; to his keen and scherzo-like vigors; to his depths of tone and wrestling rhythms in the darkened Adagio; to his feeling, beyond a pianist's rhetoric, through the struggle into consolation; to the outspreading horizons of the close. All-Bach if he often will have it so, but not exclusively Bach, should be Mr. Samuel's calling.

With the choice of the Trio and the Quartet there was more room for demur. It is a pretty sentiment, no doubt appropriate to a Centenary Festival, that in both Beethoven wrote as a happy man. Sometimes, however, this fortunate state made him careless of means and not too choice of invention. Neither the Finale of the Quartet in E minor nor of the Trio in B-flat are exactly of the greater, or any other, Beethoven that for a century has endured. Rather, they are of the Beethoven, who, like the rest of us, could take the easiest way, finding the spirit willing and the hand submissive to commonplace. Agreeable tunes intersperse the Trio and pleasurable workmanship dots it. No doubt it was well received in the salons of Beethoven's princely patrons. A Centenary Festival on the amplest scale—only "Fidelio" is missing—is another and more exacting matter.

As for the second Rasumovsky Quartet, the Allegro and the Adagio do speak for the musing and lyric Beethoven, the poet of intimate sensations upon mind and heart, into a song of strings distilling them. Yet the "Russian Theme," in tossing triplets over the Allegretto, and the scampering, whipper-snapper Finale are of a Beethoven workaday and inferior. The first Rasumovsky Quartet is far more characteristic; while, before the second, it is possible to pine for the young freshness of Opus 18 or for the spiritual strife and the seer-like visions of the final five. Possibly there was overmuch of the "happy Beethoven" in the concert of yesterday. To be such was not his normal or his best creative state. Yet up and down the hall, the thumbed and opened scores gave the program

THIRD CONCERT OF BEETHOVEN SERIES

GLOBE MAR 25

London String Quartet and Harold Samuel Heard

The third concert of the Beethoven series, arranged by the Boston Symphony Orchestra to honor the centenary of the composer's death was given last night to an audience of unusual social and musical distinction that left few vacant seats in Symphony Hall. The program included examples of Beethoven's chamber music. The performers were the London String Quartet and Harold Samuel. The applause was polite rather than enthusiastic.

Mr Samuel, an English pianist previously known here by several Bach recitals given at Jordan Hall to small but enthusiastic audiences, was heard to best advantage last night in the Sonata in A flat, opus 110, which Beethoven composed in 1821. No doubt he selected this particular sonata because it contains a fugue, and has therefore some slight affinity with Bach's pieces.

He played it delicately, succeeding best with the quietly lyric portions. But listeners who judged this sonata solely from Mr Samuel's interpretation must have been puzzled by the remark of d'Indy about it, quoted in the program notes. D'Indy believes that this opus 110 bears no dedication, contrary to Beethoven's custom, because this "musical expression of a convulsion in his own life could be dedicated only to himself."

Mr Samuel felt, or at any rate conveyed to his hearers, no dramatic power in the music. He polished its surface smoothly, so far as Beethoven's crabbed piano style would permit. But a placid sentimentality was the only emotion revealed by the performance.

The London String Quartet, a group of four English musicians, has been heard here a number of times in the past few seasons, notably in a cycle of Beethoven quartets at Jordan Hall. They have lately given a similar cycle in New York. Plans for a repetition of the cycle here, announced last Fall, were later abandoned.

Last night the London Quartet was heard in the E minor Quartet, opus 59, No. 2, one of the celebrated set dedicated to Prince Rasumowsky, whose namfie they have immortalized, though he neglected to reward Beethoven for the honor paid him. The London Quartet, like Mr Koussevitzky, is not hampered in the interpretation of Beethoven's music by tradition. They play it as they feel it, and one is left in no doubt as to the genuineness of their liking for Beethoven.

Last night, as on previous occasions, however, one felt that although their performance had spirit, it lacked intensity and subtlety. This quartet excels in the music of such composers as Greig and Tschaikowsky. The players have a kind and degree of imagination better suited to such things than to the noble austerities of Beethoven.

The first number on the program was the great Trio in B flat, opus 97, in which Mr Levey and Mr Evans of the London Quartet played the violin and violoncello parts, and Mr Samuel was the pianist. The performance was disappointingly inadequate.

Mr Samuel did not succeed in the difficult task of preserving in so large a room the proper balance between the piano and the strings. Neither he nor the others seemed thoroughly in sympathy with the music, perhaps because there had not been opportunity for the large number of rehearsals necessary for proper performance on so notable an occasion of so exacting a work.

P. R.

THIS CLIPPING FROM

ST. JOSEPH, MO. NEWS

MAR 25 192

"FLIVVER 10,000,000."

[From the Springfield (Mass.) Republican.]

"A joyous epic" is the subtle of the symphonic work which Frederick S. Converse, a well-known American composer, has just finished for performance next month by the Boston Symphony Orchestra. Although Henry Ford's name is not mentioned, the theme is unquestionably 100 per cent American, and the work opens with "Dawn in Detroit," the selection of the hour leaving room for a bit of quiet harmony unless the wagons of milk cans have begun to come in. There follows a march of the workers, but in Detroit do workers go to the factory on foot? The composer gets to the heart of his subject with a scene in the automobile factory, the treatment of which is described as "a serio-comic fugue interpersed with machine-like sounds."

It would be hard to write musically of a flivver without free use of "machine-like sounds," and even after the car is finished and delivered there are great possibilities in this direction. The composer might devote an entire movement, or non-movement, to "cranking up in January." He chooses May, however, for what he calls "America's romance," maliciously styled by one listener "the petting scene." At all events it should give a relief from the cacophony without which the life story of a flivver could not be truly told. There is for example that first collision which may only crumple a mudguard, but lacerates the ears of the listener as well as the soul of the proud proprietor of the new and speckless car. Stern veracity also has compelled the composer to carry the history on to a rusty and creaking old age. "Flivver 10,000,000," at the end wheezing and rattling off into the dim distance.

As a burlesque the music should be amusing, and most "program" music contains an element of burlesque. Haydn did not expect his imitations of tigers, elephants and worms in "The Creation" to be taken seriously, and Richard Strauss is broadly comic in his "Sinfonia Domestica." When realism comes in at the door music flies out at the window and it would be a mistake to regard a work written about a flivver as anything but a musical joke. But music has its good jokes, and if the one perpetrated by Mr. Converse is clever enough even musical listeners may forgive the atrocious din involved.

THIS CLIPPING FROM

EXPRESS
PORTLAND, ME.

MAR 25 1927

Sunday Concert To Be On Works Of Beethoven

A program made up entirely of Beethoven numbers will be presented by Municipal Organist Charles R. Cronham at the municipal concert on Sunday and the City of Portland will thus pay its tribute to the memory of the great composer on the occasion of his centennial.

Varied will be the type of compositions presented by Mr. Cronham, and thus the versatility of the composer will be emphasized.

The program will open with the Prometheus overture, an overture to a ballet written by Beethoven in his early days as a composer.

Following this will come Theme and Variations, the slow movement from the Septet for strings and wind which was composed about 1800.

Beethoven's lovely Minuet in G, one of Kreisler's favorite violin selections, will be another of the municipal organist's numbers which will be greatly enjoyed.

Ruins of Athens, a Turkish march, composed as incidental music to a ballet, and dramatic as well as martial in character, will be another of Mr. Cronham's offerings. The finale will be two movements from Beethoven's Symphony No. 5 in C Minor.

The assisting artist on the municipal program will be Wililam E. Dodge, violinist and concert master of the Boston Symphony Orchestra who will play Beethoven's Kreutzer Sonata for violin and piano. Howard W. Clark, well known pianist will accompany Mr. Dodge.

TRIO, SONATA AND QUARTET

Pat Mar 25

Chamber Music Night at Beethoven Festival

BY WARREN STOREY SMITH

That the Beethoven Centenary Festival at Symphony Hall might be broadly comprehensive, room was found in it for a concert of chamber-music that befell last evening, offering the London String Quartet and Harold Samuel as performers, and the Trio, Opus 97, the Piano Sonata, Opus 110, and the String Quartet, Opus 59, No. 2, as programme.

So far as its portion in the Festival was concerned, the course of the orchestra itself was clear. It had only to play the nine symphonies; it could do no better. But a single concert of Beethoven's chamber-music offers so many possibilities that no matter what programme has been decided upon someone would have found a way to better it. This Trio in B-flat major, for example, enjoys a great reputation, even though some who do not believe in the plenary inspiration of the great masters find it for the most part tiresome. Again, there are beautiful passages in the Sonata, Opus 110, but each of the last five sonatas is uneven in interest and this in A-flat them all. The second "Rasoumovsky Quartet" is, of course, an unchallenged masterpiece in its particular field.

The performances last evening were of the high order that this Festival presupposes. No string quartet known here today is more fortunate with Beethoven than is this London Quartet, and if Mr. Samuels is more remarkable as a player of Bach, his acknowledged specialty, than of Beethoven, his performance of the Sonata was broadly conceived and technically finished. As an ensemble pianist he was a bit too incisive, a common fault in those whose province is solo playing. His associates in the Trio, Mr. Levey and Mr. Evans of the Londoners, acquitted themselves nobly. The audience was large and warmly applausive.

Beethoven Centenary

The third concert of the Beethoven Centenary Festival at Symphony Hall took place last evening, when Harold Samuel, pianist, and the London String Quartet shared a program of chamber music. Mr. Samuel, Mr. James Levey, and Mr. C. Warwick Evans, violinist and violoncellist of the quartet, joined for the B-flat Trio. Mr. Samuel played the A-flat Sonata, Op. 110. The second of the Rasoumowsky Quartets, Op. 59, No. 2, in E minor, occupied the remainder of the program.

MONITOR

Last evening's music was perhaps the most quiet [illegible] of the entire series of concerts. The beauties of the works chosen may hardly be exaggerated, and their performance matched the superb content. For Mr. Samuel and the members of the London String Quartet do more than merely satisfy the standards of chamber music performances. They set new ones. The pianist who has devoted himself to Bach, served Beethoven equally well last evening, playing the sonata and the piano part of the trio with a reverence of approach and an eloquence which "pointed" every beauty inherent in the works.

MAR 25

The most striking aspect of the B-flat Trio seemed the exquisite melodies which flooded the work constantly emerging from the musical texture. The interplay of the three instruments and their smooth euphony of tone were exposition for contrapuntal effectiveness, while each player polished and refined his share of the work. A mood of sustained grace and the fusing ensemble of the instruments made the performance memorable.

Without a doubt, Mr. Samuel possesses what musicians call the "classical" outlook. This involves a manner of approach and a mood of performance rather than any more tangible element of pianism. But elusive as this quality is of description, it is quite unmistakable in performance. The Sonata, as it came from Mr. Samuel's hands, owned plangent tonal quality, coherent structure and a quickly comprehended plan. The Adagio, expressively emotional, and the mounting crescendo of the Fuga each left a clear picture in the thought of the listener, while Mr. Samuel brought the work to a close with a large, swift, upsurging crescendo with never a trace of undue hurrying.

The members of the London String Quartet made an excellent choice of the E minor Quartet. Of course it served to set in relief all their abilities with nicety, but it is also the most favored quartet with a large public. Its performance last evening drew enthusiastic applause, apparently evently divided for the players and for the music. The London Quartet does not court unanimity to the exclusion of individual characteristics. The lilting rhythms, the rise and fall of exquisite nuance have not obscured the four men who make the quartet. Each instrument soars and mounts at will, even through a thoroughly co-ordinated musical plan. A free exchange of musical thought, a quick "give and take" flows between the players. The sum of this method is a sure, spontaneous vitality which more exquisite interpretations may miss. Yet the listener throughout a performance by this quartet feels the togetherness with which its members play.

C. S. S.

THIS CLIPPING FROM

EVENING POST
NEW YORK CITY, N. Y.

MAR 25 1927

Other Music

Special Dispatch to the Evening Post

Boston, March 25.

A PROGRAM of chamber music, played by the London String Quartet and Harold Samuel, pianist, was given last night at the third concert of the Beethoven centenary festival arranged by the Boston Symphony Orchestra. An audience of unusual musical and social distinction left very few vacant seats in Symphony Hall. The applause, in contrast to the enthusiasm shown at the two previous concerts in the series, was merely polite.

Symphony Hall, which can hold almost 3,000 people, is certainly one of the largest rooms ever used in all musical history for chamber music. The friendly, homelike relation between performers and listeners which the traditional term suggests cannot be attained there.

The quartet sat isolated in the middle of a vast empty stage designed to hold an orchestra of 100 musicians. Even from a seat well to the front, and only about a hundred feet from the four players, one had the illusion of seeing them through the wrong end of a telescope.

If opera glasses had been furnished by the management the proper visual illusion might have satisfied those who, like so many concert-goers, "listen with their eyes." But it is doubtful if even the use of amplifiers could have checked the tendency of the tones to fade and blur before reaching the listening ear.

ONE can only surmise what those in the rear of the hall, almost a full city block away from the stage, saw and heard. Under circumstances so disadvantageous no performers could be expected to do full justice to themselves, or to the chosen masterpieces of Beethoven.

The concert began with the great trio in B flat, opus 97, in which Harold Samuel was the pianist. One instinctively mentions his name before those of the violinist, James Levey, and the cellist, C. Warwick Evans, both of [illegible] and Beethoven full-[illegible] only the piano was plainly audible.

The lid of the concert grand was raised not more than six inches, but its tone overpowered the strings. This failure to maintain the proper tonal balance may not be altogether Mr. Samuel's fault. But one was inclined to blame all three performers for playing as though, reading the notes, they were, because of insufficient rehearsal, not quite certain just what was coming next. The performance of this number, in short, was far from doing justice to its remarkable nobility and beauty.

MR. SAMUEL, known in this country chiefly as a specialist in the music of Bach, chose as an example of Beethoven's piano music the Sonata in A flat, opus 110, and played it with notable polish and delicacy of style. It is curious, however, that a musician able to vitalize Bach's music so well should have made of this sonata merely a desicacted specimen illustrating musical history rather than the intensely human, if occasionally fallible, masterpiece it really is. No feeling except the mildest of lyric sentiment could be detected in his performance.

The London quartet, hampered not a little by the vast and chilling spaces of the great hall, repeated an interpretation of Beethoven's E minor quartet, opus 59, No. 2, already familiar to both New York and Boston. Their playing is commendably spirited, and quite free from academic dullness.

After all, a Boston symphony concert with the orchestra omitted reminds one of the celebrated Irish performance of "Hamlet." The audience would certainly have warmed to a miscellany of Beethoven's overtures and concertos, all of which are omitted from the programs of the festival.

PENFIELD ROBERTS.

MUSIC NEW-VITALIZED, ORCHESTRAL PROWESS, DIVINING CONDUCTOR

TRANS MAR 26

PERFORMANCE AT THE CENTENARY FESTIVAL

Back to Beethoven Before There Were Traditions and Interpretations — Mr. Koussevitzky's Clairvoyance Variously Exemplified—The Fourth as a Romantic Symphony in Spite of the Finale—The Fifth for Power, Yet for a Breathing-Space Lukewarm

MAKING WAY through the Centenary Festival, Mr. Koussevitzky is fortunate in his outlook upon Beethoven's Symphonies. He does not see them as they are—classics of music, standard pieces of the concert-hall, subject of innumerable treatises, weighted with a century of accumulated and often contradictory "tradition," oppressed by reams of "interpretation" and embellishment, heard with prepossessions that in many a hearer at middle age have hardened into prejudices. Rather, and justly, the conductor tries to see the Nine as they were—when they left Beethoven's hand; when the Viennese first heard them; when eastward, westward and northward, they were making stir as the work of a rising composer.

Consider, for example, the First. The commentators, as it is their pleasure to do, have pasted it thick with signboards, foretelling the matter and the manner of the succeeding eight. Between whiles, they have discovered inner meanings, even as one extracts sunshine from cucumbers. Now, if ever there was a quasi-Mozartean music, it is this Symphony of 1800 in C major. There is not a reasonable doubt that Viennese audiences, pardonably unsuspicious of Beethoven's future, heard it as such. It is safe, also, to say that the most attentive and imaginative listener found not an "inner meaning" upon one of the pages. For this First Symphony, unlike others to come, is written "from the outside"—a filling of forms, now and then slightly modified as in the Minuet, with as agreeable matter as the composer could invent, utilize and adorn. Precisely from this point of view, Mr. Koussevitzky plays the music. He reduces his orchestra, as on Wednesday, to eighteenth-century dimensions; bids it to the utmost of fluidity, transparency and grace; is chary of "expression"; seeks and gains the pleasures of patterns in sound, upbuilt and unfolded. So doing, he restores the piece to its original voice, life and quality, while his hearers sit by in delight.

Similarly with the succeeding Symphonies in the progress of the Festival. The Second becomes, at his hands, an experimental, tentative, uncertain music. Here Beethoven is amplifying or polishing technical means; there he is testing whatever matter is fermenting in his head. Now he looks forward; again he turns backward. In the slow movement he is all for the long-drawn charm of instrumental song; in the Finale, he stamps about in the lusthood of youth. Once more, he is writing an external, form-filling music; yet there are discoverable measures in which he is thinking to himself. No wonder that the Viennese of 1803 found such a Symphony baffling and a bore; that, for some of us in 1927, it remains such; that even Mr. Koussevitzky, in his fidelity to the original speech and savor, could not dissipate this ennui.

[illegible] the Third and Beethoven full-mettled, free-handed. He is master of his orchestra; knows technically and imaginatively the scope of his instruments; makes them the instant voice of idea, mood and will. No longer is he filling a form from "the best models"; he is bending and amplifying it to his own thought and purpose. Both now wear heroic proportions; for this Third Symphony is "The Eroica," without regard to any other personage than Ludwig van Beethoven in flesh and blood, teeming with high thoughts and deep, alight with the passion of them, aflame to set them free in music. The tossing impetuosity of the first movement, up-swelling, down-flinging, only to soar again; the darkling splendor, the poignant progress, of the Funeral March; the leaping force of the Scherzo, the fervor of the Trio, the exultant frenzy of the final variations—all are the proof. The ideas and the speech, the emotion and the projection, foreground, background and the moving form between, are one and indivisible. Mr. Koussevitzky seizes upon this miracle in Beethoven's progress; makes every detail contributory to it; enfolds it in a manifold incandescence. Upon our ears, a century and a quarter afterward, the measures stride and smite; live and burn. The process is less a re-creation than a restoration; for there must have been Viennese in that first audience of 1805 upon whom "The Eroica" so sounded even though they did not snatch for copy-paper to record their impressions.

So to the Fourth and the Fifth Symphonies of yesterday afternoon, when the Centenary Festival and the regular Symphony Concerts entered into a brief illicit union, and that self-complaisant audience of Fridays did its homage to Beethoven—in which function it differed not at all in aspect, speech or bearing from its usual courses. It pulled the orchestra to its feet at the end of both the Symphonies; then redoubled its plaudits, according to its habit times out of mind. For is not the orchestra its very own? At the close of the concert, it clapped brashly, even cheered here and there. Yet whether this manifestation was for the great Ludwig among the shades or for the very present Serge, his servant, the wisest might not surely say. At the least, there were few departures before the end of a short concert, which on a Friday afternoon at Symphony Hall, is no small tribute—to whom it may concern.

The Fourth Symphony deserves more frequent performance. No doubt, it requires more rehearsal than the Fifth or the Seventh, pulled for the fiftieth time from the shelf marked "Standard Repertory"; while, if it fails to gratify the conductor's sense of sweep and power, it signally rewards his feeling for finesse and beauty. And if—dear man!—he must have his "effect," may not the veiled crescendo in the first movement suffice him, stripping away the harmonic mists as it mounts and intensifies? (Mr. Koussevitzky accomplished it to the full and without a touch of individual display. Of such are his loyalties to this centenary Beethoven). Moreover, in this Symphony in B-flat, for the first and the only time in the Nine, goes a Beethoven clearly sensuous. Against this side of self-expression he was usually resolute or disdainful, or else within him the impulse was cabin'd, cribbed, confined; wherefore devout men, like Monsieur d'Indy, and right reverend bishops praise him, seemingly unaware that thereby the scope of his music is materially diminished. Sensuous unmistakably is the slow movement—purely and happily sensuous, if the hearer likes—but in lyric loveliness of fragrant and transparent emanation from the stirred senses. Within this Adagio Beethoven writes his romantic poem in tones; chastens it as Schubert could seldom do; gives it a body to which Schumann is usually strange; never lets it clot into the sheer sentiment of that earlier Larghetto.

Akin, too, if the notion is not too far-fetched, seems the introduction to the whole Symphony—a dreamful, wayward music, speaking to itself, in its own beauty finding its being, as iridescent as may be in Beethoven's harmonic and instrumental color. Add the third movement, which is less a leaping and darting Scherzo than a sportive exercise in tonal fantasy. Remember the fitful moods and changing pattern of the first Allegro, and what has Beethoven written in this Opus Sixty but his "Romantic Symphony," sequence at wide remove to the groping Second, pendant to the heroical Third? If only the Finale were other than what it is! No doubt, it teems with "pure joy," "happy gayety" and all the other excuses of the commentators; but in audible musical fact, it is a cheerful, bustling finale of eighteenth-century symphonic practice, newly propelled by Beethoven's ampler energies. Finales to his Symphonies were the fate-sent pitfall. Where, except in "The Eroica," do they stand four-square beside the matter that has gone before? The Finale of the Seventh can sound like loud button-bursting; and in the Finale of the Ninth is that gushful March.

As such romantic music Mr. Koussevitzky released the Fourth Symphony; yet kept it undiminished by his own failing which, with romantic pages, is occasional excess of sentiment. (Again that clairvoyance with Beethoven and loyalty to him that have shone, thus far, through the whole Festival.) He misted the Introduction; while in it the orchestra gave him back a well-nigh perfect phrasing and tonal quality. Under his light hand the first Allegro eddied and flowed, neither flagging nor sagging. The euphony and the transparency of the orchestra through the Adagio exhaled the loveliness of the melody; the harmonies and the instrumental coloring were glamour; the pace and the rhythm grace of motion and beat. In sum, a transfigured music. Everywhere the incidental solo-measures ran like [illegible] besques, and if zestful vigors [illegible] mask that paltry Finale, then Mr. Koussevitzky would have turned the trick.

THIRD CONCERT OF BEETHOVEN SERIES

GLOBE MAR 25

London String Quartet and Harold Samuel Heard

The third concert of the Beethoven series arranged by the Boston Symphony Orchestra to honor the centenary of the composer's death was given last night to an audience of unusual social and musical distinction that left few vacant seats in Symphony Hall. The program included examples of Beethoven's chamber music. The performers were the London String Quartet and Harold Samuel. The applause was polite rather than enthusiastic.

Mr Samuel, an English pianist previously known here by several Bach recitals given at Jordan Hall to small but enthusiastic audiences, was heard to best advantage last night in the Sonata in A flat, opus 110, which Beethoven composed in 1821. No doubt he selected this particular sonata because it contains a fugue, and has therefore some slight affinity with Bach's pieces.

He played it delicately, succeeding best with the quietly lyric portions. But listeners who judged this sonata solely from Mr Samuel's interpretation must have been puzzled by the remark of d'Indy about it, quoted in the program notes. D'Indy believes that this opus 110 bears no dedication, contrary to Beethoven's custom, because this "musical expression of a convulsion in his own life could be dedicated only to himself."

Mr Samuel felt, or at any rate conveyed to his hearers, no dramatic power in the music. He polished its surface smoothly, so far as Beethoven's crabbed piano style would permit. But a placid sentimentality was the only emotion revealed by the performance.

The London String Quartet, a group of four English musicians, has been heard here a number of times in the past few seasons, notably in a cycle of Beethoven quartets at Jordan Hall. They have lately given a similar cycle in New York. Plans for a repetition of the cycle here, announced last Fall, were later abandoned.

Last night the London Quartet was heard in the E minor Quartet, opus 59, No. 2, one of the celebrated set dedicated to Prince Rasumowsky, whose namfie they have immortalized, though he neglected to reward Beethoven for the honor paid him. The London Quartet, like Mr Koussevitzky, is not hampered in the interpretation of Beethoven's music by tradition. They play it as they feel it, and one is left in no doubt as to the genuineness of their liking for Beethoven.

Last night, as on previous occasions, however, one felt that although their performance had spirit, it lacked intensity and subtlety. This quartet excels in the music of such composers as Greig and Tschaikowsky. The players have a kind and degree of imagination better suited to such things than to the noble austerities of Beethoven.

The first number on the program was the great Trio in B flat, opus 97, in which Mr Levey and Mr Evans of the London Quartet played the violin and violoncello parts, and Mr Samuel was the pianist. The performance was disappointingly inadequate.

Mr Samuel did not succeed in the difficult task of preserving in so large a room the proper balance between the piano and the strings. Neither he nor the others seemed thoroughly in sympathy with the music, perhaps because there had not been opportunity for the large number of rehearsals necessary for proper performance on so notable an occasion of so exacting a work.

P. R.

The organ prelude, the Prometheus overture, an overture to a ballet written by Beethoven in his early days as a composer.

Following this will come Theme and Variations, the slow movement from the Septet for strings and wind which was composed about 1800.

Beethoven's lovely Minuet in G, one of Kreisler's favorite violin selections, will be another of the municipal organist's numbers which will be greatly enjoyed.

Ruins of Athens, a Turkish march, composed as incidental music to a ballet, and dramatic as well as martial in character, will be another of Mr. Cronham's offerings. The finale will be two movements from Beethoven's Symphony No. 5 in C Minor.

The assisting artist on the municipal program will be Wililam E' Dodge, violinist and concert master of the Boston Symphony Orchestra who will play Beethoven's Kreutzer Sonata for violin and piano. Howard W. Clark, well known pianist will accompany Mr. Dodge.

THIS CLIPPING FROM
ST. JOSEPH, MO.
NEWS

MAR 25 192

"FLIVVER 10,000,000."

[From the Springfield (Mass.) Republican.]

"A joyous epic" is the subtle of the symphonic work which Frederick S. Converse, a well-known American composer, has just finished for performance next month by the Boston Symphony Orchestra. Although Henry Ford's name is not mentioned, the theme is unquestionably 100 per cent American, and the work opens with "Dawn in Detroit," the selection of the hour leaving room for a bit of quiet harmony unless the wagons of milk cans have begun to come in. There follows a march of the workers, but in Detroit do workers go to the factory on foot? The composer gets to the heart of his subject with a scene in the automobile factory, the treatment of which is described as "a serio-comic fugue interpersed with machine-like sounds."

It would be hard to write musically of a flivver without free use of "machine-like sounds," and even after the car is finished and delivered there are great possibilities in this direction. The composer might devote an entire movement, or non-movement, to "cranking up in January." He chooses May, however, for what he calls "America's romance," maliciously styled by one listener "the petting scene." At all events it should give a relief from the cacophony without which the life story of a flivver could not be truly told. There is for example that first collision which may only crumple a mudguard, but lacerates the ears of the listener as well as the soul of the proud proprietor of the new and speckless car. Stern veracity also has compelled the composer to carry the history on to a rusty and creaking old age. "Flivver 10,000,000," at the end wheezing and rattling off into the dim distance.

As a burlesque the music should be amusing, and most "program" music contains an element of burlesque. Haydn did not expect his imitations of tigers, elephants and worms in "The Creation" to be taken seriously, and Richard Strauss is broadly comic in his "Sinfonia Domestica." When realism comes in at the door music flies out at the window and it would be a mistake to regard a work written about a flivver as anything but a musical joke. But music has its good jokes, and if the one perpetrated by Mr. Converse is clever enough even musical listeners may forgive the atrocious din involved.

THIS CLIPPING FROM
EXPRESS
PORTLAND, ME.

MAR 25 1927

Sunday Concert To Be On Works Of Beethoven

A program made up entirely of Beethoven numbers will be presented by Municipal Organist Charles R. Cronham at the municipal concert on Sunday and the City of Portland will thus pay its tribute to the memory of the great composer on the occasion of his centennial.

Varied will be the type of compositions presented by Mr. Cronham, and thus the versatility of the composer will be emphasized.

The program will open with

TRIO, SONATA AND QUARTET

Pat March 25

Chamber Music Night at Beethoven Festival

BY WARREN STOREY SMITH

That the Beethoven Centenary Festival at Symphony Hall might be broadly comprehensive, room was found in it for a concert of chamber-music that befell last evening, offering the London String Quartet and Harold Samuel as performers, and the Trio, Opus 97, the Piano Sonata, Opus 110, and the String Quartet, Opus 59, No. 2, as programme.

So far as its portion in the Festival was concerned, the course of the orchestra itself was clear. It had only to play the nine symphonies; it could do no better. But a single concert of Beethoven's chamber-music offers so many possibilities that no matter what programme has been decided upon someone would have found a way to better it. This Trio in B-flat major, for example, enjoys a great reputation, even though some who do not believe in the plenary inspiration of the great masters find it for the most part tiresome. Again, there are beautiful passages in the Sonata, Opus 110, but each of the last five sonatas is uneven in interest and this in A-flat them all. The second "Rasoumovsky Quartet" is, of course, an unchallenged masterpiece in its particular field.

The performances last evening were of the high order that this Festival presupposes. No string quartet known here today is more fortunate with Beethoven than is this London Quartet, and if Mr. Samuels is more remarkable as a player of Bach, his acknowledged specialty, than of Beethoven, his performance of the Sonata was broadly conceived and technically finished. As an ensemble pianist he was a bit too incisive, a common fault in those whose province is solo playing. His associates in the Trio, Mr. Levey and Mr. Evans of the Londoners, acquitted themselves nobly. The audience was large and warmly applausive.

Beethoven Centenary

The third concert of the Beethoven Centenary Festival at Symphony Hall took place last evening, when Harold Samuel, pianist, and the London String Quartet shared a program of chamber music. Mr. Samuel, Mr. James Levey, and Mr. C. Warwick Evans, violinist and violoncellist of the quartet, joined for the B-flat Trio. Mr. Samuel played the A-flat Sonata, Op. 110. The second of the Rasoumowsky Quartets, Op. 59, No. 2, in E minor, ocupied the remainder of the program.

MONITOR

Last evening's music was perhaps the most quiet [illegible] of the entire series of concerts. The beauties of the works chosen may hardly be exaggerated, and their performance matched the superb content. For Mr. Samuel and the members of the London String Quartet do more than merely satisfy the standards of chamber music performances. They set new ones. The pianist who has devoted himself to Bach, served Beethoven equally well last evening, playing the sonata and the piano part of the trio with a reverence of approach and an eloquence which "pointed" every beauty inherent in the works.

MAR 25

The most striking aspect of the B-flat Trio seemed the exquisite melodies which flooded the work, constantly emerging from the musical texture. The interplay of the three instruments and their smooth euphony of tone were exposition for contrapuntal effectiveness, while each player polished and refined his share of the work. A mood of sustained grace and the fusing ensemble of the instruments made the performance memorable.

Without a doubt, Mr. Samuel possesses what musicians call the "classical" outlook. This involves a manner of approach and a mood of performance rather than any more tangible element of pianism. But elusive as this quality is of description, it is quite unmistakable in performance. The Sonata, as it came from Mr. Samuel's hands, owned plangent tonal quality, coherent structure and a quickly comprehended plan. The Adagio, expressively emotional, and the mounting crescendo of the Fuga each left a clear picture in the thought of the listener, while Mr. Samuel brought the work to a close with a large, swift, upsurging crescendo with never a trace of undue hurrying.

The members of the London String Quartet made an excellent choice of the E minor Quartet. Of course it served to set in relief all their abilities with nicety, but it is also the most favored quartet with a large public. Its performance last evening drew enthusiastic applause, apparently evently divided for the players and for the music. The London Quartet does not court unanimity to the exclusion of individual characteristics. The lilting rhythms, the rise and fall of exquisite nuance have not obscured the four men who make the quartet. Each instrument soars and mounts at will, even through a thoroughly co-ordinated musical plan. A free exchange of musical thought, a quick "give and take" flows between the players. The sum of this method is a sure, spontaneous vitality which more exquisite interpretations may miss. Yet the listener throughout a performance by this quartet feels the togetherness with which its members play.

C. S. S.

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.

MAR 25 1927

Other Music

Special Dispatch to the Evening Post

Boston, March 25.

A PROGRAM of chamber music, played by the London String Quartet and Harold Samuel, pianist, was given last night at the third concert of the Beethoven centenary festival arranged by the Boston Symphony Orchestra. An audience of unusual musical and social distinction left very few vacant seats in Symphony Hall. The applause, in contrast to the enthusiasm shown at the two previous concerts in the series, was merely polite.

Symphony Hall, which can hold almost 3,000 people, is certainly one of the largest rooms ever used in all musical history for chamber music. The friendly, homelike relation between performers and listeners which the traditional term suggests cannot be attained there.

The quartet sat isolated in the middle of a vast empty stage designed to hold an orchestra of 100 musicians. Even from a seat well to the front, and only about a hundred feet from the four players, one had the illusion of seeing them through the wrong end of a telescope.

If opera glasses had been furnished by the management the proper visual illusion might have satisfied those who, like so many concert-goers, "listen with their eyes." But it is doubtful if even the use of amplifiers could have checked the tendency of the tones to fade and blur before reaching the listening ear.

ONE can only surmise what those in the rear of the hall, almost a full city block away from the stage, saw and heard. Under circumstances so disadvantageous no performers could be expected to do full justice to themselves, or to the chosen masterpieces of Beethoven.

The concert began with the great trio in B flat, opus 97, in which Harold Samuel was the pianist. One instinctively mentions his name before those of the violinist, James Levey, and the cellist, C. Warwick Evans, both of [illegible] Much of [illegible] time only the piano was plainly audible.

The lid of the concert grand was raised not more than six inches, but its tone overpowered the strings. This failure to maintain the proper tonal balance may not be altogether Mr. Samuel's fault. But one was inclined to blame all three performers for playing as though, reading the notes, they were, because of insufficient rehearsal, not quite certain just what was coming next. The performance of this number, in short, was far from doing justice to its remarkable nobility and beauty.

MR. SAMUEL, known in this country chiefly as a specialist in the music of Bach, chose as an example of Beethoven's piano music the Sonata in A flat, opus 110, and played it with notable polish and delicacy of style. It is curious, however, that a musician able to vitalize Bach's music so well should have made of this sonata merely a desicacted specimen illustrating musical history rather than the intensely human, if occasionally fallible, masterpiece it really is. No feeling except the mildest of lyric sentiment could be detected in his performance.

The London quartet, hampered not a little by the vast and chilling spaces of the great hall, repeated an interpretation of Beethoven's E minor quartet, opus 59, No. 2, already familiar to both New York and Boston. Their playing is commendably spirited, and quite free from academic dullness.

After all, a Boston symphony concert with the orchestra omitted reminds one of the celebrated Irish performance of "Hamlet." The audience would certainly have warmed to a miscellany of Beethoven's overtures and concertos, all of which are omitted from the programs of the festival.

PENFIELD ROBERTS.

MUSIC NEW-VITALIZED, ORCHESTRAL PROWESS, DIVINING CONDUCTOR

TRANS—MAR 26

PERFORMANCE AT THE CENTENARY FESTIVAL

Back to Beethoven Before There Were Traditions and Interpretations — Mr. Koussevitzky's Clairvoyance Variously Exemplified—The Fourth as a Romantic Symphony in Spite of the Finale—The Fifth for Power, Yet for a Breathing-Space Lukewarm

MAKING WAY through the Centenary Festival, Mr. Koussevitzky is fortunate in his outlook upon Beethoven's Symphonies. He does not see them as they are—classics of music, standard pieces of the concert-hall, subject of innumerable treatises, weighted with a century of accumulated and often contradictory "tradition," oppressed by reams of "interpretation" and embellishment, heard with prepossessions that in many a hearer at middle age have hardened into prejudices. Rather, and justly, the conductor tries to see the Nine as they were—when they left Beethoven's hand; when the Viennese first heard them; when eastward, westward and northward, they were making stir as the work of a rising composer.

Consider, for example, the First. The commentators, as it is their pleasure to do, have pasted it thick with signboards, foretelling the matter and the manner of the succeeding eight. Between whiles, they have discovered inner meanings, even as one extracts sunshine from cucumbers. Now, if ever there was a quasi-Mozartean music, it is this Symphony of 1800 in C major. There is not a reasonable doubt that Viennese audiences, pardonably unsuspicious of Beethoven's future, heard it as such. It is safe, also, to say that the most attentive and imaginative listener found not an "inner meaning" upon one of the pages. For this First Symphony, unlike others to come, is written "from the outside"—a filling of forms, now and then slightly modified as in the Minuet, with as agreeable matter as the composer could invent, utilize and adorn. Precisely from this point of view, Mr. Koussevitzky plays the music. He reduces his orchestra, as on Wednesday, to eighteenth-century dimensions; bids it to the utmost of fluidity, transparency and grace; is chary of "expression"; seeks and gains the pleasures of patterns in sound, upbuilt and unfolded. So doing, he restores the piece to its original voice, life and quality, while his hearers sit by in delight.

Similarly with the succeeding Symphonies in the progress of the Festival. The Second becomes, at his hands, an experimental, tentative, uncertain music. Here Beethoven is amplifying or polishing technical means; there he is testing whatever matter is fermenting in his head. Now he looks forward; again he turns backward. In the slow movement he is all for the long-drawn charm of instrumental song; in the Finale, he stamps about in the lusthood of youth. Once more, he is writing an external, form-filling music: yet there are discoverable measures in which he is thinking to himself. No wonder that the Viennese of 1803 found such a Symphony baffling and a bore; that, for some of us in 1927, it remains such: that even Mr. Koussevitzky, in his fidelity to the original speech and savor, could not dissipate this ennui.

[illegible] the third and Beethoven full-mettled, free-handed. He is master of his orchestra; knows technically and imaginatively the scope of his instruments; makes them the instant voice of idea, mood and will. No longer is he filling a form from "the best models"; he is bending and amplifying it to his own thought and purpose. Both now wear heroic proportions; for this Third Symphony is "The Eroica," without regard to any other personage than Ludwig van Beethoven in flesh and blood, teeming with high thoughts and deep, alight with the passion of them, aflame to set them free in music. The tossing impetuosity of the first movement, up-swelling, down-flinging, only to soar again; the darkling splendor, the poignant progress, of the Funeral March; the leaping force of the Scherzo, the fervor of the Trio, the exultant frenzy of the final variations—all are the proof. The ideas and the speech, the emotion and the projection, foreground, background and the moving form between, are one and indivisible. Mr. Koussevitzky seizes upon this miracle in Beethoven's progress; makes every detail contributory to it; enfolds it in a manifold incandescence. Upon our ears, a century and a quarter afterward, the measures stride and smite; live and burn. The process is less a re-creation than a restoration; for there must have been Viennese in that first audience of 1805 upon whom "The Eroica" so sounded even though they did not snatch for copy-paper to record their impressions.

So to the Fourth and the Fifth Symphonies of yesterday afternoon, when the Centenary Festival and the regular Symphony Concerts entered into a brief illicit union, and that self-complaisant audience of Fridays did its homage to Beethoven—in which function it differed not at all in aspect, speech or bearing from its usual courses. It pulled the orchestra to its feet at the end of both the Symphonies; then redoubled its plaudits, according to its habit times out of mind. For is not the orchestra its very own? At the close of the concert, it clapped brashly, even cheered here and there. Yet whether this manifestation was for the great Ludwig among the shades or for the very present Serge, his servant, the wisest might not surely say. At the least, there were few departures before the end of a short concert, which on a Friday afternoon at Symphony Hall, is no small tribute—to whom it may concern.

The Fourth Symphony deserves more frequent performance. No doubt, it requires more rehearsal than the Fifth or the Seventh, pulled for the fiftieth time from the shelf marked "Standard Repertory"; while, if it fails to gratify the conductor's sense of sweep and power, it signally rewards his feeling for finesse and beauty. And if—dear man!—he must have his "effect," may not the veiled crescendo in the first movement suffice him, stripping away the harmonic mists as it mounts and intensifies? (Mr. Koussevitzky accomplished it to the full and without a touch of individual display. Of such are his loyalties to this centenary Beethoven). Moreover, in this Symphony in B-flat, for the first and the only time in the Nine, goes a Beethoven clearly sensuous. Against this side of self-expression he was usually resolute or disdainful, or else within him the impulse was cabin'd, cribbed, confined; wherefore devout men, like Monsieur d'Indy, and right reverend bishops praise him, seemingly unaware that thereby the scope of his music is materially diminished. Sensuous unmistakably is the slow movement—purely and happily sensuous, if the hearer likes—but in lyric loveliness of fragrant and transparent emanation from the stirred senses. Within this Adagio Beethoven writes his romantic poem in tones; chastens it as Schubert could seldom do; gives it a body to which Schumann is usually strange; never lets it clot into the sheer sentiment of that earlier Larghetto.

Akin, too, if the notion is not too far-fetched, seems the introduction to the whole Symphony—a dreamful, wayward music, speaking to itself, in its own beauty finding its being, as irid scent as may be in Beethoven's harmonic and instrumental color. Add the third movement, which is less a leaping and darting Scherzo than a sportive exercise in tonal fantasy. Remember the fitful moods and changing pattern of the first Allegro, and what has Beethoven written in this Opus Sixty but his "Romantic Symphony," sequence at wide remove to the forgoing Second, pendant to the heroical Third? If only the Finale were other than what it is! No doubt, it teems with "pure joy," "happy gayety" and all the other excuses of the commentators; but in audible musical fact, it is a cheerful, bustling finale of eighteenth-century symphonic practice, newly propelled by Beethoven's ampler energies. Finales to his Symphonies were the fate-sent pitfall. Where, except in "The Eroica," do they stand four-square beside the matter that has gone before? The Finale of the Seventh can sound like loud button-bursting and in the Finale of the Ninth is that gushful March.

As such romantic music Mr. Koussevitzky released the Fourth Symphony; yet kept it undiminished by his own failing which, with romantic pages, is occasional excess of sentiment. (Again that clairvoyance with Beethoven and loyalty to him that have shone, thus far, through the whole Festival.) He misted the Introduction; while in it the orchestra gave him back a well-nigh perfect phrasing and tonal quality. Under his light hand the first Allegro eddied and flowed, neither flagging nor sagging. The euphony and the transparency of the orchestra through the Adagio exhaled the loveliness of the melody; the harmonies and the instrumental coloring were glamour; the pace and the rhythm grace of motion and beat. In sum, a transfigured music. Everywhere the incidental solo-measures ran like arabesques, and if zestful vigors [illegible] mask that paltry Finale, then Mr. Koussevitzky would have turned the trick.

To the full, moreover, the conductor did that saving service to the Finale of the succeeding Fifth. Easily the reiterated fanfares may become blatant, as though the frenzied Beethoven would have horns, trumpets and trombones burst their cheeks. As easily, the striding, plunging, soaring progress may exceed into a mere welter of infuriated sound. Mr. Koussevitzky spared no energies, checked no ardors; but into the whole infused a triumphal and magnificent exultation. Beethoven saved from himself: but elsewhere in the Symphony—the Andante aside—Beethoven renewing himself; while the conductor spurred the vasty deed. For the superb attributes of the first movement and the Scherzo of the Fifth are concentration and suspense. Nowhere else in his symphonic music, and in equally brief space, has Beethoven so affirmed and intensified his floods and energies of power as in this first Allegro of a Titan (so Wagner phrased it) wrestling with the fates. Nowhere else, not even in the longer Allegro of the Ninth, has he directed the struggle with such recurring and deep-seated suspense. It is less the wild frenzy than the heroic grandeur of epical conflict—the eternal challenge by the sons of men ever answered. Through it conductor and orchestra (as the Viking inscription ran) "smote with their swords" of rhythm, tone, pace, phrase and climax.

Though no audience will half-believe it, the up-swingings and the down-fallings of this battle, the return upon return of the indomitable mood, are a hundredfold more suspensive and possessing than that crafty, if inspired, transition from shadowed Scherzo to sun-drenched Finale. (Craftily, too, did Mr. Koussevitzky shape, stay and speed it.) In it is suspense enough; but it falls far below the vast vicissitude of the beginning. The earlier beat of the Scherzo as of blows that would rive the oppression all around, well-nigh renews, in far shorter compass, the power of the Allegro. Yet, in spite of the compression of the Fifth, Beethoven still falls short of a symphony unflawed and undiminished. He declines to compress the slow movement he seems even to walk around it and survey it, contemplatively, admiringly Narcissus-like. No doubt it has "a profoundly sad simplicity"; is "rest after conflict"; is everything else that the glibbering "interpreters" say. It is also curiously redolent of that Victorian and clerical Beethoven who was exalted as sentimental "uplifter." Our twentieth century may agree to the adjective—with a grimace; but not to the noun. It has gone out of the fashion. In or out of this Andante con moto there is no "kick" left in it.

H. T. P.

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
MAR 261927

Other Music

Special Dispatch to the Evening Post

Boston Symphony gives Beethoven's Fourth and Fifth Symphonies

Boston, March 26.

THE Boston Symphony Orchestra continued its Beethoven Centenary festical by performing the Fourth and Fifth Symphonies at the twentieth concert in the Friday subscription series. Only the 400 "rush seats" in the second balcony were available to non-subscribers.

The appearance yesterday afternoon in the vicinity of the present reviewer's seats of an unwonted number of strange faces indicated that Beethoven is about as popular with the most fashionable and socially exclusive of Boston audiences as Wagner is said to be with the Monday night subscribers to the Metropolitan Opera. Tickets obviously had been copiously bestowed upon relatives and friends.

DURING the performance of the Fourth Symphony many in the audience, as a discreet rustling of the leaves indicated, were engaged in reading Philip Hale's learned and amusing program notes, and the various advertisements of fashionable commodities interspersed among them.

The apathy of the audience apparently reacted on players and conductor, resulting in a performance distinctly below the customary high standards of the Boston Symphony.

Even Beethoven's most fervent admirers must, if they are honest, confess that this B Flat Major Symphony is less enthralling than the other eight symphonies.

Its relative lack of melodic inspiration, rather than its harking back to the earlier maner of the Second Symphony, is the real reason why neither in Beethoven's day nor in our own has the Fourth Symphony been a popular success.

THE Fifth Symphony, written, curiously enough, at the same period of Beethoven's life, has, of course, proved his most universally beloved work, and the most popular of all symphonies. Mr. Koussevitzky succeeded by dint of heroic efforts which took the form of unusual imperious gestures and verbal exhortations to the players, in extorting from an orchestra weary from a week of constant rehearsal and two arduous concerts, a performance of the C Minor Symphony intensely dramatic and compelling. But he mopped his brow at frequent intervals during the music.

His reading of the C Minor Symphony is highly personal. Beethoven's metronome mark, and the indication "Andante con moto" do not deter Koussevitzky from making of the slow movement a soulful adagio. He seeks to increase the thrill of the famous transition passage from scherzo to finale by prolonging its duration. The unusual retard at this point defeats its own end, however. With the finale he is, on the other hand, more successful than any other conductor to be heard hereabouts. He exaggerates forte into triple fortissimo, and piano into quadruple pianissimo, as he often does. It may be added that his interpretation of this symphony has not varied in any notable particular at any of the half

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
MAR 261927

TWO BEETHOVEN WORKS ON RADIO

Pastorale and Seventh Symphonies Offered by Boston Organization—Legion Orchestra Now Regular Feature on WBZ

For the close of Beethoven week the Boston Symphony orchestra will broadcast this evening over WBZ the "Pastorale" and the seventh symphony of the great composer. The concert starts at 8.10.

Just prior to the concert, Prof John Patten Marshall will discuss the "Pastorale" and with the assistance of Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, will illustrate the themes of each movement This symphony, which was described on the program of the first performance in Vienna in 1808, as "a symphony entitled 'Recollections of Life in the Country,'" has four movements. The first movement expresses "joyful sensations on arriving in the country," the second "scene by the brook," the third "a happy gathering of the peasants," and the fourth "a thunderstorm and hymn of thanksgiving after the storm." The third movement includes Beethoven's humorous picture of the village band, with the bass player who presumably could play only three notes on the instrument.

During the intermission Prof Marshall will take a part of the time for some remarks on Ludwig van Beethoven and his music, and will then discuss and illustrate the various movements of the Seventh symphony, which follows the intermission.

The complete program of tonight's symphony program follows:—

Symphony No 6 in F major, opus 68.
"Pastorale" ..... Beethoven
Awakening of serene impressions on arriving in the country; Allegro ma non troppo.
Scene by the brookside; Andante molto moto.
Jolly gathering of country folk; Allegro, in tempo d'allegro; thunderstorm, tempest; allegro.
"Shepherd's Song," gladsome and thankful feelings after the storm; Allegretto.
Symphony No 7, in A major, opus 92, Beethoven
Poco sostenuto, vivace.
Allegretto.
Presto, assai meno presto, tempo prime.
Allegro con brio.

Legion Orchestra Now Regular

THIS CLIPPING FROM
NEWS
CHICAGO, ILL.
MAR 261927

TWO OF BEETHOVEN'S BEST SYMPHONIES ON PROGRAM

Two of Beethoven's best-known symphonies, the famous sixth symphony, popularly known as the "Pastorale Symphony," and the seventh symphony, will be heard from stations WBZ, Springfield; WBZA, Boston and KDKA, east Pittsburgh, tonight.

The music will be presented by the Boston Symphony orchestra under the direction of Serge Kousevitzky. Just prior to the concert Prof. John Patten Marshall, head of the music departments of Boston university and Holy Cross college, will discuss the "Pastorale" and with the assistance of Marjorie Posselt, violinist, and Margaret Starr McLain, pianist, will illustrate the themes of each movement.

SYMPHONY IN 20TH CONCERT

Fourth in Series of the Centenary Festival of Beethoven

FOURTH AND FIFTH SYMPHONIES GIVEN

By PHILIP HALE

The 20th concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon. (The concert was the fourth in the series of the Beethoven Centenary Festival.) The program comprised the fourth and fifth symphonies.

Little can be said of the symphonies themselves that has not been said and well said from the time that Berlioz wrote his eloquent words of wonder and praise. The old theory that the fourth was inspired by Beethoven's love for Therese Brunsvik; that he was betrothed to her, which made happiness the keynote to the music; has been disproved, if it ever was accepted by students of Beethoven's life. As a matter of fact nothing is known about the "origin" of the music. A German commentator has recently spoken of "indecisiveness of mood" as "part of the imaginative scheme of the whole work"; he even sees in the Adagio "the stimulus of some tense emotion such as inspired the love-letter, whether aroused by the "Immortal," or some other, Beloved. Is it not enough to hear the serene, nobly emotional Adagio without vain speculation as to why Beethoven was so deeply moved? Nor is it necessary to see Berlioz's archangel Michael, who by the way, was the warlike leader of the angelic hosts, sighing and overcome by melancholy, as "he contemplated the worlds from the threshold of the empyrean." One might ask why should Michael grow melancholy at the glorious sight? Nor can Beethoven's Adagio be justly characterized as melancholy.

Concerning the interpretation of the two symphonies by Mr. Koussevitzky and concerning the orchestral performance, there can be nothing but words of praise. Not that Mr. Koussevitzky has introduced to us a Beethoven with a strange face, strange gestures, strange speech. He has not dressed him in clothes of his own invention, but has shown us the man as he lived and wrote; without standing in front of him. He has allowed Beethoven to have his say, without conjectures as to how he composed, or how he should have composed. He has interpreted these symphonies with such insight into Beethoven's inherently romantic nature, with such musical understanding, poetry, force, authority that it is not extravagant to say that there has been this week a revelation of Beethoven to the heathen that have sat in darkness. No wonder that the great audience was deeply moved; that its emotion at the end of the concert found vent in enthusiastic tokens of approbation.

As for the fifth symphony itself, what words can be said of its composer more fitting than those of De Quincey's apostrophe to Shakespeare: "O mighty poet! Thy works are not as those of other men, simply and merely great works of art, but are also like the phenomena of nature, like the sun and the sea, the stars and the flowers, like frost and snow, rain and dew, hail-storm and thunder, which are to be studied with entire submission of our own faculties, and in the perfect faith that in them there can be no too much or too little, nothing useless or inert, but that, the farther we press in our discoveries, the more we shall see proofs of design and self-supporting arrangement where the careless eye had nothing but accident!

The program tonight will comprise the sixth and seventh symphonies.

The program announced for the concerts of next week is as follows: Bach, Brandenburg Concerto No. 4, G major, for violin, two flutes and string orchestra. Lalo, Concerto, D minor, for violoncello (Mr. Bedetti), Prokofieff, Classical Symphony. Honegger, "Pacific 231," orchestral movement.

SYMPHONY IN BEETHOVEN PROGRAM

By MOSES SMITH

The regular Friday afternoon and Saturday evening Symphony concerts of this week were joined with the Beethoven Centenary Festival now nearing completion at Symphony Hall. For that reason two separate programs were arranged by Serge Koussevitzky, conductor. At yesterday's concert the fourth and fifth symphonies were played; tonight the orchestra will render the sixth and seventh.

Koussevitzky

One rarely hears the fourth symphony nowadays, and it is a pity, judging from the sound of it at yesterday's performance. The first movement has genuine inspiration, though it is not the Beethoven of the "Eroica." The second move-

MORE BEETHOVEN AT SYMPHONY CONCERT

Fourth, Fifth Symphonies Fill Program

The concerts in the Boston Symphony's regular subscription series become this week part of the orchestra's Beethoven Centenary Festival. Yesterday afternoon the Friday subscribers heard the Fourth and Fifth Symphonies.

Tonight, against all precedents, the program will be different, comprising the Sixth and Seventh Symphonies. Thus the Saturday subscribers are denied the Fifth and the Friday subscribers miss the Seventh Symphony, a circumstance at which some are aggrieved. Subscribers to the Beethoven series miss all four unless, as in most cases is probably true, they are subscribers also to one of the regular series.

The Fourth and Fifth Symphonies occupied Beethoven at the same time. It appears, in fact, that he left off work on the Fifth to compose the Fourth, and later completed the C minor. The two works are so utterly different in style that this seems almost incredible. One of them has proved the most popular of all symphonies. The other, except for Beethoven's reputation, would probably never be performed now.

Full Orchestra

The B flat major Symphony is akin rather to the Second than to the rest of the nine. It lacks the dramatic intensity of the "Eroica" and the Fifth. Beethoven here writes lyrically. Only the breadth and sweep of the design, and what for the time was an occasional bit of daring harmony or rhythmic clash differentiate this Fourth Symphony from Beethoven's earlier work.

It was played yesterday by the full orchestra, though one felt that the number of players might well in this instance have been reduced as Mr Koussevitzky wisely did in the First and Second Symphonies Wednesday. Beethoven was here writing with the usual orchestra of his younger days in mind, which was hardly more than half as numerous as the Boston Symphony.

Mr Koussevitzky and the players were not quite at their best in the Fourth Symphony. This has been an arduous week for them, and no doubt the rehearsals have been devoted chiefly to other and far more exacting works. The balance of tone was not preserved between strings and the rest of the orchestra. The strings at times were not quite together, producing a tone blurred and roughened. Chords were attacked without the necessary absolute certainty.

The Fifth Symphony, thanks to great exertions on the conductor's part, went with the necessary energy and rhythmic urge. The players seemed diposed to reel off the thrice familiar music perfunctorily, but Mr Koussevitzky with obvious effort imposed his conception of the music no them.

Very Slow Pace

His reading of this masterpiece has already been more than once discussed in Globe reviews. It is unlike those of other conductors, particularly in the very slow pace of the slow movement, which Beethoven marked "andante con moto," and in the lengthening of the celebrated transition from scherzo to finale.

Mr Koussevitzky takes his own way with the masterpieces, regardless of tradition, heedless of the most explicit directions of the greatest of composers. In so doing he unquestionably succeeds in vitalizing the music. Very seldom are his readings dull or perfunctory. But one has heard great masterpieces vitalized, born anew for the 20th-century hearer in performances where every direction of the composer was sedulously followed.

The program for the next pair of subscription concerts, as now announced, includes Prokofieff's "Classical Symphony," and Bach's "Fourth Brandenburg Concerto," both previously played this season, as well as Lalo's cello concerto for Mr Bedetti, and Honegger's "Pasific 231." P. R.

Mr. Koussevitzky and the orchestra, did not seem to warrant the extravagant praise lavished upon it by Berlioz.

The scherzo, with its suggestions of "Egmont," and the finale, taken at a breathless clip by Mr. Koussevitsky, were charming. The performance of the whole work was as nearly perfect as we can imagine it. The conductor understood thoroughly what he wanted, and he wanted the right things! Moreover, his orchestra played with marvelous precision and ease. That was why the last movement, though played apparently faster than the indicated tempo, sounded so beautiful.

With the fifth symphony, Mr. Koussevitsky took his now familiar course. His is an "unorthodox" interpretation, off the beaten path of tradition.

Boston's Beet

THE Boston Symphony Orches-
tra is now in the midst of its Beethoven Centenary Festival which opened Tuesday evening with the Mass in D. The last previous Boston performance of this Mass was 27 years ago, on the opening of Symphony Hall, with Mr. Gerlick leading. Wednesday evening the firs

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SPRINGFIELD, MASS.
MAR 261927

Two Beethoven Symphonies for Radio Broadcast

Boston Symphony Honors Memory of Famous Composer in Broadcast Through Three Stations.

This evening's concert of the Boston Symphony Orchestra under the direction of Serge Koussevitsky is to be broadcast through three stations of the Westinghouse company, WBZ in Springfield, WBZA in Boston, and KDKA in East Pittsburg, through the courtesy of the W. S. Quinby Company of Boston. Two of Beethoven's best-known symphonies are to be performed, the famous Sixth Symphony familiarly known as the "Pastorale Symphony," and the Seventh Symphony.

Just prior to the concert, Prof. John Patton Marshall will discuss the "Pastorale," and with the assistance of Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, will illustrate the themes of each movement. This symphony, which was described on the program of the first preference in Vienna in 1808 as "a symphony entitled 'Recollections of Life in the Country,'" has four movements. The first movement expresses "joyful sensations on arriving in the country," the second, "scene by the brook," the third, "a happy gathering of the peasants," and the fourth "a thunderstorm and hymn of thanksgiving after the storm." The third movement includes Beethoven's humorous picture of the village band, with the bass player who presumably could play only three notes on the instrument.

During the intermission Prof. Marshall will take a part of the time for some remarks on Ludwig van Beethoven and his music, and will then discuss and illustrate the various movements of the Seventh Symphony, which follows the intermission.

The complete program of tonight's symphony program follows:

Symphony No. 6, in F major, Op. 68, "Pastorale." Beethoven
Awakening of serene impressions on arriving in the country: Allegro ma non troppo
Scene by the brookside: Andante molto moto.
Jolly Gathering of country folk: Allegro! in tempo d'allegro; Thunderstorm; tempest; allegro.
Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto.
Intermission.
Symphony No. 7, in A major, Op. 92, Beethoven
Poco sostenuto; vivace.
Allegretto.
Presto: assai meno presto; Tempo primo.
Allegro con brio.

three symphonies were performed, and on Thursday evening the London String Quartet and Harold Samuel presented the Piano Trio op. 97, the Quartet op. 59, No. 2, and the Sonata op. 110. Yesterday afternoon Mr. Koussevitzky's led the Fourth and Fifth Symphonies, and tonight, instead of the usual repetition of the Friday program, the Sixth and Seventh Symphonies will be played.

The "Missa Solemnis" will be repeated tomorrow for the benefit of the orchestra's pension fund. Monday evening there will be commemorative exercises, including an address by Ernest Newman, the London critic, and the reading of an Ode to Beethoven by S. Foster Damon of Cambridge, Mass. The Lenox String Quartet will play the last Quartet, and Mr. Koussevitzky will make some concluding remarks. The final program, on Tuesday evening, will consist of the Eighth and Ninth Symphonies.

The performance of the Mass in D had of course been looked forward to as the outstanding event of the festival. The great difficulties which had prevented its performance in Boston for so many years had been taken fully into account. The Harvard Glee Club, under Archibald T. Davison, and the Radcliffe Choral Society, under G. Wallace Woodworth, had been rehearsing their parts for the last year. Their 300 massed voices, added to the full strength of the orchestra, produced

oven Festival

an impressive body of sound. The soloists were Olive Marshall, Jeanne Gordon, Tudor Davies and Arthur Middleton. Mr. Koussevitzky's brilliant reading was dramatic rather than devotional. The performance was extraordinarily finished. Where such a choral task is to be done, by all means let it be entrusted to such eager young singers as these; but be sure that such leaders as Messrs. Davison and Woodworth train them. They will assist also in the Ninth Symphony.

The performers in the chamber music concert acquitted themselves with the distinction to be expected of them, but the highest moments of the festival thus far have been in the orchestral concerts. It is worthy of record that the applause that has followed each symphony has been so warm that the conductor has shared

To the full, moreover, the conductor did that saving service to the Finale of the succeeding Fifth. Easily the reiterated fanfares may become blatant, as though the frenzied Beethoven would have horns, trumpets and trombones burst their cheeks. As easily, the striding, plunging, soaring progress may exceed into a mere welter of infuriated sound. Mr. Koussevitzky spared no energies, checked no ardors; but into the whole infused a triumphal and magnificent exultation. Beethoven saved from himself; but elsewhere in the Symphony—the Andante aside—Beethoven renewing himself; while the conductor spurred the vasty deed. For the superb attributes of the first movement and the Scherzo of the Fifth are concentration and suspense. Nowhere else in his symphonic music, and in equally brief space, has Beethoven so affirmed and intensified his floods and energies of power as in this first Allegro of a Titan (so Wagner phrased it) wrestling with the fates. Nowhere else, not even in the longer Allegro of the Ninth, has he directed the struggle with such recurring and deep-seated suspense. It is less the wild frenzy than the heroic grandeur of epical conflict—the eternal challenge by the sons of men ever answered. Through it conductor and orchestra (as the Viking inscription ran) "smote with their swords" of rhythm, tone, pace, phrase and climax.

Though no audience will half-believe it, the up-swingings and the down-fallings of this battle, the return upon return of the indomitable mood, are a hundredfold more suspensive and possessing than that crafty, if inspired, transition from shadowed Scherzo to sun-drenched Finale. (Craftily, too, did Mr. Koussevitzky shape, stay and speed it.) In it is suspense enough; but it falls far below the vast vicissitude of the beginning. The earlier beat of the Scherzo as of blows that would rive the oppression all around, well-nigh renews, in far shorter compass, the power of the Allegro. Yet, in spite of the compression of the Fifth, Beethoven still falls short of a symphony unflawed and undiminished. He declines to compress the slow movement as he seems even to walk around it and survey it, contemplatively, admiringly Narcissus-like. No doubt it has "a profoundly sad simplicity"; is "rest after conflict"; is everything else that the gibbering "interpreters" say. It is also curiously redolent of that Victorian and clerical Beethoven who was exalted as sentimental "uplifter." Our twentieth century may agree to the adjective—with a grimace; but not to the noun. It has gone out of the fashion. In or out of this Andante con moto there is no "kick" left in it.

H. T. P.

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.

MAR 261927

Other Music

Special Dispatch to the Evening Post

Boston Symphony gives Beethoven's Fourth and Fifth Symphonies

Boston, March 26.

THE Boston Symphony Orchestra continued its Beethoven Centenary festical by performing the Fourth and Fifth Symphonies at the twentieth concert in the Friday subscription series. Only the 400 "rush seats" in the second balcony were available to non-subscribers.

The appearance yesterday afternoon in the vicinity of the present reviewer's seats of an unwonted number of strange faces indicated that Beethoven is about as popular with the most fashionable and socially exclusive of Boston audiences as Wagner is said to be with the Monday night subscribers to the Metropolitan Opera. Tickets obviously had been copiously bestowed upon relatives and friends.

DURING the performance of the Fourth Symphony many in the audience, as a discreet rustling of the leaves indicated, were engaged in reading Philip Hale's learned and amusing program notes, and the various advertisements of fashionable commodities interspersed among them.

The apathy of the audience apparently reacted on players and conductor, resulting in a performance distinctly below the customary high standards of the Boston Symphony.

Even Beethoven's most fervent admirers must, if they are honest, confess that this B Flat Major Symphony is less enthralling than the other eight symphonies.

Its relative lack of melodic inspiration, rather than its harking back to the earlier maner of the Second Symphony, is the real reason why neither in Beethoven's day nor in our own has the Fourth Symphony been a popular success.

THE Fifth Symphony, written, curiously enough, at the same period of Beethoven's life, has, of course, proved his most universally beloved work, and the most popular of all symphonies. Mr. Koussevitzky succeeded by dint of heroic efforts which took the form of unusual imperious gestures and verbal exhortations to the players, in extorting from an orchestra weary from a week of constant rehearsal and two arduous concerts, a performance of the C Minor symphony intensely dramatic and compelling. But he mopped his brow at frequent intervals during the music.

His reading of the C Minor Symphony is highly personal. Beethoven's metronome mark, and the indication "Andante con moto" do not deter Koussevitzky from making of the slow movement a soulful adagio. He seeks to increase the thrill of the famous transition passage from scherzo to finale by prolonging its duration. The unusual retard at this point defeats its own end, however. With the finale he is, on the other hand, more successful than any other conductor to be heard hereabouts. He exaggerates forte into triple fortissimo, and piano into quadruple pianissimo, as he often does. It may be added that his interpretation of this symphony has not varied in any notable particular at any of the half

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
MAR 261927

TWO BEETHOVEN WORKS ON RADIO

Pastorale and Seventh Symphonies Offered by Boston Organization—Legion Orchestra Now Regular Feature on WBZ

For the close of Beethoven week the Boston Symphony orchestra will broadcast this evening over WBZ the "Pastorale" and the seventh symphony of the great composer. The concert starts at 8.10.

Just prior to the concert, Prof John Patten Marshall will discuss the "Pastorale" and with the assistance of Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, will illustrate the themes of each movement. This symphony, which was described on the program of the first performance in Vienna in 1808, as "a symphony entitled 'Recollections of Life in the Country,'" has four movements. The first movement expresses "joyful sensations on arriving in the country," the second "scene by the brook," the third "a happy gathering of the peasants," and the fourth "a thunderstorm and hymn of thanksgiving after the storm." The third movement includes Beethoven's humorous picture of the village band, with the bass player who presumably could play only three notes on the instrument.

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SYMPHONY IN 20TH CONCERT

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HER MAR 26

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As for the fifth symphony itself, what words can be said of its composer more fitting than those of De Quincey's apostrophe to Shakespeare: "O mighty poet! Thy works are not as those of other men, simply and merely great works of art, but are also like the phenomena of nature, like the sun and the sea, the stars and the flowers, like frost and snow, rain and dew, hail-storm and thunder, which are to be studied with entire submission of our own faculties, and in the perfect faith than in them there can be no too much or too little, nothing useless or inert, but that, the farther we press in our discoveries, the more we shall see proofs of design and self-supporting arrangement where the careless eye had nothing but accident!

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Globe Mar 26

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Boston Symphony Honors Memory of Famous Composer in Broadcast Through Three Stations.

This evening's concert of the Boston Symphony Orchestra under the direction of Serge Koussevitsky is to be broadcast through three stations of the Westinghouse company, WBZ in Springfield, WBZA in Boston, and KDKA in East Pittsburg, through the courtesy of the W. S. Quinby Company of Boston. Two of Beethoven's best-known symphonies are to be performed, the famous Sixth Symphony familiarly known as the "Pastorale Symphony," and the Seventh Symphony.

Just prior to the concert, Prof. John Patton Marshall will discuss the "Pastorale," and with the assistance of Miss Marjorie Posselt, violinist, and Miss Margaret Starr McLain, pianist, will illustrate the themes of each movement. This symphony, which was described on the program of the first preference in Vienna in 1808 as "a symphony entitled 'Recollections of Life in the Country,'" has four movements. The first movement expresses "joyful sensations on arriving in the country," the second, "scene by the brook," the third, "a happy gathering of the peasants," and the fourth "a thunderstorm and hymn of thanksgiving after the storm." The third movement includes Beethoven's humorous picture of the village band, with the bass player who presumably could play only three notes on the instrument.

During the intermission Prof. Marshall will take a part of the time for some remarks on Ludwig van Beethoven and his music, and will then discuss and illustrate the various movements of the Seventh Symphony, which follows the intermission.

The complete program of tonight's symphony program follows:

Symphony No. 6, in F major, Op. 68, "Pastorale." Beethoven
Awakening of serene impressions on arriving in the country: Allegro ma non troppo
Scene by the brookside: Andante molto moto.
Jolly Gathering of country folk: Allegro! in tempo d'allegro; Thunderstorm; tempest; allegro.
Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto.
Intermission.
Symphony No. 7, in A major, Op. 93. Beethoven
Poco sostenuto; vivace.
Allegretto.
Presto; assai meno presto; Tempo primo.
Allegro con brio.

three symphonies were performed, and on Thursday evening the London String Quartet and Harold Samuel presented the Piano Trio op. 97, the Quartet op. 59, No. 2, and the Sonata op. 110. Yesterday afternoon Mr. Koussevitzky's led the Fourth and Fifth Symphonies, and tonight, instead of the usual repetition of the Friday program, the Sixth and Seventh Symphonies will be played.

The "Missa Solemnis" will be repeated tomorrow for the benefit of the orchestra's pension fund. Monday evening there will be commemorative exercises, including an address by Ernest Newman, the London critic, and the reading of an Ode to Beethoven by S. Foster Damon of Cambridge, Mass. The Lenox String Quartet will play the last Quartet, and Mr. Koussevitzky will make some concluding remarks. The final program, on Tuesday evening, will consist of the Eighth and Ninth Symphonies.

The performance of the Mass in D had of course been looked forward to as the outstanding event of the festival. The great difficulties which had prevented its performance in Boston for so many years had been taken fully into account. The Harvard Glee Club, under Archibald T. Davison, and the Radcliffe Choral Society, under G. Wallace Woodworth, had been rehearsing their parts for the last year. Their 300 massed voices, added to the full strength of the orchestra, produced

oven Festival

Mar 26

an impressive body of sound. The soloists were Olive Marshall, Jeanne Gordon, Tudor Davies and Arthur Middleton. Mr. Koussevitzky's brilliant reading was dramatic rather than devotional. The performance was extraordinarily finished. Where such a choral task is to be done, by all means let it be entrusted to such eager young singers as these; but be sure that such leaders as Messrs. Davison and Woodworth train them. They will assist also in the Ninth Symphony.

The performers in the chamber music concert acquitted themselves with the distinction to be expected of them, but the highest moments of the festival thus far have been in the orchestral concerts. It is worthy of record that the applause that has followed each symphony has been so warm that the conductor has shared

INFORMATION OBSCURED

ENSION FUND CONCERT AT SYMPHONY

ADV MAR 28

By MOSES SM

Beethoven's Mass in D, which opened the remarkable Beethoven festival at Symphony Hall last Tuesday evening and which previously had gone unheard in Boston for twenty-seven years, was repeated before another capacity audience yesterday afternoon. The performance was for the benefit of the Pension Fund of the Symphony Orchestra. The size of the house and its great enthusiasm were further tribute to the genius of the tone-artist who died one hundred years ago.

The second rendition of the Mass proved, above all, the necessity of having the great choral masterpieces given more often A classic is no a classic for the listener until he is familiar with it. Almost every concert-goer recalls the experience of his first hearing an acknowledged masterpiece and his likely disappointment with it.

The fault in that case is not necessarily the listener's. Let him hear the work again and again, and almost invariably he comes to love it. The present writer is no exception. He was greatly surprised on Tuesday night when he heard the Mass for the first time. The work did not seem to warrant its being rated one of the greatest of all musical treasures.

The repetition on yesterday afternoon forced a revision of this impression. Beauties that escaped the ear at first, became obvious. The grandeur of many sections of the score produced a feeling of exaltation. Not yet apparent was the unity of the work. Perhaps that will come with further hearing, which, let us hope, will not be 27 years from now.

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MAR 27 1927

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THE second and last appearance for the season of the Boston Symphony Orchestra is scheduled to take place at the Lyric on April 6. Director Serge Koussevitzky, it is understood, has had sent to him all of the programs of the season's orchestral events, and while the program for the forthcoming concert has not been announced it is safe to say that there will be no repetition of numbers heard here recently.

Several events this year were almost duplicates of concerts by other orchestras, and Mr. Koussevitzky is determined that this will not be the case with him for the closing concert.

The only other appearance of the Boston Orchestra this season produced the most favorable comment and made evident that this splendid organization has gotten back to the standard that characterized it in pre-war days.

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And on March 26, 1927, the Boston Symphony orchestra, conducted by Mr. Koussevitzky, performed at its 20th evening concert the sixth and seventh symphonies. This concert was the fifth in the series of the Beethoven centenary festival; the "Pastoral," one of Beethoven's most popular works, the seventh, which, characterized by Wagner as the "Apotheosis of the Dance," might be more fitly called the apotheosis of rhythm. Of the two symphonies the seventh is indisputably the greater work in structure and in eloquence, yet it was well on this anniversary day that the two should have been heard, the one after the other, for they are in strong contrast.

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Commemorative exercises were held in Symphony Hall last night as the sixth event in the Beethoven Centenary Festival of the Boston Symphony Orchestra. Frederick P. Cabot, president of the trustees of the orchestra, presided. Ernest Newman, the distinguished London critic, gave an address. S. Foster Damon, president of the New England Poetry Club, read his Ode to Beethoven. The Lenox String Quartet played the last Quartet, op. 135. Serge Koussevitzky, conductor of the orchestra, spoke briefly in conclusion.

The proceedings were in every particular worthy of the occasion. The platform was decorated with the admirable simplicity of taste which is characteristic of Symphony Hall. A bust of Beethoven surmounted the door in the rear of the stage. Garlands and tapestries hung on the walls. The principal participants sat at a long table draped with a red cloth. They included Judge Cabot; Mrs. Henry Lee Higginson, whose husband founded and was for many years the sustainer of the orchestra; Mr. and Mrs. Koussevitzky; Mr. Newman, Mr. Damon, and Dr. Archibald T. Davison, director of the Harvard Glee Club. At the sides were grouped members of the board of trustees and distinguished Boston musicians. The members of the orchestra sat in the rear.

After a brass quartet had played one of Beethoven's "Equali," with the audience standing, Judge Cabot paid a tribute to those who had made the festival a success, and in particular to the memory of Major Higginson. He then introduced Mr. Newman.

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Mr. Koussevitzky was tumultuously greeted, with everybody standing.

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Ernest Newman Finds Him Greatest In His Ethics.

Special to The New York Times.

BOSTON, March 28.—Ernest Newman, English critic, gave an appealing interpretation of Beethoven in Symphony Hall tonight, in an address which marked the climax of the centenary festival by the Boston Symphony Orchestra.

Mr. Newman gave due attention to Beethoven as the interpreter of a great transition in civilization, but he insisted that his genius would live because he wrote into his music the elements of ethics, of humanitarianism, of philosophy, and above all the high moral impulses.

"It has to be admitted," said the speaker, "that in his weaker moments Beethoven did not always find a music as great as his moral impulses. But when he did find it, the effect was incomparably beyond that of any music ever written."

On this failure to find at all times the proper forms for the turmoil in his mind, Mr. Newman continued, is based the present reaction against Beethoven. The real friends of Beethoven, Mr. Newman said, have never ignored this criticism, nor will they ignore it in meeting the present sizable reaction, but he predicted that appreciation of Beethoven would keep pace with man's appreciation of musical values, and that in the year 2027, on the two hundredth anniversary of his death, he would still be the "most intriguing, the most baffling problem in all musical criticism."

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EVENING POST
NEW YORK CITY, N. Y
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Other Music

Ernest Newman Addresses Beethoven Celebration in Boston

Boston, March 29.

THE Beethoven centenary festival arranged by the Boston Symphony Orchestra was continued last evening in Symphony Hall by commemorative exercises, including an address by Ernest Newman, an ode by S. Foster Damon, president of the New England Poetry Club, a performance of the last work Beethoven lived to complete, the string quartet in F major, Opus 135, played by the Lenox Quartet, and concluding remarks by Serge Koussevitzky, who had not hitherto ventured to speak in public in Boston.

The stage of the hall, especially decorated for the occasion with greenery and a bust of Beethoven, was filled by what the program described as "an assembly of guests, trustees and members of the Boston Symphony Orchestra." The principal guests, including the speakers of the evening, were seated at a long table in the middle of the stage. The trustees and the other guests were in two groups at either side. The members of the orchestra were clustered across the rear. Judge Frederick P. V. Cabot, president of the trustees of the orchestra, presided.

Mr. Newman, who had come from London especially to deliver last night's address, spoke in a voice easily audible all over the hall. Readers of the EVENING POST are familiar with the clarity, ease and point of his written style. His address had the same qualities. It was full of illuminating comment on Beethoven and his music, and quite free from the turgid rhetoric and labored eloquence one has learned to dread from speakers on such occasions as last night's.

"THE two great enemies of truth are patriotism and centenaries," began Mr. Newman. After admitting the existence of a reaction against Beethoven he quoted Stravinsky as having said, "I cannot endure Beethoven's music. It is too philosophical."

Mr. Newman then argued that this reaction, the arguments for which, as he said, are admirably stated in Mr. Sonneck's article in the March American Mercury, merely proves that Beethoven is still very much alive.

To Mr. Newman the personality of Beethoven is even more significant than his great influence on the course of musical history.

"Beethoven died at least ten years too soon. Had he lived, there would have been another great period in his work, the culmination toward which the music of the third of the three periods noted by Lenz in Beethoven's work was clearly moving."

He cited the fact that no later composer has been able to build on the foundation laid by Beethoven in the last quartets, the last piano sonatas, the "Missa Solemnis" and the Ninth Symphony as the clearest proof of the supremely personal utterance of the composer. The address was heard with attention by a crowded hall and very warmly applauded.

MR. Koussevitzky began his brief remarks by saying: "It is easier for me to conduct the nine symphonies than it is to say to you nine words in English." The audience, which had risen to its feet in greeting, settled back to listen with close attention to the conductor's explanation that he had conceived the idea of the Beethoven festival, and to hear him thank trustees, management, players, chorus and audience for the enthusiastic cooperation which has made its success possible.

The music of the evening consisted of one of Beethoven's "Equale" for trombones, played at the beginning of the exercises with the audience standing, and the Quartet, Opus 135, intelligently and unassumingly performed by the Lenox String Quartet.

Mr. Damon's ode proved to be well turned and metrically conventional, expressing, not without eloquence and imagination, the proper sentiments for the occasion.

PENFIELD ROBERTS.

IN COMMEMORATION OF BEETHOVEN

Mar 29

Ernest Newman Addresses Festival Audience

Boston Globe

Commemorative exercises in honor of the centenary of Beethoven's death were held at Symphony Hall last evening as part of the festival arranged by the Boston Symphony Orchestra. The noted English critic, Ernest Newman, who had come especially for this occasion all the way from London, delivered an address. S. Foster Damon, president of the New England Poetry Club, read an ode. The Lenox String Quartet played the last quartet of Beethoven opus 135, the final work of his life.

Mr Koussevitzky made a brief speech, in English, the first public address he has attempted in America. The stage was filled by what the program described as "an assembly of guests, trustees and members of the Boston Symphony Orchestra." There was a very large and interested audience. Judge Frederick P. Cabot presided.

Mr Newman spoke without notes in a clear voice which carried all over the hall. Mr Koussevitzky subsequently described the principal speech of the evening as "an unequaled contribution to Beethoven literature." This was the partial verdict of a friend, which Mr Newman would no doubt be himself the first to contradict. But the speech was full of interesting and illuminating ideas about Beethoven, simply stated, with a clarity and pungency of wording happily remote from the turgid rhetoric too many speakers deem appropriate for such ceremonial occasions as last night's.

Proves His Vitality

Mr Newman began by observing that "The two great enemies of truth are patriotism and centenaries." It must, however, in fairness, be admitted that "Beethoven had his faults, frequent and great ones." These have brought about a reaction against him, the arguments for which "are admirably stated in Mr Sonneck's article in the March American Mercury."

"Stravinsky once told a friend of mine," said Mr Newman, "that he could not bear Beethoven's music. It was too philosophical."

"This reaction against Beethoven, which is not a new thing, merely proves his vitality. He is still alive," continued Mr Newman.

"The two factors in the production of any great work of art are the man and the moment. The personal significance of Beethoven is even greater than his influence on the course of musical history. Beethoven died at least 10 years too soon. If he had lived there would have been a fourth and supreme period in his creative achievement. Even the work of his third period is so far beyond anything possible to any other man that no subsequent composer has ever been able to build on the foundation he there laid."

Mr Damon's ode proved to be in smooth and well turned verses, a graceful and not too lengthy tribute to Beethoven. He read it without ostentation.

The musical part of the program included at the opening of the exercises one of Beethoven's "Equali" for four trombones, during which the audience was asked to stand, and the last quartet, well played by the Lenox Quartet.

"Maj Higginson's Wisdom"

Among the principal guests, seated at a table in the center of the stage, in the place of honor between Judge Cabot and Mr Koussevitzky, was Mrs Higginson, widow of the founder of the orchestra. It was significant that the only one of the presiding officer's references in his introductory remarks which was applauded by the audience was to "Maj Higginson's great vision without which there could have been no Boston Symphony." Here the audience broke in with unusually prolonged and heartfelt handclapping.

Mr Koussevitzky began his brief concluding remarks by saying, "It is easier for me to conduct the whole Ninth Symphony than to say nine words in English to you." The audience, which had risen to its feet to greet the conductor, listened eagerly while he explained that the original idea of this Beethoven Festival was his, and that he was deeply gratified by the splendid cooperation from the Trustees, orchestra, management, chorus and audience which has made its successful accomplishment possible.

Mr Koussevitzky's [illegible] Player[illegible] for fectly intelligible, t[illegible]ley Cup Scheduled with an accent, stumbles over a [illegible] for Tonight

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BOTH TEAMS CONFIDENT

Chicago Hopes to Get Jump Tonight in Game on Neutral Ice

Special to the Transcript:

New York, March 29—The Boston Bruins come today to the start of the fiercest hockey struggle in all Stanley Cup history, international in aspect, with the Canadian and American teams ready to start eliminating until two of the six now in the field remain to battle in the world series of hockey next week.

The Bruins are here in New York to meet the Chicago Black Hawks in the first round game of the American division playoff on Madison Square Garden

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ADV By MOSES SM MAR 28

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The stage of the hall, especially decorated for the occasion with greenery and a bust of Beethoven, was filled by what the program described as "an assembly of guests, trustees and members of the Boston Symphony Orchestra." The principal guests, including the speakers of the evening, were seated at a long table in the middle of the stage. The trustees and the other guests were in two groups at either side. The members of the orchestra were clustered across the rear. Judge Frederick P. V. Cabot, president of the trustees of the orchestra, presided.

Mr. Newman, who had come from London especially to deliver last night's address, spoke in a voice easily audible all over the hall. Readers of the EVENING POST are familiar with the clarity, ease and point of his written style. His address had the same qualities. It was full of illuminating comment on Beethoven and his music, and quite free from the turgid rhetoric and labored eloquence one has learned to dread from speakers on such occasions as last night's.

"THE two great enemies of truth are patriotism and centenaries," began Mr. Newman. After admitting the existence of a reaction against Beethoven he quoted Stravinsky as having said, "I cannot endure Beethoven's music. It is too philosophical."

Mr. Newman then argued that this reaction, the arguments for which, as he said, are admirably stated in Mr. Sonneck's article in the March American Mercury, merely proves that Beethoven is still very much alive.

To Mr. Newman the personality of Beethoven is even more significant than his great influence on the course of musical history.

"Beethoven died at least ten years too soon. Had he lived, there would have been another great period in his work, the culmination toward which the music of the third of the three periods noted by Lenz in Beethoven's work was clearly moving."

He cited the fact that no later composer has been able to build on the foundation laid by Beethoven in the last quartets, the last piano sonatas, the "Missa Solemnis" and the Ninth Symphony as the clearest proof of the supremely personal utterance of the composer. The address was heard with attention by a crowded hall and very warmly applauded.

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PENFIELD ROBERTS.

IN COMMEMORATION OF BEETHOVEN

Mar 29

Ernest Newman Addresses Festival Audience

Boston Globe

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Mr Newman spoke without notes in a clear voice which carried all over the hall. Mr Koussevitzky subsequently described the principal speech of the evening as "an unequaled contribution to Beethoven literature." This was the partial verdict of a friend, which Mr Newman would no doubt be himself the first to contradict. But the speech was full of interesting and illuminating ideas about Beethoven, simply stated, with a clarity and pungency of wording happily remote from the turgid rhetoric too many speakers deem appropriate for such ceremonial occasions as last night's.

Proves His Vitality

Mr Newman began by observing that "The two great enemies of truth are patriotism and centenaries." It must, however, in fairness, be admitted that "Beethoven had his faults, frequent and great ones." These have brought about a reaction against him, the arguments for which "are admirably stated in Mr Sonneck's article in the March American Mercury."

"Stravinsky once told a friend of mine," said Mr Newman, "that he could not bear Beethoven's music. It was too philosophical."

"This reaction against Beethoven, which is not a new thing, merely proves his vitality. He is still alive," continued Mr Newman.

"The two factors in the production of any great work of art are the man and the moment. The personal significance of Beethoven is even greater than his influence on the course of musical history. Beethoven died at least 10 years too soon. If he had lived there would have been a fourth and supreme period in his creative achievement. Even the work of his third period is so far beyond anything possible to any other man that no subsequent composer has ever been able to build on the foundation he there laid."

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"Maj Higginson's Wisdom"

Among the principal guests, seated at a table in the center of the stage, in the place of honor between Judge Cabot and Mr Koussevitzky, was Mrs Higginson, widow of the founder of the orchestra. It was significant that the only one of the presiding officer's references in his introductory remarks which was applauded by the audience was to "Maj Higginson's great vision without which there could have been no Boston Symphony." Here the audience broke in with unusually prolonged and heartfelt handclapping.

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'Mr Koussevitzky's [illegible] for fectly intelligible, [illegible] with an accent. [illegible] stumbles over a [illegible]

If a solem[illegible] with spec[illegible] needed [illegible] tenary [illegible] scarce[illegible] with g[illegible] than [illegible]

[illegible] Player[illegible] for [illegible]ley Cup Scheduled for Tonight

BOTH TEAMS CONFIDENT

Chicago Hopes to Get Jump Tonight in Game on Neutral Ice

Special to the Transcript:

New York, March 29—The Boston Bruins come today to the start of the fiercest hockey struggle in all Stanley Cup history, international in aspect, with the Canadian and American teams ready to start eliminating until two of the six now in the field remain to battle in the world series of hockey next week.

The Bruins are here in New York to meet the Chicago Black Hawks in the first round game of the American division playoff on Madison Square Garden [illegible]

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come [illegible]ton[illegible]'s
[illegible] a

INFORMATION OBSCURED

ENSION FUND CONCERT AT SYMPHONY

ADV MAR 28

By MOSES SM

Beethoven's Mass in D, which opened the remarkable Beethoven festival at Symphony Hall last Tuesday evening and which previously had gone unheard in Boston for twenty-seven years, was repeated before another capacity audience yesterday afternoon. The performance was for the benefit of the Pension Fund of the Symphony Orchestra. The size of the house and its great enthusiasm were further tribute to the genius of the tone-artist who died one hundred years ago.

The second rendition of the Mass proved, above all, the necessity of having the great choral masterpieces given more often A classic is no a classic for the listener until he is familiar with it. Almost every concert-goer recalls the experience of his first hearing an acknowledged masterpiece and his likely disappointment with it.

The fault in that case is not necessarily the listener's. Let him hear the work again and again, and almost invariably he comes to love it. The present writer is no exception. He was greatly surprised on Tuesnight when he heard the Mass for the first time. The work did not seem to warrant its being rated one of the greatest of all musical treasures.

The repetition on yesterday afternoon forced a revision of this impression. Beauties that escaped the ear at first, became obvious. The grandeur of many sections of the score produced a feeling of exaltation. Not yet apparent was the unity of the work. Perhaps that will come with further hearing, which, let us hope, will not be 27 years from now.

Hub Music Hero

ERGE KOUSSEVITZKY, who has borne the brunt of the Beethoven festival concerts, which will close at Symphony Hall on Tuesday night with a performance of the famous choral symphony.

THIS CLIPPING FROM
AMERICAN
BALTIMORE, MD.
MAR 27 1927

April 6, Last Concert of Boston Symphony

THE second and last appearance for the season of the Boston Symphony Orchestra is scheduled to take place at the Lyric on April 6. Director Serge Koussevitzky, it is understood, has had sent to him all of the programs of the season's orchestral events, and while the program for the forthcoming concert has not been announced it is safe to say that there will be no repetition of numbers heard here recently.

Several events this year were almost duplicates of concerts by other orchestras, and Mr. Koussevitzky is determined that this will not be the case with him for the closing concert.

The only other appearance of the Boston Orchestra this season produced the most favorable comment and made evident that this splendid organization has gotten back to the standard that characterized it in pre-war days.

THIS CLIPPING FROM
AMERICAN
SYRACUSE, N. Y.
MAR 27 1927

American Writes Flivver Symphony

THE ultra modern in musical composition is represented in a symphonic cycle just completed by Frederick S. Converse of the New England Conservatory of Music, in which a characteristic American product is portrayed and followed on its way through the United States.

"Flivver 10,000,000" is the title of the piece, with the subtitle "A Joyous Epic." Serge Koussevitsky, conductor of the Boston Symphony Orchestra, has received it for performance next month at the symphony concerts.

In the composition the opening prologue is "Dawn in Detroit" and next comes a scene "March of the Workers," cheerfully making their way to well-rewarded toil; then a scene in the Ford factory, a serio-comic fugue interspersed with machine-like sounds.

Having thus set the scene, Mr Converse passes to the hero. It is born, this "Flivver 10,000,000," to the sound of trumpets and it smoothly runs along the roads. Then the ultra of ultra-modernism is introduced in what musical critics have wantonly named "the petting scene." Mr. Converse, however, modestly calls it "America's romance." It takes place on a night in May by the roadside and is humorously crossed by a tune whistled offstage in quite another key.

Then "Flivver 10,000,000" resumes its way on the road. Fate assails it in a collision, but with many a creak and strain it rights itself in strict accordance with the habit of the species and vanishes, still wheezing, into the dim and dimmer distance.

TWO BEETHOVEN WORKS GIVEN

HER MAR 27

Sixth and Seventh Symphonies Are Conducted by Koussevitzky

On March 26, 1827, about 5 o'clock of the afternoon there was a heavy thunder clap in Vienna and a flash of lightning illuminated the death chamber of Beethoven. He opened his eyes, clenched his fist, then letting his hand fall to the bed, as Huettenbranner, who was then by his side, tells the story, "the genius of the great master of tones fled from this world of delusion into the realm of truth."

And on March 26, 1927, the Boston Symphony orchestra, conducted by Mr. Koussevitzky, performed at its 20th evening concert the sixth and seventh symphonies. This concert was the fifth in the series of the Beethoven centenary festival; the "Pastoral," one of Beethoven's most popular works, the seventh, which, characterized by Wagner as the "Apotheosis of the Dance," might be more fitly called the apotheosis of rhythm. Of the two symphonies the seventh is indisputably the greater work in structure and in eloquence, yet it was well on this anniversary day that the two should have been heard, the one after the other, for they are in strong contrast.

The "Pastoral" often suffers from perfunctory treatment at the hands of a conductor, who is over sentimental, so that the first movement, "cheerful impression awakened by arrival in the country," taken at too slow a pace, provokes anything but cheerful impression in the mind of the hearer. As for the second movement, "Scene by the brook," it reminds one of the brook sung by Tennyson. And there are some who object to the ornithological measures, while others eagerly anticipate the imitations of the feathered fowls.

As for the seventh, here one finds Beethoven intoxicated with Dionysiac joy, in the finale shouting madly and throwing his hat in air.

The performance was masterly; enthusiasm was at its height.

This afternoon the recent performance in D will be

THIS CLIPPING FRO
BROOKLYN, N.
EAGLE
MAR 27 1927

The final concert in this season's series by the Boston Symphony Orchestra takes place at the Academy of Music on Friday evening, April 8. Mr. Koussewitsky will conduct. The program has not yet been announced.

THIS CLIPPING FROM
CITIZEN
BROOKLYN
MAR 27 1927

Final Concert of the Boston Orchestra Her

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MUSIC
MONITOR MAR 29

Exercises Held in Memory of Beethoven

Commemorative exercises were held in Symphony Hall last night as the sixth event in the Beethoven Centenary Festival of the Boston Symphony Orchestra. Frederick P. Cabot, president of the trustees of the orchestra, presided. Ernest Newman, the distinguished London critic, gave an address. S. Foster Damon, president of the New England Poetry Club, read his Ode to Beethoven. The Lenox String Quartet played the last Quartet, op. 135. Serge Koussevitzky, conductor of the orchestra, spoke briefly in conclusion.

The proceedings were in every particular worthy of the occasion. The platform was decorated with the admirable simplicity of taste which is characteristic of Symphony Hall. A bust of Beethoven surmounted the door in the rear of the stage. Garlands and tapestries hung on the walls. The principal participants sat at a long table draped with a red cloth. They included Judge Cabot; Mrs. Henry Lee Higginson, whose husband founded and was for many years the sustainer of the orchestra; Mr. and Mrs. Koussevitzky; Mr. Newman, Mr. Damon, and Dr. Archibald T. Davison, director of the Harvard Glee Club. At the sides were grouped members of the board of trustees and distinguished Boston musicians. The members of the orchestra sat in the rear.

After a brass quartet had played one of Beethoven's "Equali," with the audience standing, Judge Cabot paid a tribute to those who had made the festival a success, and in particular to the memory of Major Higginson. He then introduced Mr. Newman.

Mr. Newman, in a scholarly address which carefully avoided fulsomeness, presented a well-argued estimate of Beethoven's genius. Apart from the composer's historical importance, Mr. Newman considered that he was significant for his attempt to express ethical and humanitarian concepts through his music. In his middle period he achieved perfect balance between his thought and his art. In his final period, his thought had grown beyond his art, and he posed problems which have not yet been answered. Mr. Newman believed that if Beethoven had survived another 10 years he might have carried music to lengths now not imagined. As it is, he said, no composer has yet been able to build higher on the structure which Beethoven left. The composer is still growing as succeeding generations study his works, the speaker said; and he believed that after another century Beethoven still would present baffling problems to criticism.

Mr. Koussevitzky was tumultuously greeted, with everybody standing.

THIS CLIPPING FROM
N. Y. TIMES
MAR 29 1927

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A TRIBUTE TO BEETHOVEN.

Ernest Newman Finds Him Greatest in His Ethics.

Special to The New York Times.

BOSTON, March 28.—Ernest Newman, English critic, gave an appealing interpretation of Beethoven in Symphony Hall tonight, in an address which marked the climax of the centenary festival by the Boston Symphony Orchestra.

Mr. Newman gave due attention to Beethoven as the interpreter of a great transition in civilization, but he insisted that his genius would live because he wrote into his music the elements of ethics, of humanitarianism, of philosophy, and above all the high moral impulses.

"It has to be admitted," said the speaker, "that in his weaker moments Beethoven did not always find a music as great as his moral impulses. But when he did find it, the effect was incomparably beyond that of any music ever written."

On this failure to find at all times the proper forms for the turmoil in his mind, Mr. Newman continued, is based the present reaction against Beethoven. The real friends of Beethoven, Mr. Newman said, have never ignored this criticism, nor will they ignore it in meeting the present sizable reaction, but he predicted that appreciation of Beethoven would keep pace with man's appreciation of musical values, and that in the year 2027, on the two hundredth anniversary of his death, he would still be the "most intriguing, the most baffling problem in all musical criticism."

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y
MAR 29 1927

Other Music

Ernest Newman Addresses Beethoven Celebration in Boston

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"The two factors in the production of any great work of art are the man and the moment. The personal significance of Beethoven is even greater than his influence on the course of musical history. Beethoven died at least 10 years too soon. If he had lived there would have been a fourth and supreme period in his creative achievement. Even the work of his third period is so far beyond anything possible to any other man that no subsequent composer has ever been able to build on the foundation he there laid."

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Among the principal guests, seated at a table in the center of the stage, in the place of honor between Judge Cabot and Mr Koussevitzky, was Mrs Higginson, widow of the founder of the orchestra. It was significant that the only one of the presiding officer's references in his introductory remarks which was applauded by the audience was to "Maj Higginson's great vision without which there could have been no Boston Symphony." Here the audience broke in with unusually prolonged and heartfelt handclapping.

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Mr Koussevitzky's English is perfectly intelligible, though he speaks with an accent, and occasionally stumbles over a phrase.

If a solemn ceremonial exercise with speech making and an ode were needed to add point to the great centenary tribute to Beethoven it could scarcely have been carried out with greater dignity and [illegible] than was last night's.

INTERLUDE OF CH. MUSIC
MAR 29
Fashion—Spokes-
Quartet Well-
Triumphant

Special to [illegible]ipt:

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BEETHOVEN EXERCISES IN SYMPHONY PROGRAM

By MOSES SMITH

In a centenary festival of Beethoven the music's the thing, and the music has, indeed, been the thing at Symphony Hall for the past week, where the Boston Symphony Orchestra and guest artists have been performing the most pretentious series of programs in America. But last night's program found what little music there was sandwiched between the parts of commemorative exercises, a tribute in words to Beethoven's genius.

After the members of the orchestra, trustees and guests had gathered on the stage, Judge Frederick P. Cabot, president of the trustees, opened the evening's program with brief remarks. Then he introduced Ernest Newman, leading English music critic, who came from London especially for the occasion.

Mr. Newman gave an address on Beethoven. His words were refreshing in their unhackneyed character, in the light that they threw upon the acuteness of the speaker. Instead of allowing his address to become purely formal, he played around the subject, touching lightly yet often brilliantly, on various phases of Beethoven's music and character that are not often emphasized.

S. Foster Damon, a young poet and instructor at Harvard, read an original ode, "Beethoven," which also was written for the occasion. The only music of the evening, with the exception of a few brief bars at the opening, was then rendered—Beethoven's last composition, the quartet in F major, Opus 135, played by the Lenox String Quartet. The program closed with remarks by Serge Koussevitzky, conductor of the Symphony Orchestra.

Great as had been the enthusiasm of the audience when Judge Cabot alluded to the founder of the orchestra, Henry Lee Higginson, it was as nothing compared with the tremendous applause that greeted Mr. Koussevitzky. Obviously affected, the brilliant conductor confined himself to thanking everyone concerned in the festival, and to referring to Beethoven as the "greatest genius of all countries."

GLOBE MAR 27

MUSIC AND MUSICIANS

Beethoven's "Missa Solemnis" Next Year?

Beethoven's "Missa Solemnis" was given last Tuesday in Boston for the first time since 1900. The performance, which will be repeated this afternoon, introduced to almost everyone who heard it one of the unquestioned great masterpieces. The occasion for this revival is, of course, the centenary of Beethoven's death, which the Boston Symphony Orchestra is celebrating by a magnificent series of festival performances.

Must Boston wait another 27 years, after this afternoon, for an opportunity to hear the "Missa Solemnis?" Cannot we establish a tradition that this work, the Brahms Requiem, and Bach's "St Matthew Passion" are to be heard in rotation?

This would mean that at least once in three years Boston heard Beethoven's tremendous work, and that in every season one great choral work was given by the Boston Symphony and the chorus from Harvard and Radcliffe, so superbly trained by Dr Davison and Mr Woodworth.

It took a year of rehearsal to prepare the chorus for the "Missa Solemnis." The orchestra, and the solo singers must also have had to prepare music both extremely exacting and unfamiliar. Another performance next season, or even the season after, would require less arduous labor to prepare. It would mean for many of the participants simply recalling familiar music, and grappling with difficulties already conquered.

We have already had the Brahms Requiem, the Ninth Symphony, and now the "Missa Solemnis" from the Boston Symphony and the Harvard Glee Club. If a Bach work, either the "Matthew Passion," the Passion According to St John, or the great B Minor Mass is added to the current repertory and the items already in it are kept there by frequent performances the public appetite for great and austere choral works will grow. Good music is proverbially, familiar music.

There are, of course, many other choral works which Boston ought to hear. But are not the advantages of sticking to a group of three, or at any rate not more than five masterpieces greater under existing circumstances than the disadvantages.

Many people complain loudly because Handel's "Messiah" is given every year, while his other choral works are neglected. But the popularity of Handel, his place in the hearts of American audiences would have been impossible without these repetitions of a single work. It would not have served the same purpose to give a different Handel oratorio every year till the supply ran out and repetition became necessary.

Choral concerts are infrequent here, compared to orchestral concerts. The choruses are composed of amateur singers. Neither they nor their audiences can do full justice to a great and exacting choral work without frequent reptitions of it. Let us hear the "Missa Solemnis" again next year, or at latest the year following.

Music Notes and Comment

The Boston Symphony Orchestra's great Beethoven Centenary Festival, described by Mme Olga Samaroff in the New York Evening Post as the most notable tribute being paid in America to his memory will end Tuesday night. It has been a series of concerts to be remembered. The great audiences, the enthusiasm, the remarkable quality of the performances are all tributes to the undying genius of Beethoven.

Particularly notable is the singing of the chorus of college students from Harvard and Radcliffe, which no other amateur chorus in America could surpass. To Mr Davison and his admirable assistant Mr Woodworth immense credit should be given.

Ernest Newman, the noted English critic who has come from London to deliver the commemorative address tomorrow night, is the author of a number of learned but eminently readable books on musical topics, which are among the best in English. He was in 1905 music critic for the Manchester Guardian and after that until 1919 for the Birmingham Post. Since 1920 he has written musical articles in the London Sunday Times and the Observer. Two seasons ago he acted as guest critic for the New York Evening Post.

S. Foster Damon, the Cambridge poet who will read an ode at the commemorative exercises to Beethoven, was graduated from Harvard in 1914. He is the author of a book on Blake, and of numerous verses.

THE WORD OF PRAISE: SPEECHFUL CEREMONY, HONORING BEETHOVEN

AMBER-

crimson stuff gold-bordered Behind it was a row of chairs, subsequently occupied by the President of the Trustees of the Symphony Orchestra, Judge Cabot; the venerable widow of the founder and first "sustainer," Mrs Henry Lee Higginson; the conductor, Mr Koussevitzky, and Mrs. Koussevitzky, the speaker of the evening, Mr. Ernest Newman, reviewer of opera and concert for the Sunday Times of London and essayist about music in general and in particular; Mr. S. Foster Damon, odist of the occasion and instructor in English at Harvard College.

To right and left of these seats of honor, chairs in crescent awaited the trustees and their guests—representatives of the elder generation long associated with the orchestra, like Mr. Henry M. Rogers and the learned archæologist of the program-books; coadjutors in present and past undertakings, like the invaluable Dr. Davison of Harvard and his assistant, Mr. Woodworth; resident composers, like Mr. Chadwick, Mr. Loeffler and Mr. Converse; resident practitioners of music or of kindred arts, like Mr. Goodrich or Professor Spalding. Behind, under the organ, in widespreading rows were to sit the present members of the orchestra. Most remarkable of all, parquet and balconies disclosed few vacant seats. Even to hear words about music, rather than the music itself will the Bostonians flock—when the musician is Beethoven dead a hundred years and a day.

At eight o'clock and thirty-five minutes—rare unpunctuality in that prompt concert-room—the doors at the back of the stage opened, and Judge Cabot with Mrs. Higginson on his arm led the defile. Contrary to the expectation of certain incorrigible souls, no strains from Beethoven accompanied them, since neither the Turkish March from the incidental music to "The Ruins of Athens," nor the quick march bisecting the first act of "Fidelio," is exactly suited to ceremonial occasions. Instead, the entrance of the company was prolonged and appreciably helter-skelter. When all had taken their places, Judge Cabot, as presiding officer, bade the audience rise while four trombones [illegible] stage, sou[illegible] one of the Equali that Beethoven wrote in 1812 to oblige the kapellmeister of the cathedral at Linz, desiring them for funereal usage. Rearranged for men's chorus, two of them were heard at Beethoven's own funeral where—as last evening at Symphony Hall—"the solemnious tones floated upward through the silent

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BEETHOVEN SURVEYED: COMPOSER'S PROGRESS, HIS TIME AND OURS

TRANS-MAR 29

ERNEST NEWMAN'S CENTENARY ADDRESS

A Great Figure Recalled in His Day and Outpouring Its Spirit—The Personality Rather Than the Historical Relation—The Mental and the Moral as Well as the Musical Influence—Forward to 2027

ELSEWHERE in these columns is some account of the "commemorative exercises" with which the Beethoven Centenary Festival of the Boston Symphony Orchestra proceeded last evening at Symphony Hall. The chief item in those "exercises" was the address of Mr. Ernest Newman, the eminent reviewer of music in London, essayist about it for the world at large. Here follows his discourse in running summary:

Placements

Mr. Newman began, of course, with the centenary celebration of which he was no inconspicuous part. With a pleasing touch of irony he deprecated such occasions as, like patriotism, inimical to the whole truth about the illustrious figure so honored. Fortunately there was a timely antidote—a clear and current reaction. A strong case, he admitted, had been, and could be, made against Beethoven as composer. It could also be enforced with a neat wit. Mr. Sonneck had put it ably in an article in The American Mercury. Stravinsky had hinted it when he asserted his distaste for Beethoven by reason of the composer's philosophy. In this debate, concluded Mr. Newman, is proof of the enduring vitality of Beethoven, of his measure as a continuing personality, rather than as a passing historical figure. It is a whimsey, proper to Mr. Newman's years and musical faiths, to think poorly of the modernists. He said as much when his discourse touched upon Stravinsky. A ripple of applause answered him. Little suspect those clappers what manuscripts, accepted, now lie upon Mr. Koussevitzky's table.

Beethoven, proceeded Mr. Newman, taking fresh cue, was often mistakenly regarded as the continuator of Mozart; whereas had not Mozart died untimely, they would have been virtual contemporaries. Thereupon, he enlarged upon a speculation already thrice-familiar to readers of his articles—the possible reactions of Mozart to the overtures, symphonies and chamber-pieces of Beethoven, one upon another. As Mr. Newman more than hinted, Mozart might have failed to adapt himself to the new musical conditions and the new musical times thus engendered, so fallen rearward and diminshed. By this parallel, Mr. Newman would exalt the place of Beethoven as the creator of a new music, when a new music by numberless scattered impulses, was due. Beethoven summed, concentrated and released them. There is need in our troubled musical time of a composer to do like office.

Hour and Man

The great and inexhaustible quality of Beethoven's mind—pursued Mr. Newman—was its inexhaustible logic; while his musical day was ripe for such function. To the fugal form, dominating an earlier music, had succeeded the sonata-form, already become an efficient instrument for composition, plentiful in opportunities for contrast. Beethoven amplified and enriched it, pouring into it new ideas. From this process, the symphony, the chamber-sonata, the string quartet—as we understand all three—were born. From Beethoven's dramatic overtures—"Egmont," "Coriolan" and the like—sprang the symphonic poem. Program-music owed much to him. To a symphonic movement, he mated words and the way was cleared for Liszt of the "Faust" or the "Dante" symphonies.

Beethoven's music, said Mr. Newman, again shifting his point of view, depends upon extra-musical influences,—the workings of a moral, philosophic, noble mind in the medium of tones. No doubt, Beethoven sometimes fell short in accomplishment of his high purpose, being in like case with Wordsworth, that uneven moralist and poet. No doubt, there was in these days an anti-moral reaction to Beethoven's music, again exemplified in the sayings of Mr. Sonneck. Yet it was no new thing. The Latin races were ingrained with mistrust of a mixture of metaphysics, morals and music. Neither Debussy nor Verdi responded to the Finale of the Choral Symphony. Their time, however, was not Beethoven's. He lived in an age of idealism and humanitarianism; absorbed its spirit; would impart it in his music. Sometimes he succeeded; again he failed. In either fortune, he was the voice of a new time and a new spirit—the man of and for the moment. The plain people were intruding into the aristocratic domain of music. The public concert was giving them entrance. The age of patrons was vanishing. True, Beethoven wrote music for them and profited from them; yet by them he was not constrained. Bach, Handel, Haydn are unthinkable without their wigs. Beethoven's short-cropped locks blew in the wind. These predecessors produced prolifically; Beethoven, in comparison, scantily. For a new time a new music drawn "from wells of deeper depth."

Periods and Progress

Mr. Newman then passed to the "three periods" into which it is the practice of scholars to divide the musical activities of Beethoven: first, the years in which he followed the courses of Mozart and Haydn, filling forms from the outside; second, the years in which he mated equally form and substance, ends and means; third, the years in which he struggled with the musical expression of the difficult matter alight within him. By these tokens Beethoven was the first composer who really grew as a man. For, in Mr. Newman's interesting opinion, Bach or Palestrina or Mozart was the identic man at the end of his life and work that he had been at the beginning. The gulf that separates the Brandenburg Concertos from the Mass in B-minor, or "La Finta Giardiniera" from "Figaro's Wedding" was an artistic, not a mental, progress; whereas Beethoven waxed in the logic of his great mind and in those unconscious or subconscious processes by which not a little of his music was produced. (On the press is Mr. Newman's impending book, "The Unconscious Beethoven.")

Thereby, in degree, Mr. Newman would explain Beethoven's concentration through years at a particular species of music. Between 1802 and 1811, he applied himself to orchestral composition; from 1814 to 1823, sonatas for piano engrossed him; from 1823 onward, he wreaked himself upon the Mass, the Chorai Symphony, the Last Quartets; while through the work of these latter days ran clear that subconscious or unconscious process by which Beethoven hardly knew what he actually brought to birth. . . . Every composer (pursued Mr. Newman) tends to repeat formulas and devices using them over and over again. In melody and harmony Beethoven teemed with them. The essence of change in a composer expressing himself and his mental development, was the achievement of new forms and new matter in which to embed these devices.

The Final Years

Again turning a sharp corner, Mr. Newman pictured Beethoven as a young man of no likable character, devoured by a self-esteem which yet was part and parcel of his outflinging energies. Deafness and other physical fates crept upon him, compelling concentration upon his music. Deafness, in particular, drove him in upon himself. Otherwise there would have been no such Beethoven as we know now. Yet with time the ingrained harshness softened into the peculiar pathos, the dumb piteousness, of Beethoven's last years. The slow movements of the last six piano-sonatas are the witness, and one by one Mr. Newman cited them as token of the change in Beethoven's moral and intellectual tissue in these final days. Too many, he averred have painted a fancy picture of this last Beethoven—now as a seer, again as an Ajax defying the lightning.

From this distortion a standardized Beethoven of the final period has emerged—unwarrantable by the facts of that time. Again he was working his way toward the same point of accomplishment in other forms that he had attained in the Fifth Symphony, wherein each movement is the complement of the other three. For out of the disharmony of Beethoven's life emerged the harmony of his music. From the tortured dispair of the will written at Heiligenstadt in the autumn of 1802 upsprung the heroic energy of the first movement of the Third Symphony. A few years later, in the Fifth Symphony, Beethoven achieved the completeness of every element. In the Last Quartets, over the warring elements of his own nature he pursued the same goal, seeking once and again a little more than music could say; thereby failing for the while in his purpose. Nor did Beethoven set to these tasks in detachment and withdrawal from the world, as one who is at the close of a career. Rather he died too young from that fatal cold, when ten

Continued on Following Page

Beethoven Festival Closes

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, brought its Beethoven Centenary Festival to a triumphant conclusion in Symphony Hall last night with performances of the Eighth and Ninth Symphonies. In the last movement of the Ninth, the orchestra was assisted by the Harvard Glee Club, the Radcliffe Choral Society and Jeannette Vreeland, soprano, Nevada Van der Veer, contralto, Charles Stratton, tenor, and Fred Patton, bass.

MONITOR

Conductor, orchestra and singers were on their mettle, and memorable performances resulted. Mr. Koussevitzky revealed last night his best qualities as an interpreter, his poetic imagination, his emotional power, his dramatic feeling, his sense of style. The "Little Symphony" was set forth in all its Mozartean charm and gayety, yet the conductor did not forget that the composer labeled the first movement "con brio" as well as "vivace." Precisely the element that [illegible] differentiates Beethoven [illegible] his lighter moods from Mozart was brought out here. And with what precision and suppleness the players turned every phrase, painted in every shading, at the behest of the leader.

MAR 30

But of course the heights and depths were touched with the Ninth. One felt the justice of Mr. Newman's assertion the other night that Beethoven in his last works attained to altitudes that no successor has been able to use as foundation for further building. The mysterious introduction, the Gargantuan Presto, the harrowing beauty of the slow movement, engrave on our consciousness the profundity of the composer's thought, the nobility of his aspiration. More so, in the opinion of one listener at least, than the final movement, which in spite of its splendor seems a futile attempt to reduce to words that which already has been revealed.

The eloquence of the performance roused the audience to rare enthusiasm. At the close Mr. Koussevitzky, Dr. Davison, Mr. Woodworth and the soloists were recalled [illegible] and chorus and orchestra were called on to share the applause. To handclapping were added "Bravo's" and cheers. When has Symphony Hall witnessed such a manifestation at a musical performance? It was a fitting expression of gratitude to everybody, from the conductor down, who has helped to pay the tribute of the last week to the memory of Beethoven.

L. A. S.

BEETHOVEN HONORED AT EXERCISES

POST MAR 27

Koussevitzky Makes His First Speech in English

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BY WARREN STOREY SMITH

There was marked enthusiasm at Symphony Hall last evening, when Judge Frederick P. Cabot, president of the Board of Trustees of the Boston Symphony Orchestra, in making the opening address at the commemorative exercises of the Beethoven Centenary Festival, referred to Major Henry L. Higginson, the founder of the orchestra.

ENTHUSIASM FOR CONDUCTOR

There was enthusiasm when Ernest Newman, who had crossed the ocean to be present on this occasion, had finished his scholarly dissertation on Beethoven; again when S. Foster Damon had read his ode, "Beethoven," and once more when the Lenox Quartet played the composer's last work, the Quartet in F Major. But most of all was there enthusiasm when Serge Koussevitzky, making his first address in the English language, rose to add his word of tribute to the composer and of acknowledgment to all those who have contributed to making the festival a success.

Altogether unusual was the aspect presented by the stage of Symphony Hall last evening. A bust of Beethoven surmounted the floor at the rear, the walls were hung with rugs and the floor covered with them, while across the centre stretched a long table draped in red.

Orchestra as Auditors

Ranged along the rear of the stage were the members of the orchestra—without their instruments. At the centre table sat Mrs. Higginson, Judge Cabot, the conductor and Mrs. Koussevitzky, Dr. Davison, Mr. Newman and Mr. Damon. At each side were seated prominent musicians of the city, trustees of the orchestra, and other dignitaries.

Ranking high among English-speaking authorities on music, Mr. Newman last evening vouchsafed a searching analysis of Beethoven's place in music and of the character and the development of his compositions. Beethoven, he assured us, is not a dead issue in music, but a very present one. In 1970, when occurs the bicentenary of his birth, and in 2027, when will come the second centenary of his death, he will still remain a problem, a theme of fertile and illuminating discussion. And, referring to the performances lately given by our "great orchestra and great conductor," Mr. Newman pertinently stressed the point that Beethoven's music keeps pace with the times, and that we have thus heard in Boston performances such as Beethoven himself could not have imagined, that surpass the performances of Wagner's day as they had in turn surpassed those of Mendelssohn's!

Nine Words Harder

More poetic, less analytical, but in its way as eloquent, was Mr. Damon's tribute. From the Lenox Quartet there came a beautifully finished performance of the piece which, as Mr. Newman suggested, indicated that Beethoven's fourth period, had he lived to realize it, might have been the cheerfullest, the lightest-hearted of them all.

And when Mr. Koussevitzky, facing the great audience that rose to greet him, by way of preface said clearly though not without an accent, that it was far easier to conduct nine symphonies of Beethoven than to pronounce correctly nine words of English, he "brought down the house."

BEETHOVEN EXERCISES IN ADV SYMPHONY PROGRAM

By MOSES SMITH

In a centenary festival of Beethoven the music's the thing, and the music has, indeed, been the thing at Symphony Hall for the past week, where the Boston Symphony Orchestra and guest artists have been performing the most pretentious series of programs in America. But last night's program found what little music there was sandwiched between the parts of commemorative exercises, a tribute in words to Beethoven's genius.

After the members of the orchestra, trustees and guests had gathered on the stage, Judge Frederick P. Cabot, president of the trustees, opened the evening's program with brief remarks. Then he introduced Ernest Newman, leading English music critic, who came from London especially for the occasion. Mr. Newman gave an address on Beethoven. His words were refreshing in their unhackneyed character, in the light that they threw upon the acuteness of the speaker. Instead of allowing his address to become purely formal, he played around the subject, touching lightly, yet often brilliantly, on various phases of Beethoven's music and character that are not often emphasized.

S. Foster Damon, a young poet and instructor at Harvard, read an original ode, "Beethoven," which also was written for the occasion. The only music of the evening, with the exception of a few brief bars at the opening, was then rendered—Beethoven's last composition, the quartet in F major, Opus 135, played by the Lenox String Quartet. The program closed with remarks by Serge Koussevitzky, conductor of the Symphony Orchestra.

Great as had been the enthusiasm of the audience when Judge Cabot alluded to the founder of the orchestra, Henry Lee Higginson, it was as nothing compared with the tremendous applause that greeted Mr. Koussevitzky. Obviously affected, the brilliant conductor confined himself to thanking everyone concerned in the festival, and to referring to Beethoven as the "great est genius of all countries."

GLOBE MAR 27

MUSIC AND MUSICIANS

Beethoven's "Missa Solemnis" Next Year?

Beethoven's "Missa Solemnis" was given last Tuesday in Boston for the first time since 1900. The performance, which will be repeated this afternoon, introduced to almost everyone who heard it one of the unquestioned great masterpieces. The occasion for this revival is, of course, the centenary of Beethoven's death, which the Boston Symphony Orchestra is celebrating by a magnificent series of festival performances.

Must Boston wait another 27 years, after this afternoon, for an opportunity to hear the "Missa Solemnis?" Cannot we establish a tradition that this work, the Brahms Requiem, and Bach's "St Matthew Passion" are to be heard in rotation?

This would mean that at least once in three years Boston heard Beethoven's tremendous work, and that in every season one great choral work was given by the Boston Symphony and the chorus from Harvard and Radcliffe, so superbly trained by Dr Davison and Mr Woodworth.

It took a year of rehearsal to prepare the chorus for the "Missa Solemnis." The orchestra, and the solo singers must also have had to prepare music both extremely exacting and unfamiliar. Another performance next season, or even the season after, would require less arduous labor to prepare. It would mean for many of the participants simply recalling familiar music, and grappling with difficulties already conquered.

We have already had the Brahms Requiem, the Ninth Symphony, and now the "Missa Solemnis" from the Boston Symphony and the Harvard Glee Club. If a Bach work, either the "Matthew Passion," the Passion According to St John, or the great B Minor Mass is added to the current repertory and the items already in it are kept there by frequent performances the public appetite for great and austere choral works will grow. Good music is proverbially, familiar music.

There are, of course, many other choral works which Boston ought to hear. But are not the advantages of sticking to a group of three, or at any rate not more than five masterpieces greater under existing circumstances than the disadvantages.

Many people complain loudly because Handel's "Messiah" is given every year, while his other choral works are neglected. But the popularity of Handel, his place in the hearts of American audiences would have been impossible without these repetitions of a single work. It would not have served the same purpose to give a different Handel oratorio every year till the supply ran out and repetition became necessary.

Choral concerts are infrequent here compared to orchestral concerts. The choruses are composed of amateur singers. Neither they nor their audiences can do full justice to a great and exacting choral work without frequent reptitions of it. Let us hear the "Missa Solemnis" again next year, or at latest the year following.

Music Notes and Comment

The Boston Symphony Orchestra's great Beethoven Centenary Festival, described by Mme Olga Samaroff in the New York Evening Post as the most notable tribute being paid in America to his memory will end Tuesday night. It has been a series of concerts to be remembered. The great audiences, the enthusiasm, the remarkable quality of the performances are all tributes to the undying genius of Beethoven.

Particularly notable is the singing of the chorus of college students from Harvard and Radcliffe, which no other amateur chorus in America could surpass. To Mr Davison and his admirable assistant Mr Woodworth immense credit should be given.

Ernest Newman, the noted English critic who has come from London to deliver the commemorative address tomorrow night, is the author of a number of learned but eminently readable books on musical topics, which are among the best in English. He was in 1905 music critic for the Manchester Guardian and after that until 1919 for the Birmingham Post. Since 1920 he has written musical articles in the London Sunday Times and the Observer. Two seasons ago he acted as guest critic for the New York Evening Post.

S. Foster Damon, the Cambridge poet who will read an ode at the commemorative exercises to Beethoven, was graduated from Harvard in 1914. He is the author of a book on Blake, and of numerous verses.

THE WORD OF PRAISE: SPEECHFUL CEREMONY, HONORING BEETHOVEN

AMBER-

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Continued on Following Page

[illegible] differentiates Beethoven [illegible] his lighter moods from Mozart was brought out here. And with what precision and suppleness the players turned every phrase, painted in every shading, at the behest of the leader.

But of course the heights and depths were touched with the Ninth. One felt the justice of Mr. Newman's assertion the other night that Beethoven in his last works attained to altitudes that no successor has been able to use as foundation for further building. The mysterious introduction, the Gargantuan Presto, the harrowing beauty of the slow movement, engrave on our consciousness the profundity of the composer's thought, the nobility of his aspiration. More so, in the opinion of one listener at least, than the final movement, which in spite of its splendor seems a futile attempt to reduce to words that which already has been revealed.

The eloquence of the performance roused the audience to rare enthusiasm. At the close Mr. Koussevitzky, Dr. Davison, Mr. Woodworth and the soloists were recalled again [illegible]

Beethoven Festival Closes

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, brought its Beethoven Centenary Festival to a triumphant conclusion in Symphony Hall last night with performances of the Eighth and Ninth Symphonies. In the last movement of the Ninth, the orchestra was assisted by the Harvard Glee Club, the Radcliffe Choral Society and Jeannette Vreeland, soprano, Nevada Van der Veer, contralto, Charles Stratton, tenor, and Fred Patton, bass.

MONITOR

Conductor, orchestra and singers were on their mettle, and memorable performances resulted. Mr. Koussevitzky revealed last night his best qualities as an interpreter, his poetic imagination, his emotional power, his dramatic feeling, his sense of style. The "Little Symphony" was set forth in all its Mozartean charm and gayety, yet the conductor did not forget that the composer labeled the first movement "con brio" as well as "vivace." Precisely the element

BEETHOVEN HONORED AT EXERCISES

POST MAR 27

Koussevitzky Makes His First Speech in English

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BY WARREN STOREY SMITH

There was marked enthusiasm at Symphony Hall last evening, when Judge Frederick P. Cabot, president of the Board of Trustees of the Boston Symphony Orchestra, in making the opening address at the commemorative exercises of the Beethoven Centenary Festival, referred to Major Henry L. Higginson, the founder of the orchestra.

ENTHUSIASM FOR CONDUCTOR

There was enthusiasm when Ernest Newman, who had crossed the ocean to be present on this occasion, had finished his scholarly dissertation on Beethoven; again when S. Foster Damon had read his ode, "Beethoven," and once more when the Lenox Quartet played the composer's last work, the Quartet in F Major. But most of all was there enthusiasm when Serge Koussevitzky, making his first address in the English language, rose to add his word of tribute to the composer and of acknowledgment to all those who have contributed to making the festival a success.

Altogether unusual was the aspect presented by the stage of Symphony Hall last evening. A bust of Beethoven surmounted the floor at the rear, the walls were hung with rugs and the floor covered with them, while across the centre stretched a long table draped in red.

Orchestra as Auditors

Ranged along the rear of the stage were the members of the orchestra without their instruments. At the centre table sat Mrs. Higginson, Judge Cabot, the conductor and Mrs. Koussevitzky, Dr. Davison, Mr. Newman and Mr. Damon. At each side were seated prominent musicians of the city, trustees of the orchestra, and other dignitaries.

Ranking high among English-speaking authorities on music, Mr. Newman last evening vouchsafed a searching analysis of Beethoven's place in music and of the character and the development of his compositions. Beethoven, he assured us, is not a dead issue in music, but a very present one. In 1970, when occurs the bicentenary of his birth, and in 2027, when will come the second centenary of his death, he will still remain a problem, a theme for fertile and illuminating discussion. And, referring to the performances lately given by our "great orchestra and great conductor," Mr. Newman pertinently stressed the point that Beethoven's music keeps pace with the times, and that we have thus heard in Boston performances such as Beethoven himself could not have imagined, that surpass the performances of Wagner's day as they had in turn surpassed those of Mendelssohn's!

Nine Words Harder

More poetic, less analytical, but in its way as eloquent, was Mr. Damon's tribute. From the Lenox Quartet there came a beautifully finished performance of the piece which, as Mr. Newman suggested, indicated that Beethoven's fourth period, had he lived to realize it, might have been the cheerfullest, the lightest-hearted of them all.

And when Mr. Koussevitzky, facing the great audience that rose to greet him, by way of preface said clearly though not without an accent, that it was far easier to conduct nine symphonies of Beethoven than to pronounce correctly nine words of English, he "brought down the house."

[illegible] again and again, and chorus and orchestra were called on to share the applause. To handclapping were added "Bravo's" and cheers. When has Symphony Hall witnessed such a manifestation at a musical performance? It was a fitting expression of gratitude to everybody, from the conductor down, who has helped to pay the tribute of the last week to the memory of Beethoven.

L. A. S.

MAR 30

ENDS BEETHOVEN FESTIVAL HERE

HER MAR 31

Symphony Orchestra and Singers Give Two Symphonies

By PHILIP HALE

A performance of Beethoven's 8th and 9th symphonies by the Boston Symphony Orchestra assisted by the Harvard Glee Club, the Radcliffe Choral Society and a quartet composed of Jeannette Freeland, Nevada Van Der Vere, Charles Stratton and Fred Patton, ended last night in Symphony hall the Beethoven centenary festival.

Whenever the 9th symphony is heard, the question inevitably comes up whether Beethoven would not have been wiser, if the symphony would not be a more complete work of art, if he had written a purely instrumental finale. The question also arises, Of what nature would the 10th symphony have been; for he purposed to write a tenth.

He had in mind two symphonies when he was composing the 9th. He thought of one "in an old mode," based on "We praise thee, O God—Alleluia," with an Adagio suggested by a Greek myth, and an Allegro portraying the Festival of Bacchus. This was to be a "Symphonie Allemanda," differing from the one ordered by the Philharmonic Society of London. But from a late year in the 18th century he was possessed with the idea of setting music to Schiller's Ode to Joy. He thought of a finale in fugal form. He also meditated a finale "With Turkish music" and a vocal chorus.

The result of these various purposes and plans was the 9th Symphony as it now stands. The first movement and the gigantic, demoniacal Scherzo remain; the "Cantique ecclesiastique" designed for the other symphony became the present slow movement; Bacchus was thrown overboard, at least by name, though many pages of the Ode to Joy have a Bacchic exultation and frenzy.

And so we have a hybrid work in that the Finale has no logical connection with the preceding movements. For this reason, and on account of the almost impossible task set for the singers, even fervent worshipers of Beethoven have wished that this Finale were for instruments only. It is stated by some contemporaries of Beethoven that he was not wholly satisfied with the vocal Finale; that he thought of writing a new one, possibly a huge fugue, for instruments.

Whatever may be thought of the Finale, which contains certain sublime pages that only Beethoven could have written, the movements preceding are beyond praise and blame. Never was he more inspired in thought and in expression. The movements of the 5th Symphony are more closely knit together, one the inveitable continuation in mood and in emotionally dramatic expression of the one preceding, the whole a portrayal of a mighty struggle as that of Jacob wrestling with the angel, until the victory is trumpeted in triumphant song; but in the first and third movements of the 9th Beethoven is even more the master of the sublime and the beautiful, while the fiery energy of the Scherzo, a Scherzo dreamed of by John Davidson in his strange poem, is unique in the whole of musical literature.

The performance of this symphony and that of the eighth brought a glorious end to the festival. Mr. Koussevitzky's interpretation was poetically dramatic, vital throughout, by reason of his choice of tempi, his keen sense of rhythmic values, his command of significant nuances, his enthusiasm, which inspired orchestra, chorus and audience and did not turn into the wildness of sensational extravagance.

Seldom, if ever is heard a more impressive choral performance. Chorus and quartet, for once, were not dismayed by the reckless disregard shown by Beethoven for vocal limitations. No wonder that at the end of the concert the audience that filled the great hall, not content with customary tokens of appreciation and approbation, remained to cheer.

END FESTIVAL WITH NINTH

POST MAR 30

High Praise Given to Orchestra and Chorus

BY WARREN STOREY SMITH

In a blaze of tonal glory, choral and orchestral, followed by a veritable riot of cheering and applause, the Beethoven Centenary Festival at Symphony Hall came last evening to an inspiring conclusion, a fitting termination, with a performance of the "Ninth Symphony."

As curtain-raiser to the epochal Ninth had come the concise, high-spirited "Eighth Symphony" in a revealing performance, in which the highest lights were the beautifully euphonious ticktocking woodwinds of the Allegretto Scherzando and the assembled wind instruments of the Trio of the Minuet.

Then to the Ninth; the vasty opening Allegro; the tumultuous Scherzo, as irresistible as an avalanche; the long-drawn, heart-felt song of the Adagio; the joy-drunk delirium of the choral Finais, shouting its elation to the skies.

As in previous performances of the Ninth, the chorus last evening came from the choirs of Harvard and Radcliffe, and as before Dr. Davison and Mr. Woodworth; who had trained them, received at the close the ... of ac-

...eir meed ...

..., the visiting English ... and critic, at the close ...ening's performance gladly consented to add for the benefit of the Post readers a few words of personal comment.

"Magnificent" and "superb" were the first of these words, and he went on to say: "I cannot imagine anything finer than the performances I have heard this past week, particularly of the lighter things. I have heard Mr. Koussevitzky conduct the Ninth Symphony in England, but the orchestral performance was not nearly so finished as this." He added expression of regret that he had not heard the Boston orchestra, in its present estate, in some modern music as well. And to the direct question as to whether it ...

AFTER THE FESTIVAL

BOSTON'S Beethoven Music Festival swept to its glorious finale last night with the victorious chorales of the 9th Symphony. What a tremendous week it has been! Not within the memory of the living have music lovers been so prodigally given of the sustained depth and splendor of a creative genius. This heroic friend of man, his suffering, his struggles, his adversities, his unappeasable hunger for liberation, and his triumphant, giant strides along the highways of immortality, have all been reviewed—and renewed, night after night, from the gangling beginnings to the imperishable climax.

To M Serge Koussevitsky, conductor of the Boston Symphony Orchestra, who conceived the idea of this Centenary festival for New England, and to his associates in orchestra and chorus in the unbelievably difficult enterprise, the thanks of the entire community are due. Enthusiasm wedded to high and painstaking technical skill bore such progeny of excellence durin these many concerts as rejoice th hearts of all lovers of beauty.

And now, with the visitation ended what is to happen to the impetus thus given to music in these parts? Is it to be permitted to perish in diminishing ripples of public interest? Or is it to be kept, as the treasure it is; put to work, in all possible practical directions; made a new opportunity by many that they may push on with exploration and curiosity into the fields this Festival has disclosed, perhaps for the first time, to their wondering surprise? For one solid week thousands of persons, lay and professionally minded with regard to music, have lived with a towering human hero who gave of his heart and soul to add this portion to human happiness. It is conceivable that the event may be forgotten soon by some who paid little attention. It is inconceivable that it shall ever be forgotten by those who really dwelt in it. But recollection is not enough.

Of what use is it to meet such a friend? Begin by recapitulating what has happened. First of all, the life story of one who labored in the creative rhythms of human experience has been reopened to all. No tale of fiction surpasses the bleak realities of that career, the wealth of obstacles it faced, the inspiring surge of its triumph. Is not this a clew free to the taker? What, then, was the experience of others of these great heroic human friends? The invitation to search is clear enough.

Next the fact is borne in upon one that this man dwelt with questions that occupy the attention, at some time, of every last one of us, in all epochs: the problem of intellectual honesty; the meaning of human freedom; the instruction of suffering and sacrifice; the conquest of tolerance; the triumph of a spiritual brotherhood that reaches beyond all creeds to the living core of beauty. What one shall do with that lesson rests entirely with himself: his own mind, his own heart, his own spirit.

There has been stirred also a prodigious educational effort. Not by the courageous labors of those directly concerned with the concerts at Symphony Hall alone. In hundreds of communities and scores of schools as well. To a great many this Centenary festival has been seen as an opportunity for special new attempts. In several instances community music clubs have found in it impetus to organization. Programs have been worked out and given. School children have participated in the celebration. Over the radio and by other means interested audiences have been found; people, often, who knew little of music technically, have discovered to their delight that they can enjoy the music. Their interest and those efforts were well continued and fostered. They can be only by hard work in schools, community clubs, orchestras and choral societies.

The Beethoven Festival is over. But the Easter Festival awaits voice, instrument, thought and enterprise—just beyond the threshold, with plenty of time available to prepare for it.

"Good taste" is a word that often frightens many. It should no longer. Events like this festival conspire to aid us all. Culture—the true culture—is nothing more than a result of deliberate effort to build one's tastes in fine things. Well, here is the long-awaited nudge. We do not sing enough. It is time we began. We do not seek loveliness enough. Here is ample excuse for quickening the hunt. We do not dwell frequently enough with the heroes of creative human effort, those who speak with the brush, the chisel, the poem, the novel, in the builder's dream, the composer's scores. Here is an opportunity to begin again. Here too is a promise that it will be a fascinating experience.

Uncle Dudley.

AT CULMINATION AND CLOSE ARRIVE RITES TO BEETHOVEN'S FAME

TRANS—MAR 30

THE CHORAL SYMPHONY CROWNS THE WHOLE

For Prelude "The Little Eighth," Debateably Played—A Light or a Robust Music?—The Ninth in a Performance Outdoing Bostonian Precedent—From First Movement to Finale Full and Passioned Revelation

CONDUCTORS, nowadays, will not have it "a little Symphony. Beethoven—it is reasonably certain—called it such, though in what terms of comparison is not so clear. The tradition is that he was speaking of the Seventh; that, beside it, the Eighth was "The Little Symphony in F." Here in Boston Dr. Muck took the composer at his word and made the music sound as light, gay and miniature as might be. The present conducting generation is of a different mind. Mr. Mengelberg and the Philharmonic Society of New York played it in Symphony Hall last October, and the performance was robust. Outside the ticking Allegretto, Mr. Koussevitzky agrees with them. Last evening it was the turn of the Eighth at the Centenary Festival. For it the conductor arrayed nearly all his forces—strings en masse, doubled woodwinds in consequence; only horns and trumpets in modicum. With gusto he took the first movement, full-throated and salient. He broadened the periods and mellowed the accents of the third until it sounded like an ancient but stoutened minuet, touched here and there with parody For him the Finale was a burst of high spirits, full-tilt and lusty. Only upon the Allegretto did he lay the light hand and loose the lyric vein, as of a Beethoven still smiling, but pensive withal. The whole effect was instant and pleasurable—the more since the orchestra was at the top of its bent, plastic, resilient, on nervous "edge." Beethoven might be writing "a little symphony" of his own gayety, but his high spirits were exceedingly hearty—less the lyric interlude—and his laughter ...

...dience was bound to ... and the audience clapped out its ...ure. Free hand, full voice, lively ...nper make easy approaches.

None the less, fancy and even remembrance would run away to another version of the Eighth Symphony, quite as plausible and engrossing. Does it really need sixty-odd strings and quartets of wood-winds? Might it not have sounded in truer character had Mr. Koussevitzky returned to the orchestra of the Second? For what is Beethoven himself doing but harking back to the simplicities? The structure of the Eighth is clear as the day; the workmanship transparent; the moods unclouded. The third movement recedes toward the Minuet and, with a grimace, amplifies it. The Finale is a Finale of Mozart or Haydn, propelled by a more vigorous temperament and a more personal will. The first movement is a form filled with a wealth of fancy, craftsmanship and high spirits. It is as though Beethoven, instead of striking out for himself through the Third, the Fifth and the Seventh Symphonies, had followed the courses of the First, the Second and the Sixth into a full and final flowering of the eighteenth-century model, with lyric offshoots. No listener is recalling the Beethoven of the later Symphonies as he hears the Allegretto of the Eighth. He is reminded of the First and the Second, now fulfilled by a mind and spirit ripened, a hand grown more artful. The conventional Mozartean adjectives are the becoming festoons.

As likely as not the numeral before and the date after this "Little Symphony" mislead conductors and beguile audiences. They will have it work of Beethoven's middle maturity along with the Fifth and the Seventh. They forget that there also is the light and gracious Pastoral staring them in the face, or rather in the ear; while a composer as moody as Beethoven might well take the pleasure of a dip into old courses, especially if they suited other impulses within. It is quite possible to make out a case for the robust methods of Messrs. Mengelberg and Koussevitzky—and also for the lighter ways of Dr. Muck. Pirandello's title, "Right You Are, If You Think You Are" is more than label to a pseudo-metaphysical comedy It has a plain application to "the scores of the masters."

For most of us, besides, recollection of the "little" Eighth slipped down the wind, once Mr. Koussevitzky and the orchestra had begun the Ninth as climax ...f the Centenary Festival; climax also ...o the symphonic Beethoven as the rest of time may, or may not, cherish him. Passing in review the preceding movements, before he sets to the Choral Finale, he himself gives cue. Pass in review, then, before we listeners set to the climactic Ninth its eight predecessors—the First, which is Symphony of imitation; the Second, which is Symphony of experiment; the Third, which is Symphony of powers unleashed, upon heroical moods and matters fastening; the Fourth, which is excursion into romantical fields; the Fifth, which is epical conflict of man with destiny for his freedoms; the Sixth, which is detour into gentle pleasures and amusing conventions; the Seventh, which is outpouring of the glories of rhythm and of music as mounting motion; the Eighth, which is jeu d'esprit of a gay and sportive hour. The Symphony of action and of the fates of living is exhausted in the Third and the Fifth; the Symphony of distraction in the Fourth, the Sixth and the Eighth; the Symphony of riot and rage, in the nobler sense, in the Seventh. There remains, for one, the Symphony of contemplation and transport, and in the Ninth Beethoven, resuming the great line from Fifth and Seventh, achieves it. There was a Tenth in process and progress. Almost on his death-bed Beethoven was reaching for his note-books. They yield the barest and faintest of clews.

The first three movements of the Ninth are as though Beethoven had taken himself upon a high mountain; thence looked down upon the ways, the passions, the lives, of men. (More probably, he was searching and wringing his own experienced, visioning, not untortured heart.) As sonorities—to use the modernist word—the first movement of the Ninth passions the ear. A vast tonal fabric unfolds, outspreads, gathers into full circle—all by its own impulsion. Within and through it flows instrumental melody in changeful flood; while upon the surface each voice does its office. There are heights of power—in bursts—depths of swift and sudden brooding. Beethoven, however, has other concerns than trumpet tongued sonorities and far-flung patterns. Behold in tones the destinies, desires and fates of man as one, now withdrawn above the mêlée, might contemplate them. It is Beethoven, at his own peculiar art of tone-picturing—the tone-picturing of abstractions.

The Scherzo ensues—of jostling phrases, hurtling periods, rhythms that cut and clash, leaps downward, leaps upward, inthrust and interlude of simple song, soon crowded and choked away. Above, the sage watches. Shall man save and soothe himself by incessant action? He toys with vanities; embraces phantoms; nor shall a halt in the simplicities aught avail him. . . . The Adagio, and Beethoven foretells and excels the slow movements of the Last Quartets—in splendor of far-flung and deep-set line from theme to theme exfoliating and sustained; in riches of instrumental song from a treasury inexhaustible; in glowing gesture pulsing and surcharged from the matter within; in quintessence of the brooding beauty, the stilled passion, of musical sound. The sage in contemplation would find the salvation of men. Is it in such compassion? No. Is it in fortitude? No. In the desperation of doing? No.

Like the gusty winds upon a mountain-top, blows across the beginning of the Finale this review of all that has gone before—to the No and No and No again of the rejecting basses. Then, of a sudden—and who that has walked mountain-ridges does not know the sensation, here, and here only, conveyed in music?—the ...

sounds through the orchestra. The instruments bear it as far as they may. A single voice proclaims it to other voices. Through mood upon mood, into passion after passion, the chorus bears it. By all means have it that Beethoven is expressing the idealism, the humanitarianism of his time, the aspirations next of kin; that—good honest fellow!—he believes in democracy, brotherhood, a universal affection, other will-o'-the-wisps long vanished.

Agree that the accomplishment of the finale is uneven; that from the sublime beauty of the choral adagio it can fall away into the banalities of the march-movement; that to voices that would crack open heaven with their rejoicing frenzies Beethoven can add only the piccolo, the cymbals, the big drum, of this immanent earth, routined in a concert-room. Agreed, admitted, acknowledged. Yet here abides the mightiest pæan that music has yet achieved, the culmination of the symphony of all symphonies. There cannot be one that hears who does not for the while put off this mortal coil, striding the universe—himself a god of joy.

The execution of this Ninth Symphony passed all expectation. It is a three-year diversion in Boston to quarrel with Mr. Koussevitzky's pace and accents and shadings, his readings in general, his "interpretations" in particular. There can be no demur to his version of the Choral Symphony, because within it the great voice and the great spirit of Beethoven at symphonic culmination live, move and have their being. The heroical, the epical, that which is far-flung and vast and high and deep may pierce Mr. Koussevitzky, goad and extend him beyond himself. Upon him the Ninth Symphony, like the Third or the Seventh, works this illumination and possession. The orchestra wrought in his image—with the certainty that is way to freedom; with life-giving ardor, with the manifold voice of a music multi-tongued. The mounting power, the darkling splendor of the first movement, the rhythmic lightnings of the second; the beauty deep-imbrued of the third; the transport of the fourth sounded in equal measure.

The quartet of singers—Mmes. Vreeland and van der Veer, Messrs. Stratton and Patton—proclaimed the music, not waded through it. The chorus caught the passion of the hour and heated its every means incandescent. No height, ... leap, no frenzy of Beethoven daunted ...em. In their stride they took it and ... was conquered. Upon these youth of ...arvard and Radcliffe Dr. Davison has ...ought the final miracle of choral song. ...e has made skill and surety, understanding and free will, the instrument ... power, the means to revelation; the ...ay to transport. . . . The audience ...ngered long to clap. The youth of the ...niversity, at sight of Dr. Davison, added ...so cheers. . . . In the full tide of a ... regular season" at Symphony Hall and ...e academic courses of Cambridge, the ...ymphony Orchestra, the Harvard Glee ...lub, the Radcliffe Choral Society, have ...ccomplished large, exacting and con...entrated adventure, Mr. Koussevitzky ...nd Dr. Davison leaders in the deed. An ...dventure—by all odds that was the

THIS CLIPPING FROM
JOURNAL
CHICAGO, ILL.
MAR 30 1927

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
MAR 30 1927

BOSTON SYMPHONY TUESDAY.

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will make its final concert appearance this season at Poli's Theater Tuesday afternoon, at 4:30 o'clock. This will be the last concert in Mrs. Wilson-Greene's Artists' course and will also close for the season the series of concerts offered by the manager. Up to the present time Mr. Koussevitzky has not forwarded his program, but it is understood that he is preparing a repertoire of selections ...to

THIS CLIPPING FROM
HERALD
WASHINGTON, D. C.
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expected.

BOSTON SYMPHONY

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will make its final local appearance of the musical season at Poli's on Tuesday afternoon, April 5, at 4:30 o'clock, as the last concert in Mrs. Wilson-Greene's artists' course. Mr. Koussevitzky has not yet forwarded his program, but it is understood to be composed of selections new to Washington. Seats are now on sale at Mrs. Wilson-Greene's Concert Bureau, 1300 G ... N. W.

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He had in mind two symphonies when he was composing the 9th. He thought of one "in an old mode," based on "We praise thee, O God—Alleluia," with an Adagio suggested by a Greek myth, and an Allegro portraying the Festival of Bacchus. This was to be a "Symphonie Allemanda," differing from the one ordered by the Philharmonic Society of London. But from a late year in the 18th century he was possessed with the idea of setting music to Schiller's Ode to Joy. He thought of a finale in fugal form. He also meditated a finale "With Turkish music" and a vocal chorus.

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BOSTON'S Beethoven Music Festival swept to its glorious finale last night with the victorious chorales of the 9th Symphony. What a tremendous week it has been! Not within the memory of the living have music lovers been so prodigally given of the sustained depth and splendor of a creative genius. This heroic friend of man, his suffering, his struggles, his adversities, his unappeasable hunger for liberation, and his triumphant, giant strides along the highways of immortality, have all been reviewed—and renewed, night after night, from the gangling beginnings to the imperishable climax.

To M Serge Koussevitsky, conductor of the Boston Symphony Orchestra, who conceived the idea of this Centenary festival for New England, and to his associates in orchestra and chorus in the unbelievably difficult enterprise, the thanks of the entire community are due. Enthusiasm wedded to high and painstaking technical skill bore such progeny of excellence durin these many concerts as rejoice th hearts of all lovers of beauty.

And now, with the visitation ended what is to happen to the impetus thus given to music in these parts? Is it to be permitted to perish in diminishing ripples of public interest? Or is it to be kept, as the treasure it is; put to work, in all possible practical directions; made a new opportunity by many that they may push on with exploration and curiosity into the fields this Festival has disclosed, perhaps for the first time, to their wondering surprise? For one solid week thousands of persons, lay and professionally minded with regard to music, have lived with a towering human hero who gave of his heart and soul to add this portion to human happiness. It is conceivable that the event may be forgotten soon by some who paid little attention. It is inconceivable that it shall ever be forgotten by those who really dwelt in it. But recollection is not enough.

Of what use is it to meet such a friend? Begin by recapitulating what has happened. First of all, the life story of one who labored in the creative rhythms of human experience has been reopened to all. No tale of fiction surpasses the bleak realities of that career, the wealth of obstacles it faced, the inspiring surge of its triumph. Is not this a clew free to the taker? What, then, was the experience of others of these great heroic human friends? The invitation to search is clear enough.

Next the fact is borne in upon one that this man dwelt with questions that occupy the attention, at some time, of every last one of us, in all epochs: the problem of intellectual honesty; the meaning of human freedom; the instruction of suffering and sacrifice; the conquest of tolerance; the triumph of a spiritual brotherhood that reaches beyond all creeds to the living core of beauty. What one shall do with that lesson rests entirely with himself: his own mind, his own heart, his own spirit.

There has been stirred also a prodigious educational effort. Not by the courageous labors of those directly concerned with the concerts at Symphony Hall alone. In hundreds of communities and scores of schools as well. To a great many this Centenary festival has been seen as an opportunity for special new attempts. In several instances community music clubs have found in it impetus to organization. Programs have been worked out and given. School children have participated in the celebration. Over the radio and by other means interested audiences have been found; people, often, who knew little of music technically, have discovered to their delight that they can enjoy fine music. Their interest and those efforts were well continued and fostered. They can be only by hard work in schools, community clubs, orchestras and choral societies.

The Beethoven Festival is over. But the Easter Festival awaits voice, instrument, thought and enterprise—just beyond the threshold, with plenty of time available to prepare for it.

"Good taste" is a word that often frightens many. It should no longer. Events like this festival conspire to aid us all. Culture—the true culture—is nothing more than a result of deliberate effort to build one's tastes in fine things. Well, here is the long-awaited nudge. We do not sing enough. It is time we began. We do not seek loveliness enough. Here is ample excuse for quickening the hunt. We do not dwell frequently enough with the heroes of creative human effort, those who speak with the brush, the chisel, the poem, the novel, in the builder's dream, the composer's scores. Here is an opportunity to begin again. Here too is a promise that it will be a fascinating experience.

Uncle Dudley.

AT CULMINATION AND CLOSE ARRIVE RITES TO BEETHOVEN'S FAME

TRANS MAR 30

THE CHORAL SYMPHONY CROWNS THE WHOLE

For Prelude "The Little Eighth," Debatably Played—A Light or a Robust Music?—The Ninth in a Performance Outdoing Bostonian Precedent—From First Movement to Finale Full and Passioned Revelation

CONDUCTORS, nowadays, will not have it "a little Sympnony. Beethoven—it is reasonably certain—called it such, though in what terms of comparison is not so clear. The tradition is that he was speaking of the Seventh; that, beside it, the Eighth was "The Little Symphony in F." Here in Boston Dr. Muck took the composer at his word and made the music sound as light, gay and miniature as might be. The present conducting generation is of a different mind. Mr. Mengelberg and the Philharmonic Society of New York played it in Symphony Hall last October, and the performance was robust. Outside the ticking Allegretto, Mr. Koussevitzky agrees with them. Last evening it was the turn of the Eighth at the Centenary Festival. For it the conductor arrayed nearly all his forces—strings en masse, doubled woodwinds in consequence; only horns and trumpets in modicum. With gusto he took the first movement, full-throated and salient. He broadened the periods and mellowed the accents of the third until it sounded like an ancient but stoutened minuet, touched here and there with parody For him the Finale was a burst of high spirits, full-tilt and lusty. Only upon the Allegretto did he lay the light hand and loose the lyric vein, as of a Beethoven still smiling, but pensive withal. The whole effect was instant and pleasurable—the more since the orchestra was at the top of its bent, plastic, resilient, on nervous "edge." Beethoven might be writing "a little symphony" of his own gayety, but his high spirits were exceedingly hearty—less the lyric interlude—and his laughter [illegible] and the audience clapped out its [illegible]. First hand, full voice, lively [illegible] make easy approaches.

None the less, fancy and even remembrance would run away to another version of the Eighth Symphony, quite as plausible and engrossing. Does it really need sixty-odd strings and quartets of wood-winds? Might it not have sounded in truer character had Mr. Koussevitzky returned to the orchestra of the Second? For what is Beethoven himself doing but harking back to the simplicities? The structure of the Eighth is clear as the day; the workmanship transparent; the moods unclouded. The third movement recedes toward the Minuet and, with a grimace, amplifies it. The Finale is a Finale of Mozart or Haydn, propelled by a more vigorous temperament and a more personal will. The first movement is a form filled with a wealth of fancy, craftsmanship and high spirits. It is as though Beethoven, instead of striking out for himself through the Third, the Fifth and the Seventh Symphonies, had followed the courses of the First, the Second and the Sixth into a full and final flowering of the eighteenth-century model, with lyric offshoots. No listener is recalling the Beethoven of the later Symphonies as he hears the Allegretto of the Eighth. He is reminded of the First and the Second, now fulfilled by a mind and spirit ripened, a hand grown more artful. The conventional Mozartean adjectives are the becoming festoons.

As likely as not the numeral before and the date after this "Little Symphony" mislead conductors and beguile audiences. They will have it work of Beethoven's middle maturity along with the Fifth and the Seventh. They forget that there also is the light and gracious Pastoral staring them in the face, or rather in the ear; while a composer as moody as Beethoven might well take the pleasure of a dip into old courses, especially if they suited other impulses within. It is quite possible to make out a case for the robust methods of Messrs. Mengelberg and Koussevitzky—and also for the lighter ways of Dr. Muck. Pirandello's title, "Right You Are, If You Think You Are" is more than label to a pseudo-metaphysical comedy It has a plain application to "the scores of the masters."

For most of us besides, recollection of the "little" Eighth slipped down the wind, once Mr. Koussevitzky and the orchestra had begun the Ninth as climax [illegible] of the Centenary Festival [illegible] to the symphonic Beethove[illegible] of time may, or may not, [illegible] Passing in review the prece[illegible] ments, before he sets to the [illegible] nale, he himself gives cue. [illegible] view, then, before we listeners [illegible] climactic Ninth its eight prede[illegible] the First, which is Symphony [illegible] tion; the Second, which is Symp[illegible] experiment; the Third, which i[illegible] phony of powers unleashed, [illegible] heroical moods and matters faste[illegible] the Fourth, which is excursion int[illegible] mantical fields; the Fifth, which is [illegible] cal conflict of man with destiny for [illegible] freedoms; the Sixth, which is detour i[illegible] gentle pleasures and amusing conv[illegible] tions; the Seventh, which is outpour[illegible] ing of the glories of rhythm and of music as mounting motion; the Eighth, which [illegible]s jeu d'esprit of a gay and sportive hour. The Symphony of action and of the fates of living is exhausted in the Third and the Fifth; the Symphony of distraction in the Fourth, the Sixth and the Eighth; the Symphony of riot and rage, in the nobler sense, in the Seventh. There remains, for one, the Symphony of contemplation and transport, and in the Ninth Beethoven, resuming the great line from Fifth and Seventh, achieves it. There was a Tenth in process and progress. Almost on his death-bed Beethoven was reaching for his note-books. They yield the barest and faintest of clews.

The first three movements of the Ninth are as though Beethoven had taken himself upon a high mountain; thence looked down upon the ways, the passions, the lives, of men. (More probably, he was searching and wringing his own experienced, visioning, not untortured heart.) As sonorities—to use the modernist word—the first movement of the Ninth passions the ear. A vast tonal fabric unfolds, outspreads, gathers into full circle—all by its own impulsion. Within and through it flows instrumental melody in changeful flood; while upon the surface each voice does its office. There are heights of power—in bursts—depths of swift and sudden brooding. Beethoven, however, has other concerns than trumpet tongued sonorities and far-flung patterns. Behold in tones the destinies, desires and fates of man as one, now withdrawn above the mêlée, might contemplate them. It is Beethoven, at his own peculiar art of tone-picturing—the tone-picturing of abstractions.

The Scherzo ensues—of jostling phrases, hurtling periods, rnythms that cut and clash, leaps downward, leaps upward, in-thrust and interlude of simple song, soon crowded and choked away. Above, the sage watches. Shall man save and soothe himself by incessant action? He toys with vanities; embraces phantoms; nor shall a halt in the simplicities aught avail him. . . . The Adagio, and Beethoven foretells and excels the slow movements of the Last Quartets—in splendor of far-flung and deep-set line from theme to theme exfoliating and sustained; in riches of instrumental song from a treasury inexhaustible; in glowing vesture pulsing and surcharged from the matter within; in quintessence of the brooding beauty, the stilled passion, of musical sound. The sage in contemplation would find the salvation of men. Is it in such compassion? No. Is it in fortitude? No. In the desperation of doing? No.

Like the gusty winds upon a mountain-top, blows across the beginning of the Finale this review of all that has gone before—to the No and No and No again of the rejecting basses. Then, of a sudden—and who that has walked mountain-ridges does not know the sensation, here and here only, conveyed in music?—[illegible] sounds through the orchestra. The instruments bear it as far as they may. A single voice proclaims it to other voices. Through mood upon mood, into passion after passion, the chorus bears it. By all means have it that Beethoven is expressing the idealism, the humanitarianism of his time, the aspirations next of kin; that—good honest fellow!—he believes in democracy, brotherhood, a universal affection, other will-o'-the-wisps long vanished.

Agree that the accomplishment of the finale is uneven; that from the sublime beauty of the choral adagio it can fall away into the banalities of the march-movement; that to voices that would crack open heaven with their rejoicing frenzies Beethoven can add only the piccolo, the cymbals, the big drum, of this immanent earth, routined in a concert-room. Agreed. admitted, acknowledged. Yet here abides the mightiest pæan that music has yet achieved, the culmination of the symphony of all symphonies. There cannot be one that hears who does not for the while put off this mortal coil, striding the universe—himself a god of joy.

The execution of this Ninth Symphony passed all expectation. It is a three-year diversion in Boston to quarrel with Mr. Koussevitzky's pace and accents and shadings, his readings in general, his "interpretations" in particular. There can be no demur to his version of the Choral Symphony, because within it the great voice and the great spirit of Beethoven at symphonic culmination live, move and have their being. The heroical, the epical, that which is far-flung and vast and high and deep may pierce Mr. Koussevitzky, goad and extend him beyond himself. Upon him the Ninth Symphony, like the Third or the Seventh, works this illumination and possession. The orchestra wrought in his image—with the certainty that is way to freedom; with life-giving ardor, with the manifold voice of a music multi-tongued. The mounting power, the darkling splendor of the first movement; the rhythmic lightnings of the second; the beauty deep-imbrued of the third; the transport of the fourth sounded in equal measure.

The quartet of singers—Mmes. Vreeland and van der Veer, Messrs. Stratton and Patton—proclaimed the music, not waded through it. The chorus caught the passion of the hour and heated its every means incandescent. No height, no leap, no frenzy of Beethoven daunted them. In their stride they took it and it was conquered. Upon these youth of Harvard and Radcliffe Dr. Davison has wrought the final miracle of choral song. He has made skill and surety, understanding and free will, the instrument to power, the means to revelation; the way to transport. . . . The audience lingered long to clap. The youth of the University, at sight of Dr. Davison, added also cheers. . . . In the full tide of a "regular season" at Symphony Hall and the academic courses of Cambridge, the Symphony Orchestra, the Harvard Glee Club, the Radcliffe Choral Society, have accomplished large, exacting and concentrated adventure, Mr. Koussevitzky and Dr. Davison leaders in the deed. An adventure—by all odds that was the thrill of it.

H. T. P.

MAR 30 1927

[illegible]MPHONY TUESDAY.

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will make its final concert appearance this season at Poli's Theater Tuesday afternoon, at 4:30 o'clock. This will be the last concert in Mrs. Wilson-Greene's Artists' course and will also close for the season the series of concerts offered by the manager. Up to the present time Mr. Koussevitzky has not forwarded hsi program, but it is understood that he is preparing a repertoire of selections entirely new to Washington.

[illegible]TON, D. C.

MAR 31 1927

expected.

BOSTON SYMPHONY

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will make its final local appearance of the musical season at Poli's on Tuesday afternoon, April 5, at 4:30 o'clock, as the last concert in Mrs. Wilson-Greene's artists' course. Mr. Koussevitzky has not yet forwarded his program, but it is understood to be composed of selections new to Washington. Seats are now on sale at Mrs. Wilson-Greene's Concert Bureau, 1300 G St. N. W.

INFORMATION OBSCURED

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
MAR 30 1927

Other Music

...th Symphony Ends Boston's Beethoven Festival

Special Dispatch to the Evening Post

Boston, March 30.

THE Beethoven Centenary Festiva... arranged by the Boston Sym... phony Orchestra ended with the Eighth and Ninth Symphonies. In the latte... work the orchestra had the co-opera...

...tion of the Harvard Glee Club, train... by Dr. A. T. Davison, and the Radcli... Choral Society, trained by G. Walla... Woodworth. The assisting soloists we... Jeanette Vreeland, soprano; Neva... Van Der Veer, contralto; Charles Stra... ton, tenor, and Fred Patton, bass. T... hall had been sold out weeks in a... vance. The audience applauded wi... spontaneous enthusiasm.

It is customary to speak slighting... of the Eighth as "The Little Symphony... and to regard it as a work less im... portant than the Ninth, or th... "Eroica," and the other great sym... phonies of Beethoven. But this is t... ignore its imperishable beauty and t... forget that in the Eighth Beethoven... succeeded perfectly in what he at... tempted. If the greatness of a piec... of music depended on its length, it... loudness and the number of perform... ers required, the symphonies of Mahle... would excel those of Mozart.

Ernest Newman in his commemora... tive address Monday night reminded... his hearers that Mozart and Bee... thoven were really contemporaries, since Mozart, had he lived to the age... Wagner attained and Verdi far ex... ceeded, would have outlived Beethoven. Is not the true comparison of the Eighth Symphony rather with Mozart's "Jupiter" and G minor than with Beethoven's orchestral masterpieces?

MR. KOUSSEVITZKY Monday night sought, unwisely as it seemed, to lend the first movement of the Eighth something of the grandeur and sonority of Beethoven's other great first movements. But to the remaining movements he rightly brought a quasi-Mozartian grace and tenderness. The orchestra played with a fineness of tonal quality and a precision of nuances which recalled the days of its supreme heights under Dr. Muck.

Musicians are unanimous about the superb, unflagging display of genius in the instrumental movements of the Ninth Symphony. Mr. Koussevitzky's reading failed to convey the extraordinary perfection and unity of form in the first movement, which he conceives episodically. It is not within his manifold powers as an interpreter to bring to the finale of the Ninth Symphony the peculiar mystic awe that is its distinctive emotional quality. But for the rest his reading had superb dramatic intensity and compelling emotional energy.

Those who find the choral finale disappointing after what has gone before, as not a few musicians do, would not have been converted by Monday night's performance. The chorus of college students sang with an intelligence and feeling that were beyond praise. The four soloists, however, proved sadly inadequate. They did not even manage to sing the notes correctly and were frequently off pitch.

ONE wondered why Mme. Van Der Veer, who in the "Missa Solemnis" on Sunday had done so well in music seemingly quite as exacting, should have been relatively ineffective on Monday night. Yet, despite all drawbacks, one was deeply moved by the finale and more firmly convinced than ever that this movement, whatever its detractors may say, is the true culmination for the gigantic work.

Mr. Koussevitzky's grandiose scheme has now been triumphantly carried out. Thanks to him Boston has paid a tribute to the memory of Beethoven greater than that offered his centenary by any other American city. One who has listened thankfully to the Beethoven festival leaves it under the in-

THIS CLIPPING FROM
POST
WASHINGTON, D. C.
MAR 31 1927

Boston Symphony Next Tuesday.

The Boston Symphony orchestra, Serge Koussevitzky, conductor, will make its final concert appearance of the 1926-27 musical season in Washington at Poli's theater on Tuesday afternoon, April 5, at 4:30 o'clock. This concert will be the last concert in Mrs. Wilson-Greene's artists' course and will also close for the season the series of concerts offered by that manager during the past winter. Up to the present time Mr. Koussevitzky has not forwarded his program, but it is understood that he is preparing a repertoire of selections entirely new to Washington. Seats are now on sale at Mrs. Wilson-Greene's concert bureau, 1300 G street northwest.

THIS CLIPPING FROM
DETROIT, MICH.
NEWS
MAR 30 1927

MUB THRILLED BY BEETHOVEN

Audience That Bulges Boston Auditorium Hears Final Centenary Program.

By CYRIL ARTHUR PLAYER.
(Staff Correspondent The Detroit News.)

BOSTON, March 30.—If there is in Beethoven's Ninth Symphony that which thrills, then was the ecstacy released in the superb production Tuesday evening which closed the eight-day Beethoven centenary festival of the Boston Symphony Orchestra.

The final audience fairly bulged the building and although the Eighth Symphony, which opened the program, won loyal applause, it was the climactic Ninth which liberated tumultuous enthusiasm and gave to the festival a fitting finale of memorable proportions.

The Boston Symphony Orchestra has certainly been brought to its old time position of authority, for not even a festival devotion could have produced that firm unanimity, rich tone and fluent expression which translated these works, phrase by phrase, into terms of human understanding. The entire orchestral part of the Ninth was worth traveling many times the distance between Detroit and Boston to hear. Mr. Koussevitzky, a dramatic spirit always, fairly hurled the orchestra in challenge at the choirs and it is only fair to say that they seized the invitation and made Schiller's ode something more than a tolerated climax to a great composer's aspirations.

The Harvard Glee Club, conducted by Dr. Archibald T. Davison, and the Radcliffe Choral Society, whose conductor is G. Wallace Woodworth, are superlative organizations, finely balanced, well disciplined and full voiced. There was lacking almost all of that shrillness which Beethoven made next to inevitable; there was present a dignity which spelled grandeur and to meet which the orchestra swept along an irresistible urging significance.

The soloists, known to Detroit, were Jeanette Vreeland, soprano; Nevada Van Der Veer, contralto; Charles Stratton, tenor, and Fred Patton, bass. All adequate and, in the great moments, something more.

When the last word had been flung to the heavens of the poem which had haunted Beethoven all his life, there was a pause while the audience sensed the winging spirit of the vanishing chord. Then, with its great burst of applause it honored the executants of a wonderful program and signalled the fulfillment of

THIS CLIPPING FROM
N. Y. TIMES
APR 2-1927

Hosts to the Ernest Newmans.

Mr. and Mrs. Ernest Urchs gave a luncheon yesterday at the St. Regis for Mr. and Mrs. Ernest Newman of London. The other guests included Mr. and Mrs. William J. Henderson, Mr. and Mrs. Frederick T. Steinway, Mr. and Mrs. Olin Downes, Mr. and Mrs. Roland Foster, Mr. and Mrs. Theodore E. Steinway, Mr. and Mrs. R. S. Steinert, Mr. and Mrs. Rudolf Ganz, Mr. and Mrs. A. A. Knopf, Mrs. Edgar M. Pope, Josef Hofmann, Herbert Peyser, Paul H. Schmidt, Albert Morris Bagby, A. Brailowsky, Ernest Schelling, Harold Samuel and Lawrence Gilman.

Mr. Newman is music critic of The London Sunday Times. He came to

THIS CLIPPING FROM
N. Y. EVENING SUN
APR 2-1927

British Music Critic Guest at Luncheon

Mr. and Mrs. Ernest Urchs gave a luncheon yesterday at the Hotel St. Regis in honor of Mr. and Mrs. Ernest Newman. Mr. Newman is music critic of the London *Sunday Times* and came to this country to lecture on Beethoven under the auspices of the Boston Symphony Orchestra.

The thirty-two guests included Mr. and Mrs. W. J. Henderson, Mr. and Mrs. Frederick T. Steinway, Mr. and Mrs. Olin Downes, Mr. and Mrs. Roland Foster, Mr. and Mrs. Theodore E. Steinway, Mr. and Mrs. R. S. Steinert, Mr. and Mrs. Rudolf Ganz, Mr. and Mrs. A. A. Knopf, Mrs. Edgar M. Pope, Mr. and Mrs. A. Steinert, Josef Hofmann, Herbert Peyser, Paul H. Schmidt, Albert Morris Bagby, A. Brailowsky, Ernest Schelling, Harold Samuel and Lawrence Gilman.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
APR 2-1927

The program for the Boston Symphony orchestra concert for this week is to be broadcast through WBZ, WBZA and KDKA.

Two of the numbers scheduled for to-night's concert have already been presented once this season, but because of the very great response received at the time of their presentation, it was felt that the audience would enjoy hearing them again. The first of these is the Brandenburg Concerto No. 4, of Johann Sebastian Bach, scored for violin, two flutes and stringed orchestra, and the other is the Classical Symphony No. 25 of Serge Prokofieff.

The soloist for the evening is Jean Bedetti, the first 'cellist of the orchestra, who will be heard in the melodious Concerto for orchestra and violoncello by the composer, Lalo. The last number on the program is Honegger's "orchestral movement," Pacific 231, which has already been played at Boston Symphony concerts, and is one of the most sensational compositions of the modern French school. Honegger, who is now living in Paris, is one of the group of young composers known as the "Group of Six." In his commentaries on his work he stated that he had always had a passionate love for locomotives, and in this piece he has tried to express, not the noise of an engine, but "the visual impression and physical sensation" of it.

Before the concert Professor John Patten Marshall will speak of the numbers by Bach and Lalo, and during the intermission he will discuss Honegger's piece and the "Group of Six." Professor Marshall will be assisted by Nicolas Slonimsky, pianist, who will tell the radio audience some interesting facts concerning the Classical Symphony, recently given him by his friend, Prokofieff, the composer. Mr. Slonimsky will also play the principal themes from this symphony.

The complete program follows:

Brandenburg Concerto No. 4 in G Major for violin, two flutes, and string orchestra ..... Bach
I Allegro
II Andante
III Presto

Concerto for violoncello and orchestra ..... Lalo
I Prelude: Allegro maestoso
II Intermezzo
III Introduction: Rondo

Classical Symphony, Op. 25 Prokofieff
I Allegro
II Larghetto
III Gavotte
IV Finale

"Pacific 231" Orchestral Movement .. .. Honegger

Jean Bedetti, soloist

There will be an intermission after the Lalo Concerto.

10:00—Leo Reisman and the Brunswick orchestra.

THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.
APR 2-1927

Boston Symphony Will Repeat Two Numbers Tonight

Broadcast Through WBZ to Include Prokofieff and Bach Compositions; Lala Concerto Scheduled.

This evening's concert of the Boston Symphony Orchestra, which will feature the radio broadcasts of stations WBZ and KDKA, will include two selections previously broadcast and repeated as the result of insistent requests.

The first of these is the Brandenburg Concerto No. 4, of Johann Sebastian Bach, scored for violin, two flutes and stringed orchestra, and the other is the Classical Symphony No. 25 of Serge Prokofieff.

The soloist for the evening is Jean Bedetti, first 'cellist of the orchestra, who will be heard in the melodious concerto for orchestra and violoncello by the composer Lalo. The last number on the program is Honegger's "orchestral movement," Pacific 231, which has already been played at Boston Symphony concerts, and is one of the most sensational compositions of the modern French school. Honegger, who is now living in Paris, is one of the group of young composers known as the "Group of Six." In his commentaries on his work he stated that he had always had a passionate love for locomotives, and in this piece he has tried to express, not the noise of an engine, but "the visual impression and physical sensation" of it.

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The complete program for tonight's concert follows:

Brandenburg Concerto No. 4 in G major for violin, two flutes and string orchestra, ... Bach
Concerto for violoncello and orchestra, ... Lalo
Intermission.
Classical Symphony, Op. 25, Prokofieff
"Pacific 231," Orchestral Movement, Honegger

THIS CLIPPING FROM
BALTIMORE, MD.
EVE. SUN
APR 1-1927

THOUGH the current musical season is nearing the end, with several of the most important series of concerts added to history, a number of significant events are still to take place, the foremost, of course, being the opera on April 18, 19, 20 and 21, and the final concert by the Baltimore Symphony Orchestra on April 24. To the more immediate performances belong the recital which Harold Samuels, the English pianist, will give at Newcomer Hall, Maryland School for the Blind, in Overlea, next Sunday afternoon, and the second of the two concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitzky next Wednesday evening at the Lyric.

Of lesser importance, though making distinct contributions to the sum of musical activities here, are the various lenten church services, of which a number are scheduled during the next week, and which will serve an excellent purpose in acquainting the public with the religious music of consequence.

THE second appearance here this season of the Boston Symphony Orchestra will be the occasion for an unusual program, one of the numbers being by a composer who has done a great deal of work writing, but has figured in the offerings here only very infrequently, if at all. It has been Mr. Koussevitzky's aim in making up his list of works to put on those not given by other orchestral organizations, so that the visit of the Bostonians may be characterized by novelty not less than by excellence of material. He had a complete list of compositions played by the other orchestras sent to him as a guide to avoiding repetition. The program next Wednesday evening will be extraordinary in that it will include two symphonies. In honor of the Beethoven centenary, the First Symphony by this composer will be played, with Tschaikowsky's Fourth Symphony as the other one chosen.

The novelty will be a suite by Albert Roussel, whose name is hardly known except among musicians of extensive activity. Roussel is a Frenchman, who was born in Tourcoing in 1869, and who at first took up a naval career, but began devoting himself to music when 25 years of age, recognizing his true vocation during cruises under Eastern skies. From them he brought back, like Baudelaire, a passion for the sea and sunlands which prevades all of his music. He is declared to be as original as Paul Dukas, yet the product of contradictory influences, such as those of Debussy and d'Indy. He is a poet, his

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
APR 2-1927

SYMPHONY OFFERS BACH AND NONEGGER

Brandenburg Concerts and Locomotive Theme to Be Repeated — Bedetti 'Cello Soloist

Two of the numbers scheduled for the Boston Symphony orchestra's broadcast this evening have already been presented this season. But because of the very great response received at the time of their presentation, it was felt that the audience would enjoy hearing them again. The first of these is the Brandenburg Concerto No 4, of Johann Sebastian Bach, scored for violin, two flutes and stringed orchestra, and the other is the classical symphony No 25 of Serge Frokofieff.

The soloist for the evening is Jean Bedetti, the first 'cellist of the orchestra, who will be heard in the melodious concerto for orchestra and violoncello by the composer, Lalo. The last number on the program is Honegger's "orchestral movement," Pacific 231, which has already been played at Boston Symphony concerts, and is one of the most sensational compositions of the modern French school. Honegger, who is now living in Paris, is one of a group of young composers known as the "Group of Six." In his commentaries on his work he stated that he had always had a passionate love for locomotives, and in this piece he has tried to express, not the noise of an engine, but "the visual impression and physical sensation" of it.

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SPRINGFIELD, WBZ (333-900)

THIS CLIPPING FROM
EXPRESS
BUFFALO, N. Y.
APR 3-1927
132

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This is one of the greatest tasks ever set the fine singing body of Harvard, under Dr. Davison's direction.

"Concerning the young singers," the Boston Herald critic, Philip Hale, writes: "These singers well nigh accomplished the impossible. There was rich tonal sonority; there was an intelligent regard for nuances; there was no faltering even when the burden put upon these unprofessional men and women was almost insupportable."

Dr. Davison, who brings the Harvard men to sing in the Statler ballroom on Tuesday, April 19th, gets his full share of approval from the Boston Transcript for the enormous success of this choral orchestral concert.

"It is the high fortune of Dr. Davison to inspirit his choirs, to lift them above themselves," writes H. T. Parker, the Transcrip critic. "Doing such things as this, these student-singers have learned something of the reason for living, and zest of it; of the pleasures of the arts and the rewards for the practice of them."

The Buffalo concert is under the auspices of the Buffalo Musical Foundation.

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The Boston program on Wednesday will be unusual in that two symphonies will be played. In honor of the Beethoven centenary his first symphony will be played. The fourth symphony of Tschaikowsky will be the other.

A suite by Roussel will complete the program.

INFORMATION OBSCURED

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
MAR 30 1927

Other Music

Ninth Symphony Ends Boston's Beethoven Festival

Special Dispatch to the Evening Post

Boston, March 30.

THE Beethoven Centenary Festival arranged by the Boston Symphony Orchestra ended with the Eighth and Ninth Symphonies. In the latter work the orchestra had the co-opera-

tion of the Harvard Glee Club, trained by Dr. A. T. Davison, and the Radcliffe Choral Society, trained by G. Wallace Woodworth. The assisting soloists were Jeanette Vreeland, soprano; Nevada Van Der Veer, contralto; Charles Stratton, tenor, and Fred Patton, bass. The hall had been sold out weeks in advance. The audience applauded with spontaneous enthusiasm.

It is customary to speak slightingly of the Eighth as "The Little Symphony" and to regard it as a work less important than the Ninth, or the "Eroica," and the other great symphonies of Beethoven. But this is to ignore its imperishable beauty and to forget that in the Eighth Beethoven succeeded perfectly in what he attempted. If the greatness of a piece of music depended on its length, its loudness and the number of performers required, the symphonies of Mahler would excel those of Mozart.

Ernest Newman in his commemorative address Monday night reminded his hearers that Mozart and Beethoven were really contemporaries, since Mozart, had he lived to the age Wagner attained and Verdi far exceeded, would have outlived Beethoven. Is not the true comparison of the Eighth Symphony rather with Mozart's "Jupiter" and G minor than with Beethoven's orchestral masterpieces?

MR. KOUSSEVITZKY Monday night sought, unwisely as it seemed, to lend the first movement of the Eighth something of the grandeur and sonority of Beethoven's other great first movements. But to the remaining movements he rightly brought a quasi-Mozartian grace and tenderness. The orchestra played with a fineness of tonal quality and a precision of nuances which recalled the days of its supreme heights under Dr. Muck.

Musicians are unanimous about the superb, unflagging display of genius in the instrumental movements of the Ninth Symphony. Mr. Koussevitzky's reading failed to convey the extraordinary perfection and unity of form in the first movement, which he conceives episodically. It is not within his manifold powers as an interpreter to bring to the finale of the Ninth Symphony the peculiar mystic awe that is its distinctive emotional quality. But for the rest his reading had superb dramatic intensity and compelling emotional energy.

Those who find the choral finale disappointing after what has gone before, as not a few musicians do, would not have been converted by Monday night's performance. The chorus of college students sang with an intelligence and feeling that were beyond praise. The four soloists, however, proved sadly inadequate. They did not even manage to sing the notes correctly and were frequently off pitch.

ONE wondered why Mme. Van Der Veer, who in the "Missa Solemnis" on Sunday had done so well in music seemingly quite as exacting, should have been relatively ineffective on Monday night. Yet, despite all drawbacks, one was deeply moved by the finale and more firmly convinced than ever that this movement, whatever its detractors may say, is the true culmination for the gigantic work.

Mr. Koussevitzky's grandiose scheme has now been triumphantly carried out. Thanks to him Boston has paid a tribute to the memory of Beethoven greater than that offered his centenary by any other American city. One who has listened thankfully to the Beethoven festival leaves it under the in-

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POST
WASHINGTON, D. C.
MAR 31 1927

Boston Symphony Next Tuesday.

The Boston Symphony orchestra, Serge Koussevitzky, conductor, will make its final concert appearance of the 1926-27 musical season in Washington at Poli's theater on Tuesday afternoon, April 5, at 4:30 o'clock. This concert will be the last concert in Mrs. Wilson-Greene's artists' course and will also close for the season the series of concerts offered by that manager during the past winter. Up to the present time Mr. Koussevitzky has not forwarded his program, but it is understood that he is preparing a repertoire of selections entirely new to Washington. Seats are now on sale at Mrs. Wilson-Greene's concert bureau, 1100 G street northwest.

THIS CLIPPING FROM
DETROIT, MICH.
NEWS
MAR 30 1927

BOSTON THRILLED BY BEETHOVEN

Audience That Bulges Boston Auditorium Hears Final Centenary Program.

By CYRIL ARTHUR PLAYER.
(Staff Correspondent The Detroit News.)

BOSTON, March 30.—If there is in Beethoven's Ninth Symphony that which thrills, then was the ecstacy released in the superb production Tuesday evening which closed the eight-day Beethoven centenary festival of the Boston Symphony Orchestra.

The final audience fairly bulged the building and although the Eighth Symphony, which opened the program, won loyal applause, it was the climactic Ninth which liberated tumultuous enthusiasm and gave to the festival a fitting finale of memorable proportions.

The Boston Symphony Orchestra has certainly been brought to its old time position of authority, for not even a festival devotion could have produced that firm unanimity, rich tone and fluent expression which translated these works, phrase by phrase, into terms of human understanding. The entire orchestral part of the Ninth was worth traveling many times the distance between Detroit and Boston to hear. Mr. Koussevitzky, a dramatic spirit always, fairly hurled the orchestra in challenge at the choirs and it is only fair to say that they seized the invitation and made Schiller's ode something more than a tolerated climax to a great composer's aspirations.

The Harvard Glee Club, conducted by Dr. Archibald T. Davison, and the Radcliffe Choral Society, whose conductor is G. Wallace Woodworth, are superlative organizations, finely balanced, well disciplined and full voiced. There was lacking almost all of that shrillness which Beethoven made next to inevitable; there was present a dignity which spelled grandeur and to meet which the orchestra swept along an irresistible urging significance.

The soloists, known to Detroit, were Jeanette Vreeland, soprano; Nevada Van Der Veer, contralto; Charles Stratton, tenor, and Fred Patton, bass. All adequate and, in the great moments, something more.

When the last word had been flung to the heavens of the poem which had haunted Beethoven all his life, there was a pause while the audience sensed the winging spirit of the vanishing chord. Then, with its great burst of applause it honored the executants of a wonderful program and signalled the fulfillment of a

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Mr. Newman is music critic of The London Sunday Times. He came to

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APR 2-1927

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The thirty-two guests included Mr. and Mrs. W. J. Henderson, Mr. and Mrs. Frederick T. Steinway, Mr. and Mrs. Olin Downes, Mr. and Mrs. Roland Foster, Mr. and Mrs. Theodore E. Steinway, Mr. and Mrs. R. S. Steinert, Mr. and Mrs. Rudolf Ganz, Mr. and Mrs. A. A. Knopf, Mrs. Edgar M. Pope, Mr. and Mrs. A. Steinert, Josef Hofmann, Herbert Peyser, Paul H. Schmidt, Albert Morris Bagby, A. Brailowsky, Ernest Schelling, Harold Samuel and Lawrence Gilman.

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HARTFORD, CONN.
TIMES
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The program for the Boston Symphony orchestra concert for this week is to be broadcast through WBZ, WBZA and KDKA.

Two of the numbers scheduled for to-night's concert have already been presented once this season, but because of the very great response received at the time of their presentation, it was felt that the audience would enjoy hearing them again. The first of these is the Brandenburg Concerto No. 4, of Johann Sebastian Bach, scored for violin, two flutes and stringed orchestra, and the other is the Classical Symphony No. 25 of Serge Prokofieff.

The soloist for the evening is Jean Bedetti, the first 'cellist of the orchestra, who will be heard in the melodious Concerto for orchestra and violoncello by the composer, Lalo. The last number on the program is Honegger's "orchestral movement," Pacific 231, which has already been played at Boston Symphony concerts, and is one of the most sensational compositions of the modern French school. Honegger, who is now living in Paris, is one of the group of young composers known as the "Group of Six." In his commentaries on his work he stated that he had always had a passionate love for locomotives, and in this piece he has tried to express, not the noise of an engine, but "the visual impression and physical sensation" of it.

Before the concert Professor John Patten Marshall will speak of the numbers by Bach and Lalo, and during the intermission he will discuss Honegger's piece and the "Group of Six." Professor Marshall will be assisted by Nicolas Slonimsky, pianist, who will tell the radio audience some interesting facts concerning the Classical Symphony, recently given him by his friend, Prokofieff, the composer. Mr. Slonimsky will also play the principal themes from this symphony.

The complete program follows:

Brandenburg Concerto No. 4 in G Major for violin, two flutes, and string orchestra ..... Bach
I Allegro
II Andante
III Presto

Concerto for violoncello and orchestra .....Lalo
I Prelude: Allegro maestoso
II Intermezzo
III Introduction: Rondo

Classical Symphony, Op. 25 Prokofieff
I Allegro
II Larghetto
III Gavotte
IV Finale

"Pacific 231" Orchestral Movement .....Honegger

Jean Bedetti, soloist

There will be an intermission after the Lalo Concerto.

10:00—Leo Reisman and the Brunswick orchestra.

THIS CLIPPING FROM
EVE. UNION
SPRINGFIELD, MASS.
APR 2-1927

Boston Symphony Will Repeat Two Numbers Tonight

Broadcast Through WBZ to Include Prokofieff and Bach Compositions; Lala Concerto Scheduled.

This evening's concert of the Boston Symphony Orchestra, which will feature the radio broadcasts of stations WBZ and KDKA, will include two selections previously broadcast and repeated as the result of insistent requests.

The first of these is the Brandenburg Concerto No. 4, of Johann Sebastian Bach, scored for violin, two flutes and stringed orchestra, and the other is the Classical Symphony No. 25 of Serge Prokofieff.

The soloist for the evening is Jean Bedetti, first 'cellist of the orchestra, who will be heard in the melodious concerto for orchestra and violoncello by the composer Lalo. The last number on the program is Honegger's "orchestral movement," Pacific 231, which has already been played at Boston Symphony concerts, and is one of the most sensational compositions of the modern French school. Honegger, who is now living in Paris, is one of the group of young composers known as the "Group of Six." In his commentaries on his work he stated that he had always had a passionate love for locomotives, and in this piece he has tried to express, not the noise of an engine, but "the visual impression and physical sensation" of it.

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The complete program for tonight's concert follows:

Brandenburg Concerto No. 4 in G major for violin, two flutes and string orchestra, Bach
Concerto for violoncello and orchestra, Lalo
Intermission.
Classical Symphony, Op. 25, Prokofioff
"Pacific 231," Orchestral Movement, Honegger

THIS CLIPPING FROM
BALTIMORE, MD.
EVE. SUN
APR 1-1927

THOUGH the current musical season is nearing the end, with several of the most important series of concerts added to history, a number of significant events are still to take place, the foremost, of course, being the opera on April 18, 19, 20 and 21, and the final concert by the Baltimore Symphony Orchestra on April 24. To the more immediate performances belong the recital which Harold Samuels, the English pianist, will give at Newcomer Hall, Maryland School for the Blind, in Overlea, next Sunday afternoon, and the second of the two concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitzky next Wednesday evening at the Lyric.

Of lesser importance, though making distinct contributions to the sum of musical activities here, are the various lenten church services, of which a number are scheduled during the next week, and which will serve an excellent purpose in acquainting the public with the religious music of consequence.

THE second appearance here this season of the Boston Symphony Orchestra will be the occasion for an unusual program, one of the numbers being by a composer who has done a great deal of work writing, but has figured in the offerings here only very infrequently, if at all. It has been Mr. Koussevitzky's aim in making up his list of works to put on those not given by other orchestral organizations, so that the visit of the Bostonians may be characterized by novelty not less than by excellence of material. He had a complete list of compositions played by the other orchestras sent to him as a guide to avoiding repetition. The program next Wednesday evening will be extraordinary in that it will include two symphonies. In honor of the Beethoven centenary, the First Symphony by this composer will be played, with Tschaikowsky's Fourth Symphony as the other one chosen.

The novelty will be a suite by Albert Roussel, whose name is hardly known except among musicians of extensive activity. Roussel is a Frenchman, who was born in Tourcoing in 1869, and who at first took up a naval career, but began devoting himself to music when 25 years of age, recognizing his true vocation during cruises under Eastern skies. From them he brought back, like Baudelaire, a passion for the sea and sunlands which prevades all of his music. He is declared to be as original as Paul Dukas, yet the product of contradictory influences, such as those of Debussy and d'Indy. He is a poet, his

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
APR 2-1927

SYMPHONY OFFERS BACH AND NONEGGER

Brandenburg Concerts and Locomotive Theme to Be Repeated — Bedetti 'Cello Soloist

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ROBERTS.

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The soloist for the evening is Jean Bedetti, the first 'cellist of the orchestra, who will be heard in the melodious Concerto for orchestra and violoncello by the composer, Lalo. The last number on the program is Honegger's "orchestral movement," Pacific 231, which has already been played at Boston Symphony concerts, and is one of the most sensational compositions of the modern French school. Honegger, who is now living in Paris, is one of the group of young composers known as the "Group of Six." In his commentaries on his work he stated that he had always had a passionate love for locomotives, and in this piece he has tried to express, not the noise of an engine, but "the visual impression and physical sensation" of it.

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I Allegro
II Andante
III Presto

Concerto for violoncello and orchestra .....Lalo
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II Intermezzo
III Introduction: Rondo

Classical Symphony, Op. 25 Prokofieff
I Allegro
II Larghetto
III Gavotte
IV Finale

"Pacific 231" Orchestral Movement .....Honegger

Jean Bedetti, soloist

There will be an intermission after the Lalo Concerto.

10:00—Leo Reisman and the Brunswick orchestra.
10:30—Knickerbocker club.
11:00—Weather reports; missing persons.

APR 2-1927

Boston Symphony Will Repeat Two Numbers Tonight

Broadcast Through WBZ to Include Prokofieff and Bach Compositions; Lala Concerto Scheduled.

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The first of these is the Brandenburg Concerto No. 4, of Johann Sebastian Bach, scored for violin, two flutes and stringed orchestra, and the other is the Classical Symphony No. 25 of Serge Prokofieff.

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Intermission.
Classical Symphony, Op. 25, Prokofioff
"Pacific 231," Orchestral Movement, Honegger

THIS CLIPPING FROM
BALTIMORE, MD.
EVE. SUN
APR 1-1927

THOUGH the current musical season is nearing the end, with several of the most important series of concerts added to history, a number of significant events are still to take place, the foremost, of course, being the opera on April 18, 19, 20 and 21, and the final concert by the Baltimore Symphony Orchestra on April 24. To the more immediate performances belong the recital which Harold Samuels, the English pianist, will give at Newcomer Hall, Maryland School for the Blind, in Overlea, next Sunday afternoon, and the second of the two concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitzky next Wednesday evening at the Lyric.

Of lesser importance, though making distinct contributions to the sum of musical activities here, are the various lenten church services, of which a number are scheduled during the next week, and which will serve an excellent purpose in acquainting the public with the religious music of consequence.

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The novelty will be a suite by Albert Roussel, whose name is hardly known except among musicians of extensive activity. Roussel is a Frenchman, who was born in Tourcoing in 1869, and who at first took up a naval career, but began devoting himself to music when 25 years of age, recognizing his true vocation during cruises under Eastern skies. From them he brought back, like Baudelaire, a passion for the sea and sunlands which prevades all of his music. He is declared to be as original ...s Paul Dukas, yet the product of con...radictory influences, such as those of ...ebussy and d'Indy. He is a poet, ... works echoing the sounds of nature, ... his temperament is called sensuou...

...R 2-1927

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SPRINGFIELD, WBZ, (333-900)

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APR 3-1927

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This is one of the greatest tasks ever set the fine singing body of Harvard, under Dr. Davison's direction.

"Concerning the young singers," the Boston Herald critic, Philip Hale, writes: "These singers well nigh accomplished the impossible. There was rich tonal sonority; there was an intelligent regard for nuances; there was no faltering even when the burden put upon these unprofessional men and women was almost insupportable."

Dr. Davison, who brings the Harvard men to sing in the Statler ballroom on Tuesday, April 19th, gets his full share of approval from the Boston Transcript for the enormous success of this choral orchestral concert.

"It is the high fortune of Dr. Davison to inspirit his choirs, to lift them above themselves," writes H. T. Parker, the Transcrip critic. "Doing such things as this, these student-singers have learned something of the reason for living, and zest of it; of the pleasures of the arts and ... rewards for the practice of them."

The Buffalo concert is under the auspices of the Buffalo Musical Foundation.

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THIS CLIPPING FROM
SUN
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APR 3-1927

Last Boston Symphony Concert On Wednesday

Two Symphonies Will Be Included On Program Koussevitsky Has Arranged.

The last concert to be given this season by the Boston Symphony Orchestra will take place next Wednesday night at the Lyric under the management of Mrs. Wilson-Greene. Serge Koussevitzky will, as usual, direct the orchestra.

In order not to present numbers that have been given by other orchestral organizations here during the season, Koussevitzky had sent to him a complete list of works played by the other orchestras.

The Boston program on Wednesday will be unusual in that two symphonies will be played. In honor of the Beethoven centenary his first symphony will be played. The fourth symphony of Tschaikowsky will be the other.

A suite by Roussel will complete the program.

INFORMATION OBSCURED

THIS CLIPPING FROM
EVENING POST
NEW YORK CITY, N. Y.
MAR 30 1927

Other Music

Ninth Symphony Ends Boston's Beethoven Festival

Special Dispatch to the Evening Post

Boston, March 30.

THE Beethoven Centenary Festival arranged by the Boston Symphony Orchestra ended with the Eighth and Ninth Symphonies. In the latter work the orchestra had the co-operation of the Harvard Glee Club, trained by Dr. A. T. Davison, and the Radcliffe Choral Society, trained by G. Wallace Woodworth. The assisting soloists were Jeanette Vreeland, soprano; Nevada Van Der Veer, contralto; Charles Stratton, tenor, and Fred Patton, bass. The hall had been sold out weeks in advance. The audience applauded with spontaneous enthusiasm.

It is customary to speak slightingly of the Eighth as "The Little Symphony" and to regard it as a work less important than the Ninth, or the "Eroica," and the other great symphonies of Beethoven. But this is to ignore its imperishable beauty and to forget that in the Eighth Beethoven succeeded perfectly in what he attempted. If the greatness of a piece of music depended on its length, its loudness and the number of performers required, the symphonies of Mahler would excel those of Mozart.

Ernest Newman in his commemorative address Monday night reminded his hearers that Mozart and Beethoven were really contemporaries since Mozart, had he lived to the age Wagner attained and Verdi far exceeded, would have outlived Beethoven. Is not the true comparison of the Eighth Symphony rather with Mozart's "Jupiter" and G minor than with Beethoven's orchestral masterpieces?

MR. KOUSSEVITZKY Monday night sought, unwisely as it seemed, to lend the first movement of the Eighth something of the grandeur and sonority of Beethoven's other great first movements. But to the remaining movements he rightly brought a quasi-Mozartian grace and tenderness. The orchestra played with a fineness of tonal quality and a precision of nuances which recalled the days of its supreme heights under Dr. Muck.

Musicians are unanimous about the superb, unflagging display of genius in the instrumental movements of the Ninth Symphony. Mr. Koussevitzky's reading failed to convey the extraordinary perfection and unity of form in the first movement, which he conceives episodically. It is not within his manifold powers as an interpreter to bring to the finale of the Ninth Symphony the peculiar mystic awe that is its distinctive emotional quality. But for the rest his reading had superb dramatic intensity and compelling emotional energy.

Those who find the choral finale disappointing after what has gone before, as not a few musicians do, would not have been converted by Monday night's performance. The chorus of college students sang with an intelligence and feeling that were beyond praise. The four soloists, however, proved sadly inadequate. They did not even manage to sing the notes correctly and were frequently off pitch.

ONE wondered why Mme. Van Der Veer, who in the "Missa Solemnis" on Sunday had done so well in music seemingly quite as exacting, should have been relatively ineffective on Monday night. Yet, despite all drawbacks, one was deeply moved by the finale and more firmly convinced than ever that this movement, whatever its detractors may say, is the true culmination for the gigantic work.

Mr. Koussevitzky's grandiose scheme has now been triumphantly carried out. Thanks to him Boston has paid a tribute to the memory of Beethoven greater than that offered his centenary by any other American city. One who has listened thankfully to the Beethoven festival leaves it under the impression of Beethoven's genius.

THIS CLIPPING FROM
POST
WASHINGTON, D. C.
MAR 31 1927

Boston Symphony Next Tuesday.

The Boston Symphony orchestra, Serge Koussevitzky, conductor, will make its final concert appearance of the 1926-27 musical season in Washington at Poli's theater on Tuesday afternoon, April 5, at 4:30 o'clock. This concert will be the last concert in Mrs. Wilson-Greene's artists' course and will also close for the season the series of concerts offered by that manager during the past winter. Up to the present time Mr. Koussevitzky has not forwarded his program, but it is understood that he is preparing a repertoire of selections entirely new to Washington. Seats are now on sale at Mrs. Wilson-Greene's concert bureau, 1300 G street northwest.

THIS CLIPPING FROM
DETROIT, MICH.
NEWS
MAR 30 1927

BOSTON THRILLED BY BEETHOVEN

Audience That Bulges Boston Auditorium Hears Final Centenary Program.

By CYRIL ARTHUR PLAYER.
(Staff Correspondent The Detroit News.)

BOSTON, March 30.—If there is in Beethoven's Ninth Symphony that which thrills, then was the ecstacy released in the superb production Tuesday evening which closed the eight-day Beethoven centenary festival of the Boston Symphony Orchestra.

The final audience fairly bulged the building and although the Eighth Symphony, which opened the program, won loyal applause, it was the climactic Ninth which liberated tumultuous enthusiasm and gave to the festival a fitting finale of memorable proportions.

The Boston Symphony Orchestra has certainly been brought to its present position of authority, for even a festival devotion could not have produced that firm unanimity, that tone and fluent expression which translated these works, phrase by phrase, into terms of human understanding. The entire orchestral part of the Ninth was worth traveling many times the distance between Detroit and Boston to hear. Mr. Koussevitzky, a dramatic spirit always, fairly hurled the orchestra in challenge at the choirs and it is only fair to say that they seized the invitation and made Schiller's ode something more than a tolerated climax to a great composer's aspirations.

The Harvard Glee Club, conducted by Dr. Archibald T. Davison, and the Radcliffe Choral Society, whose conductor is G. Wallace Woodworth, are superlative organizations, finely balanced, well disciplined and full voiced. There was lacking almost all of that shrillness which Beethoven made next to inevitable; there was present a dignity which spelled grandeur and to meet which the orchestra swept along an irresistible urging significance.

The soloists, known to Detroit, were Jeanette Vreeland, soprano; Nevada Van Der Veer, contralto; Charles Stratton, tenor, and Fred Patton, bass. All adequate and, in the great moments, something more.

When the last word had been flung to the heavens of the poem which had haunted Beethoven all his life, there was a pause while the audience sensed the winging spirit of the vanishing chord. Then, with its great burst of applause it honored the executants of a wonderful program and signalled the fulfillment of a very great festival.

THIS CLIPPING FROM
TIMES
APR 2-1927

Hosts to the Ernest Newmans.

Mr. and Mrs. Ernest Urchs gave a luncheon yesterday at the St. Regis for Mr. and Mrs. Ernest Newman of London. The other guests included Mr. and Mrs. William J. Henderson, Mr. and Mrs. Frederick T. Steinway, Mr. and Mrs. Olin Downes, Mr. and Mrs. Roland Foster, Mr. and Mrs. Theodore E. Steinway, Mr. and Mrs. R. S. Steinert, Mr. and Mrs. Rudolf Ganz, Mr. and Mrs. A. A. Knopf, Mrs. Edgar M. Pope, Josef Hofmann, Herbert Peyser, Paul H. Schmidt, Albert Morris Bagby, A. Brailowsky, Ernest Schelling, Harold Samuel and Lawrence Gilman.

Mr. Newman is music critic of The London Sunday Times. He came to this country on March 28 to lecture on Beethoven under the auspices of the Boston Symphony Orchestra.

British Music Critic Guest at Luncheon

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HARTFORD, CONN.
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APR 2-1927

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The complete program follows:

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III Presto

Concerto for violoncello and orchestra ..... Lalo
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Jean Bedetti, soloist

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"Pacific 231," Orchestral Movement, Honegger

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APR 3 1927

ALFRED HERTZ CONCLUDES THE 12TH YEAR OF HIS SYMPHONIC LEADERSHIP IN SAN FRANCISCO

By REDFERN MASON

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Like some poet of the Greeks, some inspired bard of the Gael, he diffuses through the art of music the culture of many peoples. To him we owe a higher appreciation of the glory that is Mozart, the grandeur that is Beethoven. Under the spell of his magic wand we enter into the spirit of the myths of the Germanic peoples, told as he alone can tell them, through the pages of Wagner. And he is no chauvinist, no propagandist of a narrow musical cult. So long as a score is good, he cares not a jot whether the composer be French or German, Muscovite or Italian, English or American. American music indeed he likes to foster; but it must come up to the standard of symphonic dignity, or he will none of it.

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Born in a foreign land, Alfred Hertz is an American because he wishes to be an American. He defied German amour propre by giving "Parsifal" at the Metropolitan Opera, at a time when certain narrow-minded folk in the Fatherland wanted to keep it as their exclusive possession. Hertz was wiser; he knew that that great work was the property of all mankind.

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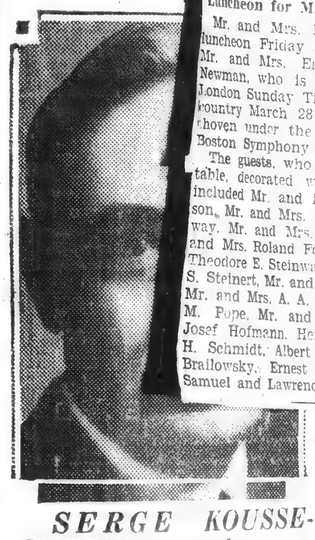

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All that he has he gives and his is an encyclopaedic culture. His knowledge is various in the realm of music as was that of Goldsmith's schoolmaster in the realm of books. In his attitude of giving there is something sacerdotal. Hertz is a priest and in his hands he holds the seals of a triumphant beauty which, more than any other gift that God has vouchsafed to humanity, rids man of the inhibitions of fear and servility and presents his brow to the stars.

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POST
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The future of the orchestra, and also of music in Southern California, will be affected by the choice of the new conductor.

An interesting contribution to the discussion of possible candidates comes from D. Rudhyar, the composer who won the William Andrews Clark prize for orchestral composition in 1922. Rudhyar is also a member of the International Board of Pro-Musica and of the International Composers' Guild.

"The musical needs of Los Angeles are peculiar. We have a growing music public, thanks to the splendid pioneer work of the orchestra. We are not yet sufficiently mature musically to support an orchestra without depending on the generosity of individuals. What we need is a conductor who can stimulate a broader public support. A man who has a dynamic personality can enthuse the public, he can translate music into terms of life, take it out of the museum class of culture. The ideal leader will be a man who understands America's curiosity in the new, who appreciates our need for modern ideas and who can still vitalize the classics and bring them to us with no pedagogic dryness.

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* * *

WASHINGTON, D. C.
STAR
APR 3-1927

SERGE KOUSSEVITZKY-
Polis – Tuesday

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HERALD
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APR 3 192

ALFRED HERTZ CONCLUDES THE 12TH YEAR OF HIS SYMPHONIC LEADERSHIP IN SAN FRANCISCO

By REDFERN MASON

IT is more than a dozen years since Alfred Hertz came to San Francisco and today he is in the way of becoming one of our local divinities. That kindly visage of his, which Albert Durer might have etched, is as much a sign and symbol of San Francisco today as old Sam Brannan's was in the days of the Argonauts. He is the tutelary divinity of music, the arch genius of the Symphony, the urbane prophet of that not very distant time when the City by the Golden Gate will hold its head up artistically as Munich and Milan do today.

It was a good thought of John Rothschild to bring him here. That was in the days after the great fair of 1915. We had heard Karl Muck and the Boston Symphony, and a sort of divine discontent had come into our souls, making us utterly dissatisfied with the compromise that had passed for a symphony orchestra in earlier days. Mr. Hertz happened to be in Los Angeles, conducting Horatio Parker's "Fairyland" and Mr. Rothschild asked me whether I thought he was the right man for San Francisco. "Get him, if you can," I said, "and thank God if you can get him."

And it was done, with the result that today we have in San Francisco a symphony orchestra which would be adjudged great if this were Berlin or Vienna, New York or London, Rome or Paris.

Californians Inc. and our Chamber of Commerce may not recognize the fact at its full worth; but a fact it is that the Symphony is San Francisco's greatest advertisement. People talk of the San Francisco Symphony wherever music is valued. It has carried our fame to the uttermost parts of the earth.

How Alfred Hertz gradually welded the instrumental phalanx into a homogeneous and magnificently efficient musical organism is the tale of years of indefatigable and unceasing labor. If you want proof of that, watch him at rehearsals. He fulfills description of Thomas Carlyle; he is "a trip-hammer with an Aeolian attachment," a toiler with the soul of a genius. No laboring man works harder than he does. That is his nature and he is true to it whether he directs the orchestra, plays chess, or drives his auto. Whatever he does, he does with all his might. To him may be applied the Bible saying: "Show me the man that is diligent in business: he shall stand before kings." And before kings Alfred Hertz does stand. He stands before that multitude of San Franciscans which, though uncrowned, nevertheless exercises a kingly office and, by its nod determines the fate of the pontiffs of music.

To gauge Alfred Hertz's value in terms which will carry weight in the mind of the man of business, it may be said that, if every man and woman in San Francisco worked as hard and as zealously as he does, this city would speedily double its wealth.

Yet, it is hardly in terms of wealth that Mr. Hertz's contribution to the welfare of the community is to be estimated. He is above all an educator, using the word in the same sense that it is applied to Dr. Campbell of the University of California or to Stephen Marr Gwinn of the public school system of San Francisco.

Like some poet of the Greeks, some inspired bard of the Gael, he diffuses through the art of music the culture of many peoples. To him we owe a higher appreciation of the glory that is Mozart, the grandeur that is Beethoven. Under the spell of his magic wand we enter into the spirit of the myths of the Germanic peoples, told as he alone can tell them, through the pages of Wagner. And he is no chauvinist, no propagandist of a narrow musical cult. So long as a score is good, he cares not a jot whether the composer be French or German, Muscovite or Italian, English or American. American music indeed he likes to foster; but it must come up to the standard of symphonic dignity, or he will none of it.

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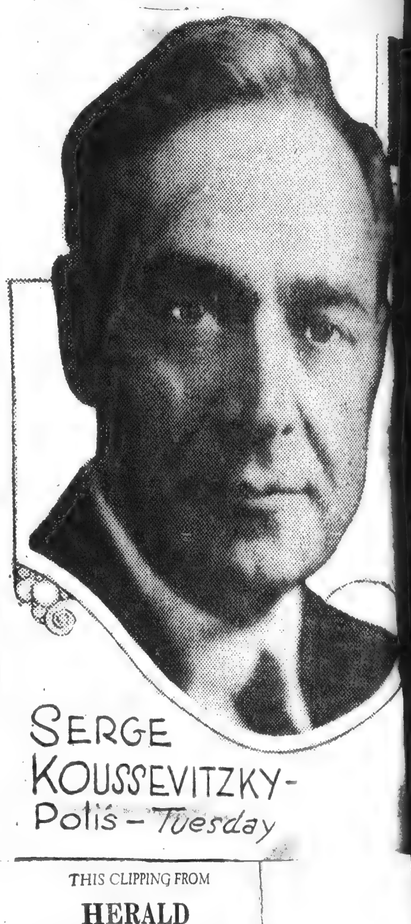
WASHINGTON, D. C.
STAR
APR 3-1927



SERGE KOUSSEVITZKY-
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WASHINGTON, D. C.
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TIGHT BINDING

134

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STAR
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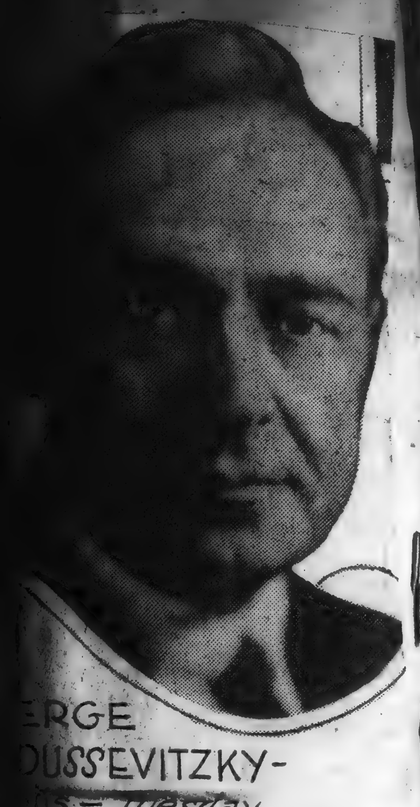

ERGE
OUSSEVITZKY-
rs — Tuesday

THIS CLIPPING FROM
CITIZEN
BROOKLYN
APR 3-1927

Last Concert Here of The Boston Orchestra

Serge Koussevitzky and the Boston Symphony Orchestra will give their last concert of the season here Friday evening, in the Academy of Music.

As soloist of the evening, Richard Burgin, the noted concertmaster of the orchestra, will be heard in the violin concerto of Glazounov. Koussevitzky will pay a tribute to Beethoven in his centennial season by opening the program with the master's First Symphony. For a close for the concert and the season, Tchaikovsky's Fifth Symphony in E minor will be played.

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PRESS
PITTSBURG, PA.
APR 3-1927

THE Boston Symphony orchestra, under Serge Koussevitzky, will observe the Beethoven centenary at Symphony hall, Boston, on March 22, 23, 24, 25, 26, 28 and 29, by playing all of the composer's nine symphonies. In the Ninth Symphony the orchestra will combine forces with the Radcliffe choral society and the Harvard Glee club, led by Dr. Archibald Davison. They will also take part in the "Missa Solemnis" and the Great Mass. Ernest Newman of the London Sunday Times is coming especially to America to pay a verbal tribute to the genius of Beethoven. Quartets will be performed by the London String quartet and the Lenox String quartet.

The following artists will take part: Walter Gieseking, Florence Austral, Jeanne Gordon, Jeanette Vreeland, Tudor Davies, Nevada van der Veer, Arthur Middleton, Charles Stratton and Fred Patton.

THIS CLIPPING FROM
NEW YORK WORLD
APR 3-1927

Luncheon for Mr. and Mrs. Newman

Mr. and Mrs. Ernest Urchs gave a luncheon Friday at the St. Regis for Mr. and Mrs. Ernest Newman. Mr. Newman, who is music critic of the London Sunday Times, arrived in this country March 26 to lecture on Beethoven under the sponsorship of the Boston Symphony Orchestra.

The guests, who were seated at one table, decorated with spring flowers, included Mr. and Mrs. W. J. Henderson, Mr. and Mrs. Frederick T. Steinway, Mr. and Mrs. Olin Downes, Mr. and Mrs. Roland Foster, Mr. and Mrs. Theodore E. Steinway, Mr. and Mrs. R. S. Steinert, Mr. and Mrs. Rudolf Gans, Mr. and Mrs. A. A. Knopf, Mrs. Edgar M. Pope, Mr. and Mrs. A. Steinert, Josef Hofmann, Herbert Peyser, Paul [illegible] Schmidt, Al[illegible]

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EAGLE
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day evening Mr. Koussewietzky ha[illegible] arranged the following program:

Beethoven.....First Symphony
Roussel.....Suite for Orchestra
Tschaikowsky.....Fourth Symphon

On Saturday afternoon the fo[illegible] lowing works will be played:

Bach...Brandenburg Concerto in G ma[illegible]
Hill.....Lilacs," After Amy Lo[illegible]
Honegger.....Pacific
Tschaikowsky.....Fifth Symph[illegible]

Edward Burlingame Hill's orc[illegible] ral poem, "Lilacs," receives its New York performance on thi[illegible] occasion.

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Glazounow.....Violin Concerto
Tschaikowsky.....Fifth Symphony

Soloist in the Glazounow Concerto will be Richard Burgin, concert master of the Boston Symphony.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
APR 3-1927

BOSTON SYMPHONY, Serge Koussevitzky conducting, Brooklyn Academy of Music, 8:15 p. m. Soloist, Richard Buogin, violinist (concertmaster of the orchestra).

Symphony No. 1, in C.....Beethoven
Violin Concerto.....Glazounoff
Mr. Burgin
Symphony No. 5, in E minor...Tchaikovsky

Saturday

BOSTON SYMPHONY, Serge Koussevitzky conducting, Carnegie Hall 2:30 p. m.

Brandenburg Concerto No. 4, for violin and two flutes.....Bac[illegible]
Lilacs, poem for orchestra, after Amy ...H[illegible]
...York

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WASHINGTON, D. C.
HERALD
APR 4-1927

BOSTON SYMPHONY

The Boston Symphony's program Tuesday, at 4:30, in Poli's, will include: Symphony No. 1 in C major, 21; Adagio molto; Allegro con o; Andante cantabile con moto; enuetto; Allegro molto e vivace; o, Finale: Adagio; Allegro molto vivace (Beethoven), "Lilacs" Poem Orchestra (After Amy Lowell) ll); Symphony No. 5, in E minor, 64; Andante, Andante cantabile, n alcuna licenza; Valse (Allegro moderato); Finale (Andante maestoso, allegro vivace) (Tchaikovsky), and Ride of the Valkyries" (Wagner).

Seats are on sale at Mrs. Wilson-Greene's bureau in Droop's, Thirteenth and G Sts.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
APR 5-1927

HARVARD GLEE CLUB SINGS HERE APRIL 16

Boston Symphony Leader Calls Chorus Best Trained He Ever Heard

The Harvard Glee Club, described by Serge Koussevitzky leader of the Boston Symphony Orchestra, as "the best trained chorus I ever heard in any country in the world," will open its annual Easter concert tour with an engagement in Elks Auditorium, this city, Saturday evening, April 16, at 8:30 o'clock. Tickets went on public sale at Thomas F. Peirce & Son, Westminster and Dorrance streets, yesterday morning.

The concert here is being held under the auspices of the Harvard Club of Rhode Island. Raymond G. Williams, 238 Grosvenor building, is managing the affair.

Action of the club in selecting Providence as the starting point for its spring trip that will include New York and the Middle West, makes this city the first, except for Boston itself, to enjoy a concert since the return of Dr. Archibald T. Davison as conductor of the organization.

The program of the Providence concert follows:

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TIMES
WASHINGTON, D. C.
APR 5-1927

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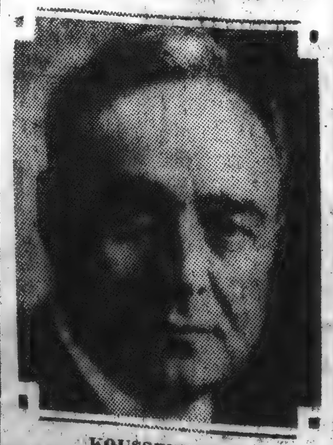
So to the Pan American Union, tonight about our fine [illegible] Captain

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
APR 5-1927

Symphony



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"First Symphony in C Major, Opus 21," Beethoven
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"Ride of the Valkyries" ..... Wagner
"Symphony No. 5, in E Minor, Opus 64," Tschaikowsky

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
APR 6-1927

MUSIC

—By Jessie MacBride—

KOUSSEVITZKY A VAN DYCK IN PAINTING SYMPHONIES

Two symphonies in a single program, and at opposite poles of musical emotion, were brought to Washington by that aristocrat of the baton, Serge Koussevitzky, with the rare Boston Symphony Orchestra, yesterday afternoon at Poli's Theater.

Beethoven-Tschaikowsky, with between a novelty of ultra-modern orchestration and also the bounding strains of Wagner's ever-dramatic "Ride of the Valkyries" to link or separate them.

Koussevitzky, with the orchestra he has restored to its olden glory, might be compared to a Van Dyck, whose technique has painted lace as no other of the peers of the paintbrush has done. Such was his Beethoven, the first symphony abounding in joy with a detail of interwoven parts so finely drawn, so colored in short episodes of vagrant whim, that the painter's parallel still holds good because of the clarity and the esprit that entered into the lovely music that had moments of Mozartian beauty, moments that might have been tossed about by a perfectly orchestrated Gilbert and Sullivan humor. Yet it was all Beethoven of the early period, when life was gay and humor rugged.

Koussevitzky, in his own native Tschaikowsky Fifth Symphony, is eloquent in solemnity, is elegant in the beauty of a waltz, but he is no so intense or sad or broad in rhythmic sway as we often feel Tschaikowsky. His emotion is refined always, not so tempestuously fundamental as that which surges beneath so much of Russian music.

But that is a matter of taste. It may be that the Russian "Valse" and the Beethoven "Menuetto" were so exquisite in detail of feathery tone that they, as perfect miniatures, transcended the immensities.

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TRIBUNE
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SUN
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"In order not to present numbers that have been given by other orchestral organizations here during the season, Mr. Koussevitzky had sent to him a complete list of works played by the other orchestras."

A splendid idea! We have been served with the same pieces of music on so many occasions this season that one would incline to the belief that the orchestra leaders studied the list of works already played for the express purpose

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BALTIMORE, MD.
EVE. SUN
APR 7-1927

Early Beethoven Work And Suite By Roussel Present Study In Contrasts As They Are Given By Boston Symphony Orchestra.

THE second and last concert of the season by the Boston Symphony Orchestra, which took place at the Lyric last night under the direction of Serge Koussevitzky, its regular conductor, assumed the form of a study in contrasts, with the First Beethoven Symphony as one end of the line and a Suite by Roussel, a modern French composer, as the other.

The Beethoven work was presented with greatly reduced orchestra, as be[illegible] ed the limited instrumental resource[illegible] the time when the work was written[illegible] the ten double-basses carried by th[illegible] ganization, only five appeared in th[illegible] mber, with all but four of the brass[illegible] litted, and with a number of the vi[illegible] s, violas and cellos also absent; [illegible] t the ensemble had a greatly reduc[illegible] e volume, according with the plac[illegible] ene and quietly emotional charact[illegible] the music, which shows Beethov[illegible] ll very much under the influence [illegible] aydn and Mozart, though many ch[illegible] aeristic touches appear here and the[illegible] The interpretation of the sympho[illegible] held to the character of the opus, w[illegible] ine shadings, delicate nuances [illegible] daintily molded phrases. With the [illegible] pression of the later Beethoven str[illegible] upon the audience, this work appe[illegible] rather lacking in color, despite the[illegible] casional bursts of power and the abr[illegible] nesses which foreshadow the later [illegible] thoven when he came fully into [illegible] own. The performance, however, [illegible] fully and minutely reflected the atmosphere of the opus and revealed a phase of the composer's development of the highest historical interest.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
APR 6-1927

MUSIC

THE BOSTON SYMPHONY ORCHESTRA.

Serge Koussevitzky, the Russian conductor of the Boston Symphony Orchestra, led that organization in a varied program that built up to an exceptionally inspiring finale in the second and last concert to be given here this season by this orchestra yesterday afternoon at Poli's Theater. A large and unusually distinguished audience, led by Mrs. Coolidge and her party in the presidential box, and including in its midst Speaker Nicholas Longworth, who is almost as noted for his patronage and personal musical interests as for his political activities, and many leading musicians of the Capital gathered in spite of the continued depressing weather to hear this concert.

Beethoven was again given the place of honor, his first symphony being the opening number. It is a lovely work and was well played. The minuet was especially charming with its touch of Mozartian color and finesse, while the finale was most impressive.

Second came an American's work not previously heard in Washington, if memory serves correctly. The work was Edward Burlingame Hill's "Lilacs," called a poem for orchestra "after Amy Lowell." It rather suggested the modern French school in its pretty pictorialness and slightly sophisticated dissonances. The fragrance and quality of the flowers suggested in the title are pleasingly set forth and a nice convincing storm is worked up during the course of events, but there does not seem to be anything very vital in this music. It paled into complete insignificance before the vigor and richness of Wagner's "Ride of the Valkyries," which was excellently presented, the brasses never swamping the strings and each phrase set forth with clean-cut, authentic delineation. The orchestra as well as Mr. Koussevitzky well deserved the ovation that brought them to their feet in acknowledgment at its conclusion.

However, it was left to Mr. Koussevitzky's great countryman, Tschaikowsky, to offer the pinnacle of the afternoon's inspiration when his great "Fifth Symphony in E Minor," opus 64, was played in a manner in which it has rarely been heard in Washington. The poignancy and intangible genius that develop in the second movement and swell into the glory of the finale never were more authentically set forth. The first movement, the andante, was skillfully brought to the logical color level of the second movement and, again, the waltz movement, the third, led inevitably into the exact mood for the resolution in the finale. The strings were in perfect accord and the whole symphony left a wonderful memory to carry over until next season. Again and again Mr. Koussevitzky and his orchestra had to bow their recognition of the applause that rained enthusiastically from the audience. H. F.

THIS CL[illegible]PING FROM
WASHINGTON, D. C.
HERALD
APR 6-1927

BOSTON SYMPHONY IN FINAL CONCERT

The Boston Symphony Orchestra, Koussevitzky conducting, gave its last concert for this season at Poli's yesterday afternoon to a well filled house. Beethoven's First Symphony, the opening number, was payed delicately and intelligently. Debussy once said he hoped Beethoven heard the parts he left out between the parts he wrote, for the First Symphony is scored for only 12 wind instruments beside the kettledrums and strings, so that it sounds very light, especially when compared with Wagner and Tschaikowsky numbers on the same program.

Burlingame Hill's orchestral poem inspired by Amy Lowell's "Lilacs" is very charming, sufficiently impressionistic to be called modern, too melodic to be experimental, colorful and expressive with one haunting little theme that flits restlessly throughout the "lilacs" themselves.

Wagner's "Ride of the Valkyries" was not as tumultuous as we expect those vigorous ladies to be. It was more like the way French orchestras play Wagner.

Tschaikowsky's Fifth Symphony was beautifully played, the Andante with its alluring rhythm The lovely Andante Cantabile with its song of passionate resignation, the graceful fluttering Valse movement, and the last martial Andante Maesto, at first reminiscent of Wagner's "Pilgrims' Chorus" and working up to a fine climax in an old Russian hymn.

Koussevitzky was recalled many times and generously shared his honors with his men. The concert was given under the management of Mrs. Wilson-Greene.—FLORENCE HYDE.

Moderate priced apartments in desir-

TIGHT BINDING

SHINGTON, D. C.
STAR
APR 3-1927

ERGE
OUSSEVITZKY-
ois — Tuesday

THIS CLIPPING FROM
NEW YORK WORLD
APR 3-1927

Luncheon for Mr. and Mrs. Newman

Mr. and Mrs. Ernest Urchs gave a luncheon Friday at the St. Regis for Mr. and Mrs. Ernest Newman. Mr. Newman, who is music critic of the London Sunday Times, arrived in this country March 28 to lecture on Beethoven under the sponsorship of the Boston Symphony Orchestra.

The guests, who were seated at one table, decorated with spring flowers, included Mr. and Mrs. W. J. Henderson, Mr. and Mrs. Frederick T. Steinway, Mr. and Mrs. Olin Downes, Mr. and Mrs. Roland Foster, Mr. and Mrs. Theodore E. Steinway, Mr. and Mrs. R. S. Steinert, Mr. and Mrs. Rudolf Gans, Mr. and Mrs. A. A. Knopf, Mrs. Edgar M. Pope, Mr. and Mrs. A. Steinert, Josef Hofmann, Herbert Peyser, Paul H. Schmidt, Al[illegible]

THIS CLIPPING FROM
NEW YORK WORLD
APR 3-1927

The Boston Symphony Orchestra and Serge Koussevitzky will pay their last visit to New York this season and play in Carnegie Hall next Thursday evening and Saturday afternoon.

Thursday evening Koussevitzky will open the concert with the First Symphony of Beethoven, and close it with Tschaikowsky's Fourth Symphony. He will also play a suite in F by Albert Roussel which the French composer wrote especially for this orchestra and which had its first performance when Koussevitzky recently introduced it to Boston.

The symphony at the matinee performance will be the Fifth of Tschaikowsky. The program will open with Bach's Fourth Brandenburg Concerto for two flutes and violin solo, and also include a new score by Edward Burlingame Hill, entitled "Lilacs, Poem for Orchestra," inspired by the verses of Amy Lowell. Honegger's orchestral [illegible]. "Pacific 231," will also be [illegible]

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
APR 3-1927

THE Boston Symphony Orches[illegible] concludes its season of [illegible] York concerts at Carnegie Hall Thursday evening and Saturd[illegible] afternoon of this week. For Thurs[illegible]

day evening Mr. Koussewietsky ha[illegible] arranged the following program:

Beethoven.....First Symphony
Roussel.....Suite for Orchestra
Tschaikowsky.....Fourth Symphon[illegible]

On Saturday afternoon the fo[illegible] lowing works will be played:

Bach...Brandenburg Concerto in G ma[illegible]
Hill.....“Lilacs,” After Amy Lo[illegible]
Honegger.....“Pacific [illegible]
Tschaikowsky.....Fifth Symph[illegible]

Edward Burlingame Hill's orc[illegible] tral poem, “Lilacs,” receives its New York performance on this [illegible] sion.

THIS CLIPPING FROM
CITIZEN
BROOKLYN
APR 3-1927

Last Concert Here of The Boston Orchestra

Serge Koussevitzky and the Boston Symphony Orchestra will give their last concert of the season here Friday evening, in the Academy of Music.

As soloist of the evening, Richard Burgin, the noted concertmaster of the orchestra, will be heard in the violin concerto of Glazounov. Koussevitzky will pay a tribute to Beethoven in his centennial season by opening the program with the master's First Symphony. As a close for the concert and the season, Tchaikovsky's Fifth Symphony in E minor will be played.

THIS CLIPPING FROM
PRESS
PITTSBURG, PA.
APR 3-1927

THE Boston Symphony orchestra, under Serge Koussevitzky, will observe the Beethoven centenary at Symphony hall, Boston, on March 22, 23, 24, 25, 26, 28 and 29, by playing all of the composer's nine symphonies. In the Ninth Symphony the orchestra will combine forces with the Radcliffe Choral society and the Harvard Glee club, led by Dr. Archibald Davison. They will also take part in the “Missa Solemnis” and the Great Mass. Ernest Newman of the London Sunday Times is coming especially to America to pay a verbal tribute to the genius of Beethoven. Quartets will be performed by the London String quartet and the Lenox String quartet.

The following artists will take part: Walter Gieseking, Florence Austral, Jeanne Gordon, Jeanette Vreeland, Tudor Davies, Nevada van der Veer, Arthur Middleton, Charles Stratton and Fred Patton.

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BROOKLYN, N. Y.
EAGLE
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Serge Koussewitsky has arranged the following program for the last concert this season of the Boston Symphony Orchestra at the Academy of Music on Friday evening:

Beethoven.....First Symphony
Glazounow.....Violin Concerto
Tschaikowsky.....Fifth Symphony
Soloist in the Glazounow Concerto will be Richard Burgin, concertmaster of the Boston Symphony.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
APR 3-1927

BOSTON SYMPHONY, Serge Koussevitzky conducting, Brooklyn Academy of Music, 8:15 p. m. Soloist, Richard Buegin, violinist (concertmaster of the orchestra).

Symphony No. 1, in C.....Beethoven
Violin concerto.....Glazounoff
Mr. Burgin
Symphony No. 5, in E minor...Tchaikovsky

Saturday

BOSTON SYMPHONY, Serge Koussevitzky conducting, Carnegie Hall 2:[illegible]

Brandenburg Concerto No. 4 for violin [illegible] flutes.....Bac[illegible]
Lilacs, poem for orchestra, after Amy [illegible].....H[illegible]
[illegible] York

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD
APR 4-1927

BOSTON SYMPHONY

The Boston Symphony's program Tuesday, at 4:30, in Poli's will include: Symphony No. 1 in C major, Op. 21: Adagio molto; Allegro con brio; Andante cantabile con moto; Menuetto; Allegro molto e vivace; Adagio, Finale: Adagio; Allegro molto vivace (Beethoven), “Lilacs” Poem for Orchestra (After Amy Lowell) (Hill); Symphony No. 5, in E minor, Op. 64; Andante, Andante cantabile, con alcuna licenza; Valse (Allegro moderato); Finale (Andante maestoso, Allegro vivace) (Tchaikovsky), and “Ride of the Valkyries” (Wagner). Seats are on sale at Mrs. Wilson-Greene's bureau in Droop's, Thirteenth and G Sts.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
APR 5-1927

HARVARD GLEE CLUB SINGS HERE APRIL 16

Boston Symphony Leader Calls Chorus Best Trained He Ever Heard

The Harvard Glee Club, described by Serge Koussevitzky leader of the Boston Symphony Orchestra, as “the best trained chorus I ever heard in any country in the world,” will open its annual Easter concert tour with an engagement in Elks Auditorium, this city, Saturday evening, April 16, at 8:30 o'clock. Tickets went on public sale at Thomas F. Peirce & Son, Westminster and Dorrance streets, yesterday morning.

The concert here is being held under the auspices of the Harvard Club of Rhode Island. Raymond G. Williams, 238 Grosvenor building, is managing the affair.

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Symphony

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THIS CLIPPING FROM
BALTIMORE, MD.
EVE. SUN
APR 7-1927

Early Beethoven Work And Suite By Roussel Present Study In Contrasts As They Are Given By Boston Symphony Orchestra.

THE second and last concert of the season by the Boston Symphony Orchestra, which took place at the Lyric last night under the direction of Serge Koussevitzky, its regular conductor, assumed the form of a study in contrasts, with the First Beethoven Symphony as one end of the line and a Suite by Roussel, a modern French composer, as the other.

The Beethoven work was presented with greatly reduced orchestra, as be[illegible] ed the limited instrumental resource[illegible] the time when the work was written[illegible] the ten double-basses carried by th[illegible] ganization, only five appeared in th[illegible] mber, with all but four of the brass [illegible] itted, and with a number of the vi[illegible] s, violas and cellos also absent; [illegible] at the ensemble had a greatly reduc[illegible] he volume, according with the plac[illegible] ene and quietly emotional charact[illegible] the music, which shows Beethov[illegible] ll very much under the influence [illegible] aydn and Mozart, though many ch[illegible] aceristic touches appear here and the[illegible]

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THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
APR 6-1927

MUSIC

THE BOSTON SYMPHONY ORCHESTRA.

Serge Koussevitzky, the Russian conductor of the Boston Symphony Orchestra, led that organization in a varied program that built up to an exceptionally inspiring finale in the second and last concert to be given here this season by this orchestra yesterday afternoon at Poli's Theater. A large and unusually distinguished audience, led by Mrs. Coolidge and her party in the presidential box, and including in its midst Speaker Nicholas Longworth, who is almost as noted for his patronage and personal musical interests as for his political activities, and many leading musicians of the Capital gathered in spite of the continued depressing weather to hear this concert.

Beethoven was again given the place of honor, his first symphony being the opening number. It is a lovely work and was well played. The minuet was especially charming with its touch of Mozartian color and finesse, while the finale was most impressive.

Second came an American's work not previously heard in Washington, if memory serves correctly. The work was Edward Burlingame Hill's “Lilacs,” called a poem for orchestra “after Amy Lowell.” It rather suggested the modern French school in its pretty pictorialness and slightly sophisticated dissonances. The fragrance and quality of the flowers suggested in the title are pleasingly set forth and a nice convincing storm is worked up during the course of events, but there does not seem to be anything very vital in this music. It paled into complete insignificance before the vigor and richness of Wagner's “Ride of the Valkyries,” which was excellently presented, the brasses never swamping the strings and each phrase set forth with clean-cut, authentic delineation. The orchestra as well as Mr. Koussevitzky well deserved the ovation that brought them to their feet in acknowledgment at its conclusion.

However, it was left to Mr. Koussevitzky's great countryman, Tschaikowsky, to offer the pinnacle of the afternoon's inspiration when his great “Fifth Symphony in E Minor,” opus 64, was played in a manner in which it has rarely been heard in Washington. The poignancy and intangible genius that develop in the second movement and swell into the glory of the finale never were more authentically set forth. The first movement, the andante, was skillfully brought to the logical color level of the second movement and, again, the waltz movement, the third, led inevitably into the exact mood for the resolution in the finale. The strings were in perfect accord and the whole symphony left a wonderful memory to carry over until next season. Again and again Mr. Koussevitzky and his orchestra had to bow their recognition of the applause that rained enthusiastically from the audience. H. F.

THIS CL[illegible]PING FROM
WASHINGTON, D. C.
HERALD
APR 6-1927

BOSTON SYMPHONY IN FINAL CONCERT

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Burlingame Hill's orchestral poem inspired by Amy Lowell's “Lilacs” is very charming, sufficiently impressionistic to be called modern, too melodic to be experimental, colorful and expressive with one haunting little theme that flits restlessly throughout the “lilacs” themselves.

Wagner's “Ride of the Valkyries” was not as tumultuous as we expect those vigorous ladies to be. It was more like the way French orchestras play Wagner.

Tschaikowsky's Fifth Symphony was beautifully played, the Andante with its alluring rhythm. The lovely Andante Cantabile with its song of passionate resignation, the graceful fluttering Valse movement, and the last martial Andante Maesto, at first reminiscent of Wagner's “Pilgrims' Chorus” and working up to a fine climax in an old Russian hymn.

Koussevitzky was recalled many times and generously shared his honors with his men. The concert was given under the management of Mrs. Wilson-Greene.—FLORENCE HYDE.

Moderate priced apartments in desir-

B4

TIGHT BINDING

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
APR 3-1927

ERGE
OUSSEVITZKY-
ts — Tuesday

THIS CLIPPING FROM
NEW YORK WORLD
APR 3-1927

Luncheon for Mr. and Mrs. Newman

Mr. and Mrs. Ernest Urchs gave a luncheon Friday at the St. Regis for Mr. and Mrs. Ernest Newman. Mr. Newman, who is music critic of the London Sunday Times, arrived in this country March 28 to lecture on Beethoven under the sponsorship of the Boston Symphony Orchestra.

The guests, who were seated at one table, decorated with spring flowers, included Mr. and Mrs. W. J. Henderson, Mr. and Mrs. Frederick T. Steinway, Mr. and Mrs. Olin Downes, Mr. and Mrs. Roland Foster, Mr. and Mrs. Theodore E. Steinway, Mr. and Mrs. R. S. Steinert, Mr. and Mrs. Rudolf Gans, Mr. and Mrs. A. A. Knopf, Mrs. Edgar M. Pope, Mr. and Mrs. A. Steinert, Josef Hofmann, Herbert Peyser, Paul H. Schmidt, Alb[illegible]

THIS CLIPPING FROM
NEW YORK WORLD
APR 3-1927

The Boston Symphony Orchestra and Serge Koussevitzky will pay their last visit to New York this season and play in Carnegie Hall next Thursday evening and Saturday afternoon.

Thursday evening Koussevitzky will open the concert with the First Symphony of Beethoven, and close it with Tschaikowsky's Fourth Symphony. He will also play a suite in F by Albert Roussel which the French composer wrote especially for this orchestra and which had its first performance when Koussevitzky recently introduced it to Boston.

The symphony at the matinee performance will be the Fifth of Tschaikowsky. The program will open with Bach's Fourth Brandenburg Concerto for two flutes and violin solo, and also include a new score by Edward Burlingame Hill, entitled "Lilacs, Poem for Orchestra," inspired by the verses of Amy Lowell. Honegger's orchestral [illegible], "Pacific 231," will also be [illegible]

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
APR 3-1927

THE Boston Symphony Orche[illegible] concludes its season of N[illegible] York concerts at Carnegie Hall Thursday evening and Saturd[illegible] afternoon of this week. For Thurs[illegible]

day evening Mr. Koussw[illegible]tzky ha[illegible] arranged the following program:

Beethoven.....First Symphony
Roussel.....Suite for Orchestra
Tschaikowsky.....Fourth Symphony

On Saturday afternoon the fo[illegible] lowing works will be played:

Bach...Brandenburg Concerto in G ma[illegible]
Hill.....“Lilacs,” After Amy Lo[illegible]
Honegger.....“Pacific [illegible]
Tschaikowsky.....Fifth Symph[illegible]

Edward Burlingame Hill's orc[illegible] tral poem, “Lilacs,” receives its New York performance on this [illegible] casion.

THIS CLIPPING FROM
CITIZEN
BROOKLYN
APR 3-1927

Last Concert Here of The Boston Orchestra

Serge Koussevitzky and the Boston Symphony Orchestra will give their last concert of the season here Friday evening, in the Academy of Music.

As soloist of the evening, Richard Burgin, the noted concertmaster of the orchestra, will be heard in the violin concerto of Glazounov. Koussevitzky will pay a tribute to Beethoven in his centennial season by opening the program with the master's First Symphony. As a close for the concert and the season, Tchaikovsky's Fifth Symphony in E minor will be played.

THIS CLIPPING FROM
PRESS
PITTSBURG, PA.
APR 3-1927

THE Boston Symphony orchestra, under Serge Koussevitzky, will observe the Beethoven centenary at Symphony hall, Boston, on March 22, 24, 25, 26, 28 and 29, by playing all of the composer's nine symphonies. To the Ninth Symphony the orchestra will combine forces with the Radcliffe Choral society and the Harvard Glee club, led by Dr. Archibald Davison. They will also take part in the “Missa Solemnis” and the Great Mass. Ernest Newman of the London Sunday Times is coming especially to America to pay a verbal tribute to the genius of Beethoven. Quartets will be performed by the London String quartet and the Lenox String quartet.

The following artists will take part: Walter Gieseking, Florence Austral, Jeanne Gordon, Jeanette Vreeland, Tudor Davies, Nevada van der Veer, Arthur Middleton, Charles Stratton and Fred Patton.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
APR 3-1927

Serge Koussewitsky has arranged the following program for the last concert this season of the Boston Symphony Orchestra at the Academy of Music on Friday evening:

Beethoven.....First Symphony
Glazounow.....Violin Concerto
Tschaikowsky.....Fifth Symphony

Soloist in the Glazounow Concerto will be Richard Burgin, concert master of the Boston Symphony.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
APR 3-1927

BOSTON SYMPHONY, Serge Koussevitzky conducting, Brooklyn Academy of Music, 8:15 p. m. Soloist, Richard Burgin, violinist (concertmaster of the orchestra).

Symphony No. 1, in C.....Beethoven
Violin Concerto.....Glazounoff
Mr. Burgin
Symphony No. 5, in E minor..Tchaikovsky

Saturday

BOSTON SYMPHONY, Serge Koussevitzky conducting, Carnegie Hall 2:30 p. m.

Brandenburg Concerto No. 4 for violin and two flutes.....Bach
Lilacs, poem for orchestra, after Amy Lowell.....Hill
First time in New York
Pacific 231.....Honegger
Symphony No. 5, in E minor..Tchaikovsky

[illegible]-1927

BOSTON SYMPHONY

The Boston Symphony's program Tuesday, at 4:30, in Poli's will include: Symphony No. 1 in C major, Op. 21; Adagio molto: Allegro con brio; Andante cantabile con moto; Menuetto; Allegro molto e vivace; Adagio, Finale; Adagio, Allegro molto vivace (Beethoven). “Lilacs” Poem for Orchestra (After Amy Lowell) (Hill); Symphony No. 5, in E minor, Op. 64; Andante, Andante cantabile, con alcuna licenza; Valse (Allegro moderato); Finale (Andante maestoso, Allegro vivace) (Tchaikovsky), and “Ride of the Valkyries” (Wagner).

Seats are on sale at Mrs. Wilson-Greene's bureau in Droop's, Thirteenth and G Sts.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.
APR 5-1927

HARVARD GLEE CLUB SINGS HERE APRIL 16

Boston Symphony Leader Calls Chorus Best Trained He Ever Heard

The Harvard Glee Club, described by Serge Koussevitzky leader of the Boston Symphony Orchestra, as “the best trained chorus I ever heard in any country in the world,” will open its annual Easter concert tour with an engagement in Elks Auditorium, this city, Saturday evening, April 16, at 8:30 o'clock. Tickets went on public sale at Thomas F. Peirce & Son, Westminster and Dorrance streets, yesterday morning.

The concert here is being held under the auspices of the Harvard Club of Rhode Island. Raymond G. Williams, 238 Grosvenor building, is managing the affair.

Action of the club in selecting Providence as the starting point for its spring trip that will include New York and the Middle West, makes this city the first, except for Boston itself, to enjoy a concert since the return of Dr. Archibald T. Davison as conductor of the organization.

The program of the Providence concert follows:

“Fair Harvard:” “Darest Thou Now, O Soul,” Williams; “O Vos Omnes,” Vittoria; “Jesu, Joy of Man's Desiring,” Bach; “An Easter Hallelujah,” Vulpius; “Hark All Ye Lovely Saints,” Weekes; two choruses and ballet from “Orpheus,” Gluck; “Glorious Apollo,” Webbe; “O Isis and Osiris,” from “The Magic Flute,” Mozart; four choruses from “Patience,” Sullivan; two folk songs, “The Turtle Dove,” arranged by Williams, “Swansea Town,” arranged by Holst; “The Hundred Pipers,” Scottish folk song; “How Beautiful Are the Feet,” from “The Messiah,” Handel.

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
APR 5-1927

RENARD, GREAT PIANIST, PLAYS HERE TONIGHT

Rosita Renard, “comparable to Novaes,” “has a technique which might easily make Paderewski turn green with envy.”

Renard, Chilean pianist, plays here at 8:30 tonight at the Pan American Union, in one of its highly important concerts of Latin American music.

She has played with the New York Philharmonic Orchestra, the Boston Symphony, the Chicago Orchestra, and others this season. Her coming emphasizes the growing importance of these concerts that are given under the auspices of the Pan American Union, to bring—in that revealing language of music—the several Americas into closer friendship.

Another point about Rosita Renard that is important is the part her government took in her musical education. These Latins, no matter where we find them, East or West, do value the arts as an integral part of good living and good thinking.

After playing before the President of Chile, Miss Renard was given a five-year scholarship for study in Europe at the expense of the Chilean government. In New York, recently, though she has toured this and other countries more than once, she was spoken of as one of the piano sensations of the season.

So to the Pan American Union, that has brought about our fine “Service Orchestra,” with Captain Stannard of the Army Band and Lieutenant Benter of the Navy Band conductors, we owe this privilege of finding ourselves in the current of world events in music.

KOUSSEVITZKY
NOTED CONDUCTOR of the Boston Symphony Orchestra, who leads these players in their final concert here of the season on today, at 4:30, at Poli's. The concert closes the Wilson-Greene “Artists' Course.”

THIS CLIPPING FROM
NEWS
WASHINGTON, D. C.
APR 5-1927

A GREAT orchestra with a remarkable conductor, the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will play at Poli's at 4:30 p. m. today presenting the last orchestra concert of the season. Two seasons of work under Koussevitzky's leadership have enabled the orchestra to attain heights exceeding the most liberal expectations, and its name continues to be associated with perfection in symphonic performance. The orchestra brings with it 108 musicians who will present the following program:

“First Symphony in C Major, Opus 21,” Beethoven
“Lilacs,” tone poem for orchestra, Opus 33 (after Amy Lowell) Edward Burlingame Hill
“Ride of the Valkyries” .....Wagner
“Symphony No. 5, in E Minor, Opus 64,” Tschaikowski

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.
APR 6-1927

MUSIC

—By Jessie MacBride—

KOUSSEVITZKY A VAN DYCK IN PAINTING SYMPHONIES

Two symphonies in a single program, and at opposite poles of musical emotion, were brought to Washington by that aristocrat of the baton, Serge Koussevitzky, with the rare Boston Symphony Orchestra, yesterday afternoon at Poli's Theater.

Beethoven-Tschaikowsky, with between a novelty of ultra-modern orchestration and also the bounding strains of Wagner's ever-dramatic “Ride of the Valkyries” to link or separate them.

Koussevitzky, with the orchestra he has restored to its olden glory, might be compared to a Van Dyck, whose technique has painted lace as no other of the peers of the paintbrush has done. Such was his Beethoven, the first symphony abounding in joy with a detail of interwoven parts so finely drawn, so colored in short episodes of vagrant whim, that the painter's parallel still holds good because of the clarity and the esprit that entered into the lovely music that had moments of Mozartian beauty, moments that might have been tossed about by a perfectly orchestrated Gilbert and Sullivan humor. Yet it was all Beethoven of the early period, when life was gay and humor rugged.

Koussevitzky, in his own native Tschaikowsky Fifth Symphony, is eloquent in solemnity, is elegant in the beauty of a waltz, but he is not so intense or sad or broad in rhythmic sway as we often feel Tschaikowsky. His emotion is refined always, not so tempestuously fundamental as that which surges beneath so much of Russian music.

But that is a matter of taste. It may be that the Russian “Valse” and the Beethoven “Menuetto” were so exquisite in detail of feathery tone that they, as perfect miniatures, transcended the immensities.

The orchestra played with joyous clarity, clear-cut, vibrant in dynamics of each subtle phrase. Though just what held back the thunder of Wagner's “Ride,” making it less exciting than is usual may have been a difference of accent, but Brunhilde's beloved Grani did not gallop with as huge bounds over his opal clouds of tone.

The novelty, Edward Burlingame Hill's “Lilacs,” after a poem by Amy Lowell, brought us an American who has created an exotic land around his New England lilac tree. Mr. Hill uses the ultra French tonalities and opens with true atmosphere of dissonant flute to soft harp that fairly tingles in overtones and that promises much. He rather over-works his phrases, however, with too much repeating, and two themes are rather obvious, though set in the dissonance of sophisticated ultra modulations. His lacking rhythm in a boat song is charming. There are fine moments of orchestration.

The Boston Symphony leaves us for the season. Mr. Koussevitzky has endowed us with musical memories of intellectual command, with elegance of taste, to which his great organization adds its fulsome glory of a rare orchestra whose

(Continued from Page 6)

and Mrs. Harlan Fiske Stone and [illegible] secretary, Miss Mary Randolph.

Mrs. James Couzens, wife of the senator from Michigan, who returned a few days ago from the south, departed this evening, accompanied by her second daughter, Miss Margo Couzens, to spend a fortnight in their home in Detroit.

Mr. and Mrs. Albert B. Dewey of Chicago have come up from the south and have taken an apartment at the Mayflower for the spring season.

Mrs. James R. Mann, widow of the representative from Chicago, who has made her home at The Highlands for eighteen years, has gone to 2400 16th street.

THIS CLIPPING FROM
BALTIMORE, MD.
EVE. SUN
APR 6-1927

Boston Symphony Orchestra Gives Last Concert Of Season Tonight — Dr. J. Fred Wolle, Conductor Of Bach Choir At Bethlehem, To Give Recital.

THE closing concert of the season by the Boston Symphony Orchestra will take place tonight at the Lyric under the management of Mrs. Wilson-Greene. Serge Koussevitzky, the conductor of this fine organization, has gone outside of the beaten track and put two symphonies on the program, one of them Beethoven's First in C major, opus 21, and the other Tschaikowsky's Fourth in F minor, opus 36.

The only other number to be given is the Suite in F major by Roussel, a French composer, who has been heard of in this country very little, but who has to his credit quite a list of works. The Beethoven and the Tschaikowsky numbers are familiar to concert-goers, while the Roussel opus does not appear to have been given here before, offering the element of novelty to whatever other attractions it may possess. Roussel is said to spring into full being in his Divertissement, for piano and wood-wind instruments, composed in 1906, which is said to foreshadow Stravinsky's “Sacre du Printemps,” the work being called marvelous. He employs a contrapuntal technique of very original style, and is declared to have worked for some years unrestricted by any scruple for tonal construction.

THIS CLIPPING FROM
SUN
BALTIMORE, MD.
APR 6-1927

Glad There Is To Be Something New In The Way Of A Musical Program.

TO THE EDITOR OF THE SUN—*Sir*: I note with satisfaction the following comment about the forthcoming concert by the Boston Symphony Orchestra: “In order not to present numbers that have been given by other orchestral organizations here during the season, Mr. Koussevitzky had sent to him a complete list of works played by the other orchestras.”

A splendid idea! We have been served with the same pieces of music on so many occasions this season that one would incline to the belief that the orchestra leaders studied the list of works already played for the express purpose of repeating them. But now we see that one leader, at least, has at last a bright idea.

I still have a distinct recollection of the unsatisfactory way the Boston orchestra played some of the music at its last concert. I hope Mr. Koussevitzky will also give some attention to this phase of his duties. R. REIMANN.

Baltimore, April 3, 1927.

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The Beethoven work was presented with greatly reduced orchestra, as befitted the limited instrumental resources of the time when the work was written. Of the ten double-basses carried by the organization, only five appeared in the number, with all but four of the brass omitted, and with a number of the violins, violas and cellos also absent; [illegible] at the ensemble had a greatly reduced volume, according with the placid serene and quietly emotional character of the music, which shows Beethoven still very much under the influence of Haydn and Mozart, though many characteristic touches appear here and there.

The interpretation of the symphony held to the character of the opus, with fine shadings, delicate nuances and daintily molded phrases. With the impression of the later Beethoven strong upon the audience, this work appeared rather lacking in color, despite the occasional bursts of power and the abruptnesses which foreshadow the later Beethoven when he came fully into his own. The performance, however, carefully and minutely reflected the atmosphere of the opus and revealed a phase of the composer's development of the highest historical interest.

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WASHINGTON, D. C.
STAR
APR 6-1927

MUSIC

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HERALD
APR 6-1927

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[illegible]ate priced apartments in desir-

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INFORMATION OBSCURED

THIS CLIPPING FROM
POST
APR 8 - 1927

135

Music

By Olga Samaroff

New York Symphony in Wagner Concert—Boston Orchestra Ends Evening Series

WALTER DAMROSCH, apparently quite recovered from his recent illness, repeated yesterday afternoon the Wagner program which he conducted under such difficult circumstances last week.

Olga Samaroff

The duet between Brunnhilde and Siegfried and Siegfried's Rhine Journey from the first act occupied the first part of the program. In the second Mr. Damrosch gave a concert version of the entire third act. The performance was much smoother than that of Friday and Mr. Damrosch once more showed not only his understanding but that the fire lighted by the spark of enthusiasm in his youth still burns within him.

He gave unsparingly of himself and kindled his musicians and soloists to a high degree of glowing warmth. Mme. Anstral sang the Brunnhilde music with ardor and great vocal opulence. Mr. Laubenthal, who was in exceptionally good voice, sang Siegfried's portion of the concert with ease and mastery born of a complete grasp as well as deep feeling. Frederic Baer and Frederick Patterson gave a good account of themselves as Gunther and Hagen respectively. Gitla Erstinn, Claribel Banks and Viola Silva undertook the music of the Rhine maidens.

At the conclusion of the concert there were many recalls for all the performers, and cries of "Damrosch" from all parts of the house which summoned the well-loved leader to accept a demonstration for himself alone.

IN THE evening Serge Koussewitzky took leave of the Thursday audience of the Boston Symphony orchestra for this season.

His well balanced program consisted of Beethoven's First Symphony, Roussel's Suite in F major—performed for the first time in New York and dedicated to Koussewitzky—and Tschaikowsky's Fourth Symphony.

Roussel's Suite seemed to me to have more vitality than most of his works so far as I know them. Incidentally it may be remarked that during the next decade we may reasonably expect a perfect riot of imaginative titles for musical compositions. The anti-emotionalism and back-to-something-before-Beethoven movements have resulted in such an accumulation of concerto grossi and suites using the old nomenclature, that the pendulum of fashion seems bound to swing back.

The prelude, Sarabaude and Gigue played last night, proved that the new wine poured into these overworked containers of ancient mold had an individual flarer of considerable pungency. Mr. Koussewitzky acted as musical godfather with a conviction which communicated itself to the listener. Once rebellious ears have now become so accustomed to a certain degree of so-called modernism that Roussell's Suite apparently caused no concern, and, indeed, met with a warm reception.

The greatest enthusiasm of the evening was aroused by Mr. Kousseritzky's magnetic and brilliant conducting of Tschaikowsky's Fourth Symphony. In my opinion, Mr. Koussevitzky has done nothing finer in New York. The performance glowed and throbbed with a legitimate emotionalism which, without any of the morbid exaggeration often indulged in by mediocre Tschaikowsky interpreters, fully revealed the inherent beauty of the work. This music is still intensely alive and Tschaikowsky looms larger as he is discovered and rediscovered by artists and critics who fell into the fashion or habit of belittling him.

The public in America has never swerved from faith in him and in my opinion this is a good instance of a rght instance. Tschaikowsky has his own place in the musical heavens—not among geniuses of greatest magnitude, but among those creative spirits who have sent a direct message to human hearts through an art form possessing both beauty and strong individuality.

THIS CLIPPING FROM
NEW YORK WORLD
APR 8 - 1927

MUSIC

By Samuel Chotzinoff

AT CARNEGIE HALL
BOSTON SYMPHONY ORCHESTRA

Symphony No. 1 in C.....Beethoven
Suite .....Roussel
Symphony No. 4 in F Minor..Tschaikowsky
Serge Koussevitzky, Conductor

The Boston Bans

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BROOKLYN, N. Y.
EAGLE
APR 8-1927

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DEBUSSY'S "Pelleas

7

REALM OF MUSIC

By Richard L. Stokes

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REPUBLICAN
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Serge Koussevitzky, the Boston Symphony's Russian conductor, is specializing during his present visit to our tight little island in the music of his deceased compatriot, Tschaikowsky. Besides leading the fourth symphony last night he has the fifth on his Carnegie Hall program for tomorrow afternoon. And there can be no question that Mr. Koussevitzky's Tschaikowsky is a rousing affair.

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Mr. Koussevitzky gave a rather patronizing performance of the First Symphony of Beethoven, emphasizing its naiveties and not recognizing that the claws of the lion are already revealed in this early work.

INFORMATION OBSCURED

THIS CLIPPING FROM
POST
APR 8 - 1927

Music

By Olga Samaroff

New York Symphony in Wagner Concert—Boston Orchestra Ends Evening Series

WALTER DAMROSCH, apparently quite recovered from his recent illness, repeated yesterday afternoon the Wagner program which he conducted under such difficult circumstances last week.

Olga Samaroff

The duet between Brunnhilde and Siegfried and Siegfried's Rhine Journey from the first act occupied the first part of the program. In the second Mr. Damrosch gave a concert version of the entire third act. The performance was much smoother than that of Friday and Mr. Damrosch once more showed not only his understanding but that the fire lighted by the spark of enthusiasm in his youth still burns within him.

He gave unsparingly of himself and kindled his musicians and soloists to a high degree of glowing warmth. Mme. Anstral sang the Brunnhilde music with ardor and great vocal opulence. Mr. Laubenthal, who was in exceptionally good voice, sang Siegfried's portion of the concert with ease and mastery born of a complete grasp as well as deep feeling. Frederic Baer and Frederick Patterson gave a good account of themselves as Gunther and Hagen respectively. Gitla Erstinn, Claribel Banks and Viola Silva undertook the music of the Rhine maidens.

At the conclusion of the concert there were many recalls for all the performers, and cries of "Damrosch" from all parts of the house which summoned the well-loved leader to accept a demonstration for himself alone.

IN THE evening Serge Koussewitzky took leave of the Thursday audience of the Boston Symphony orchestra for this season.

His well balanced program consisted of Beethoven's First Symphony, Roussel's Suite in F major—performed for the first time in New York and dedicated to Koussewitzky—and Tschaikowsky's Fourth Symphony.

Roussel's Suite seemed to me to have more vitality than most of his works so far as I know them. Incidentally it may be remarked that during the next decade we may reasonably expect a perfect riot of imaginative titles for musical compositions. The anti-emotionalism and back-to-something-before-Beethoven movements have resulted in such an accumulation of concerto grossi and suites using the old nomenclature, that the pendulum of fashion seems bound to swing back.

The prelude, Sarabaude and Gigue played last night, proved that the new wine poured into these overworked containers of ancient mold had an individual flarer of considerable pungency. Mr. Koussewitzky acted as musical godfather with a conviction which communicated itself to the listener. Once rebellious ears have now become so accustomed to a certain degree of so-called modernism that Roussell's Suite apparently caused no concern, and, indeed, met with a warm reception.

The greatest enthusiasm of the evening was aroused by Mr. Kousseritzky's magnetic and brilliant conducting of Tschaikowsky's Fourth Symphony. In my opinion, Mr. Koussevitzky has done nothing finer in New York. The performance glowed and throbbed with a legitimate emotionalism which, without any of the morbid exaggeration often indulged in by mediocre Tschaikowsky interpreters, fully revealed the inherent beauty of the work. This music is still intensely alive and Tschaikowsky looms larger as he is discovered and rediscovered by artists and critics who fell into the fashion or habit of belittling him.

The public in America has never swerved from faith in him and in my opinion this is a good instance of a rght instance. Tschaikowsky has his own place in the musical heavens—not among geniuses of greatest magnitude, but among those creative spirits who have sent a direct message to human hearts through an art form possessing both beauty and strong individuality.

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NEW YORK WORLD
APR 8 - 1927

MUSIC

By Samuel Chotzinoff

AT CARNEGIE HALL
BOSTON SYMPHONY ORCHESTRA

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Suite .....Roussel
Symphony No. 4 in F Minor.....Tschaikowsky
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NY Times
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By OLIN DOWNES.

From Late Edition of Yesterday's TIMES.

Boston Symphony Orchestra

One of the most remarkable performances that Mr. Koussevitsky has given this season in New York was that of the Fourth Symphony of Tchaikovsky, which ended the program played by the Boston Symphony Orchestra last night in Carnegie Hall. To those who can by no manner of means admit Tchaikovsky tothe circle of the immortals, and to the many who have heard excellent performances of this same symphony—they are given in many places—this will not seem a matter of particular moment. The performance, however, was one that will be remembered by those who heard it, and the memory will be an inspiration. We know, after such an interpretation, the true greatness of Tchaikovsky as a composer. Great he was, not withstanding banalities and naïve artistic indiscretions. For Tschaikowsky was a man of genius, greatly gifted, intensely human, reckless in self-relation.

The listener feels that he knew this man and that the man knew him. He is stirred by the simplicity and humanity of the music. He says to himself, "I, too, was there." Some of the musical ideas are vulgar, undignified, but how rich is the feeling, and what a wealth of musical material! Tschaikovsky has his native vein of sensuous melody and of Russian rhythms and folk-idioms to aid him. He already shows his genius for extremely effective instrumentation.

He has an excellent sense of proportion, even though his ideas are not of the classic mold and esthetically far from its standards. For all that, for all its palpable defects of style, this is a great work, one that has lived already half a century, while critics and musical pundits have been telling the world that Tchaikovsky had no business to pretend to write symphonies.

Mr. Koussevitsky read the symphony with the most admirable balance of intense feeling and carefully adjusted proportion; with elasticity of pace and on occasion with headlong passion, yet with clarity and precision of detail. He conducted as if he were composing the symphony, as though, with the composer, he had rejoiced, wept, cried aloud and shaken his fist at the skies. At the same time temperament never ran away with thinking, and the conductor often found ways, without expense to sincerity or spontaneity, of giving distinction to passages which customarily are commonplace. It is seldom indeed that Tchaikovsky is given such a performance, as it is exceptional when an audience delays the performance of a symphony for minutes by its applause between the movements. After the first part Mr. Koussevitsky could only bow and bow again until enthusiasm had spent itself in a measure and he could continue.

The other items of the program were Beethoven's First Symphony, performed by an orchestra duly diminished in size for its Haydnesque character, and a suite in F major, new in this city, by Albert Roussel. This suite is in three movements, a prelude, sarabande and gigue. The exterior forms of the old dances are observed; the content of the music is modern. It would not need Mr. Hale's invaluable notes in the program book to inform the hearer that Roussel had come strongly under the influence of Vincent d'Indy, whose pupil he was. The influence of d'Indy is paramount, though well assimilated in the opening prelude. In the last movement there are clear reminders of the finale of d'Indy's "Symphony on a Mountain Air." But the prelude is vigorous and witty music. If the idiom is that of d'Indy the spirit is French, Burgundian, Chabrierian! There is gusto and the kick of good wine in it, and that fine clarity and astringency in the modernly conceived harmony which stem directly from the master of the Paris School Cantorum.

At a first hearing the second and third movements were less convincing than the first—more perfunctory, despite ingenious figurations, and more diluted. The work served well to display the virtuosity of the splendid orchestra and the musical discipline which Mr. Koussevitsky has so effectively established. Beethoven's symphony was played with appreciation of its true proportions and with good tonal adjustments, although it was the exterior rather than the interior of this felicitous early composition of the master that the performance caught.

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BROOKLYN
Standard Union
APR 9 -

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It would not be a just evaluation to place the Glazounov concerto for violin among the few great works of this nature which have earned for themselves a definate niche in the repertoire of solo violinists. Glazounoy's concerto is a showy, ostentatious affair for the solo instrument, abounding in much embroidered figurations, double-stopping, single and double harmonics and nearly everything in the line of violin technique. But what of the music? What is its message and what does it stand for after all is said?

The opening section, with its spots of Russian folk-song episode, has touches of anticipation in content and development, but, alas, it too soon peters out into empty display and trivialness. The final allegro is about as empty a movement for a work of symphonic dimensions and serious intent, that the present writer knows of. Of course, there are not more than a bare half-dozen violin concertos that are to be considered as first grade works—and the Glazounov is not one of them.

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In a letter to Mme. Von Meck, Tschaikowsky criticised his own symphony (No. 5). "I have come to the conclusion that it is a failure," he writes. "There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes." That was in 1888, shortly after the symphony's premiere. Time has reversed Tschaikowsky's estimate, and to-day the Fifth is very popular. But, under Mr. Koussevitzky's baton last evening, in which disjointed tempi held sway, the symphony seemed to have those identical faults pointed out by the composer in his letter to his benefactress and best friend. The slow movement was slackened to tempo much slower that the traffic of its melodic import could bear, and the finale was whipped up to a pace that accentuated its blatancy. It was a peculiarly overemphasized interpretation.

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Burgin Is Soloist at Final Concert in Academy of Music.

By HAROLD A. STRICKLAND.

Serge Koussevitsky brought his Boston Symphony Orchestra to the Academy of Music last night for the final concert in the series of five given annually in this borough. A last minute change of program resulted in Beethoven's Fifth being replaced by Tschaikovsky's symphony of the same number. Siloti's arrangement of the Vivaldi concerto in D Minor and Glazounoff's violin concerto made up the program.

After a beginning that was as hollow as the numbers selected Mr. Koussevitsky and his men gave us as fine a reading of the Tschaikovsky as it has been your reviewer's experience to hear in many a day. The second movement, that andante cantabile which is strongly reminiscent of Beethoven at his best was offered in broad, stately manner with the conductor and his men as one and with nuancing and orchestral color worthy of a Toscanini at his best.

In the Glazounoff, Richard Burgin, who is the concertmeister of the orchestra, had an opportunity to display some brilliant technique. And he made the most of every opportunity. At times his tone became almost 'cello-like as it throbbed with passion. The double-stops were slightly uneven but this was forgotten of him as one harkened to the player's tone of immeasurable beauty supported by technique that fairly bristled. He was warmly received and merited the ovation.

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At 39th st. the final "Meistersinger" of the season was sung and resulted in a personal triumph for Michael Bohnen as "Hans Sachs." Ever a rogue, this baritone made the role of the old shoemaker-singer one of appeal and reverence, though never lacking in happy moments. "Sachs," as Bohnen sung it last night, was just a jolly old fellow who paid a personal grudge against "Beckmesser" by aiding his rival. Mr. Schutzendorf was a first-rate "Beckmesser," with Rudolf Laubenthal as the neophyte master-singer, singing in excellent voice and acting capably. Maria Mueller was the "Eva" and proved more entrancing than some other "Eva's" that have appeared at the Metropolitan.

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M. Roussel's comment upon his suite asserts "the composer had no literary program in mind while writing his work. It is 'de la musique pure.' Three movements of the suite, prelude, sarabande and gigue, are well in accordance with the classical form. The prelude has, however, more than usually elaborated development."

According to Mr. Hale, the suite was composed in 1926 and is dedicated to Mr. Koussevitsky. It is still in manuscript.

Its performance last night simply calls for the stereotyped formula of consideration applied to so much new music presented this season. For M. Roussel's suite is well made, skillfully scored and unimportant music. The prelude was the most interesting, colorful and vital portion of the work. The rest of the composition presented a sarabande and gigue, in classical form perhaps, but dressed with mild dissonances and attired in all the familiar tonal habiliments of the skilled composer who has nothing vital or particularly interesting to say.

The harsh chains of duty compel one to record that, preceding the suite, Mr. Koussevitsky and his Boston men gave a colorless performance of Beethoven's First Symphony which would be hard to surpass for its meticulous pontificating upon unimportant details and its sheer monotony of line, contour and mood.

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The Roussel Suite, performed February 5 for the first time in New York, is a musical satire which, for all of its purposeful burlesque and grotesquerie, attains in spots a fine grace and persuasion. The suite was only completed last August, and the critical sage of Boston, Dr. Philip Hale, is thus loath in his annotative notes to tell the waiting world just what the work of the good Docteur Roussel is all about, other than a cautious admission that the "Suite en Fa" is scored for piccolo, two flutes, two oboes, English horn, clarinets, bassoons, trumpets, tuba, the usual strings, etc., etc. We are no less cautiously informed that the suite's three movements, prelude, Sarabande and Gigue, are "well in accordance with the classical form."

But all this professorial datum overlooks the fact that the Frenchman's last work is a happily devised piece of musical satire, poking fun no less at Bach than at Ravel, his most immediate contemporary. In between the drolleries directed at the more outstanding composer of the eighteenth to the twentieth centuries, daintily tucked between those passages where Bach, Beethoven, Wagner, Brahms and along the line to Stravinsky and Ravel are seen and heard disportig themselves distortedly in a kind of musical Petit Guignol—between this comedy occurs no little brilliant music, much of it Oriental in sheen and texture, Mr. Koussevitzky, evidently in full grasp of the satiric nature of the suite, gave the work just that snap and sparkle, without which direction the composition would die a horrible death.

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In what is incontrovertibly, by this time, a rather Beethoven-burdened season, Mr. Koussevitzky conducted the First Symphony with a genuinely noble conception and feeling for its persuasive melody and its robust sentiment. Criticizing the Boston Symphony's playing of Beethoven is about as futile and purposeless as attacking the Constitution of the United tSates—they must both be with us always, and they both possess the profundity that connotes permanence. But a legitimate comment, it would seem, is that Mr. Koussevitzky directed the symphony with somewhat too much restraint—with that sore of esceptic placity that characterizes any Beethoven performance by the Colonne in Paris. Such fragility is a needed quality in the Menuetto, the third movement, and it was an effective quality last night, but a little more vigor and concession to Beethoven's indubitable sentimentality in the first and second movements, might have been in order.

The program closed with Tschaikovsky's Fourth Symphony.

SATURDAY, APR

THIS CLIPPING FROM
NEW YORK
AMERICAN
APR 8 -1927

Boston Symphony Offers New Roussel Work at Carnegie

Koussevitzky Conducts Final Evening Concert Here, With Tchaikovsky and Beethoven Represented

(Reprinted from yesterday's late editions)

The Boston Symphony Orchestra gave the fifth and final evening concert of its New York season at Carnegie Hall last night, Mr. Koussevitzky conducting. The program was not one of the most momentous offered here by the illustrious organization. It comprised Beethoven's First Symphony, a new Suite by the French composer, Albert Roussel, and Tchaikovsky's F minor Symphony. The suite by Roussel was composed in 1923. It was written especially for the Boston Symphony Orchestra, and is dedicated to Mr. Koussevitzky. Last night's performance was the first in New York.

Roussel follows the current fashion of composing in the old forms. His suite comprises a Prelude, Sarabande and Gigue. Before the music had progressed very far, however, it became evident that Roussel had written it to please a symphonic public presumably wedded to an amiably sophisticated variety of modernism, and not averse to jazz. This music is agreeably pungent, exhilarating in its rhythms. It is good to listen to, and one rather wishes that it had been written by an American. Mr. Koussevitzky played it with infectious zest, and the audience received it politely.

The Beethoven symphony, played with reduced strings, won from Mr. Koussevitzky an affectionate reading, delicately and warmly conveyed.

The feature of to-morrow's Boston Symphony matinee in Carnegie Hall—their farewell concert of the season in New York—will be the first performance here of a new tone poem for orchestra by Edward Burlingame Hill, the Boston composer, based on Amy Lowell's poem "Lilacs," and dedicated to her memory.

Boston Symphony Finishes Season in Colorful Work

By LEONARD LIEBLING.

OUR musical season is beginning to languish and droop. Opera has only a little over a week to run, the Philharmonic Orchestra has gone into its Summer's sleep, the New York Symphony is about to sound its final notes, and last night the Boston Symphony Orchestra ended its local series at Carnegie Hall.

No Spring drowsiness was noticeable, however, in the conducting of Sergei Koussevitzky. All his wonted devotion and energy shone forth impressively, especially in the fourth symphony by Tschaikowsky, which had a colorful and rousing performance that revealed the best abilities of the Boston players, in loveliness and sonority of tone and precision and brilliancy of execution.

Colorful Performance

The concert opened with Beethoven's first symphony, a composition in which the master had not yet freed himself from the influences of the earlier Haydn and Mozart. It is a work which now has only historical significance.

Attendance elsewhere prevented the hearing of the Roussel suite (performed in New York for the first time), which formed the middle number of the programme.

* * *

Roussel was sacrificed

tones is formidable, ranging to a clear and sweet high F. She displayed style and dash in "Magic Flute" arias and did an inordinately difficult number from Braunfels's opera, "The Birds," with astonishing dexterity, tonal charm and musical effect. She won her hearers completely.

Baritone Henri Marcoux contributed sympathetically sung French lyrics, with Wilfrid Pelletier's able piano assistance. Elsa Fiedler accompanied expertly for Miss Rogers, who wound up her programme with pyrotechnical arias from "Lakme" and David's "Pearl of Brazil."

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SATURDAY, APR

Boston Symphony Offers New Roussel Work at Carnegie

Koussevitzky Conducts Final Evening Concert Here, With Tchaikovsky and Beethoven Represented

(Dispatch from yesterday's late editions)

The Boston Symphony Orchestra gave the fifth and final evening concert of its New York season at Carnegie Hall last night, Mr. Koussevitzky conducting. The program was not one of the most momentous offered here by the illustrious organization. It comprised Beethoven's First Symphony, a new work by the French composer, Albert Roussel, and Tchaikovsky's F minor symphony. The suite by Roussel was composed in 1925. It was written especially for the Boston Symphony Orchestra, and is dedicated to Mr. Koussevitzky. Last night's performance was the first in New York.

Roussel follows the current fashion of composing in the old forms. His suite comprises a Prelude, Sarabande and Gigue. Before the music had proceeded very far, however, it became evident that Roussel had written it to please a symphonic public presumably wedded to an amiably sophisticated variety of modernism, and not averse to jazz. This music is agreeably pungent, exhilarating in its rhythms. It is good to listen to, and one rather wishes that it had been written by an American. Mr. Koussevitzky played it with infectious zest, and the audience received it politely.

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NY Times
Apr 9

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MUSIC

By OLIN DOWNES.

From Late Edition of Yesterday's TIMES.

Boston Symphony Orchestra

One of the most remarkable performances that Mr. Koussevitsky has given this season in New York was that of the Fourth Symphony of Tchaikovsky, which ended the program played by the Boston Symphony Orchestra last night in Carnegie Hall. To those who can by no manner of means admit Tchaikovsky tothe circle of the immortals, and to the many who have heard excellent performances of this same symphony—they are given in many places—this will not seem a matter of particular moment. The performance, however, was one that will *be remembered* by those who heard it, and *the memory* will be an inspiration. We know, after such an interpretation, the true greatness of Tchaikovsky as a composer. Great he was, not withstanding banalities and naive artistic indiscretions. For Tschaikowsky was a man of genius, greatly gifted, intensely human, reckless in self-relation.

The listener feels that he knew this man and that the man knew him. He is stirred by the simplicity and humanity of the music. He says to himself, "I, too, was there." Some of the musical ideas are vulgar, undignified, but how rich is the feeling, and what a wealth of musical material! Tschaikovsky has his native vein of sensuous melody and of Russian rhythms and folk-idioms to aid him. He already shows his genius for extremely effective instrumentation.

He has an excellent sense of proportion, even though his ideas are not of the classic mold and esthetically far from its standards. For all that, for all its palpable defects of style, this is a great work, one that has lived already half a century, while critics and musical pundits have been telling the world that Tchaikovsky had no business to pretend to write symphonies.

Mr. Koussevitsky read the symphony with the most admirable balance of intense feeling and carefully adjusted proportion; with elasticity of pace and on occasion with headlong passion, yet with clarity and precision of detail. He conducted as if he were composing the symphony, as though, with the composer, he had rejoiced, wept, cried aloud and shaken his fist at the skies. At the same time temperament never ran away with thinking, and the conductor often found ways, without expense to sincerity or spontaneity, of giving distinction to passages which customarily are commonplace. It is seldom indeed that Tchaikovsky is given such a performance, as it is exceptional when an audience delays the performance of a symphony for minutes by its applause between the movements. After the first part Mr. Koussevitsky could only bow and bow again until enthusiasm had spent itself in a measure and he could continue.

The other items of the program were Beethoven's First Symphony, performed by an orchestra duly diminished in size for its Haydnesque character, and a suite in F major, new in this city, by Albert Roussel. This suite is in three movements, a prelude, sarabande and gigue. The exterior forms of the old dances are observed; the content of the music is modern. It would not need Mr. Hale's invaluable notes in the program book to inform the hearer that Roussel had come strongly under the influence of Vincent d'Indy, whose pupil he was. The influence of d'Indy is paramount, though well assimilated in the opening prelude. In the last movement there are clear reminders of the finale of d'Indy's "Symphony on a Mountain Air." But the prelude is vigorous and witty music. If the idiom is that of d'Indy the spirit is French, Burgundian, Chabrierian! There is gusto and the kick of good wine in it, and that fine clarity and astringency in the modernly conceived harmony which stem directly from the master of the Paris School Cantorum.

At a first hearing the second and third movements were less convincing than the first—more perfunctory, despite ingenious figurations, and more diluted. The work served well to display the virtuosity of the splendid orchestra and the musical discipline which Mr. Koussevitsky has so effectively established. Beethoven's symphony was played with appreciation of its true proportions and with good tonal adjustments, although it was the exterior rather than the interior of this felicitous early composition of the master that the performance caught.

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THIS CLIPPING FROM
BROOKLYN
Standard Union

APR 9 -

Music

Boston Orchestra Concludes Season of Brooklyn Concerts.

An eleventh-hour change of programme replaced Beethoven's First symphony with Vivaldi's Concerto in D minor for orchestra and organ, at last evening's concert by the Boston Symphony Orchestra, the season's final in Brooklyn, at the Academy of Music. Other numbers were the Glazounov violin concerto and Tschaikowsky's Fifth symphony. Serge Koussevitzky conducted and Richard Burgin, concertmaster of the orchestra, was soloist.

It would not be a just evaluation to place the Glazounov concerto for violin among the few great works of this nature which have earned for themselves a definate niche in the repertoire of solo violinists. Glazounoy's concerto is a showy, ostentatious affair for the solo instrument, abounding in much embroidered figurations, double-stopping, single and double harmonics and nearly everything in the line of violin technique. But what of the music? What is its message and what does it stand for after all is said?

The opening section, with its spots of Russian folk-song episode, has touches of anticipation in content and development, but, alas, it too soon peters out into empty display and trivialness. The final allegro is about as empty a movement for a work of symphonic dimensions and serious intent, that the present writer knows of. Of course, there are not more than a bare half-dozen violin concertos that are to be considered as first grade works—and the Glazounov is not one of them.

Mr. Burgin mastered the almost insurmountable technical difficulties with ease and elan. He brought out of the music all that was humanly possible. Mr. Burgin's tone, although not one of special distinctive proportion or timbre, is satisfying and "gets over." His expression was scholarly, volatile and withal freely romantic.

In a letter to Mme. Von Meck, Tschaikowsky criticised his own symphony (No. 5). "I have come to the conclusion that it is a failure," he writes. "There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes." That was in 1888, shortly after the symphony's premiere. Time has reversed Tschaikowsky's estimate, and to-day the Fifth is very popular. But, under Mr. Koussevitzky's baton last evening, in which disjointed tempi held sway, the symphony seemed to have those identical faults pointed out by the composer in his letter to his benefactress and best friend. The slow movement was slackened to tempo much slower that the traffic of its melodic import could bear, and the finale was whipped up to a pace that accentuated its blatancy. It was a peculiarly overemphasized interpretation.

The audience was large and discreetly applausive.

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THIS CLIPPING FROM
BROOKLYN TIMES

APR - 9 192

BOSTON SYMPHONY ENDS SEASON HERI

Burgin Is Soloist at Final Concert in Academy of Music.

By HAROLD A. STRICKLAND.

Serge Koussevitsky brought his Boston Symphony Orchestra to the Academy of Mu[illegible]ic last night for the final concert of the series of five given annually in this borough. A last minute change of program resulted in Beethoven's Fifth being replaced by Tschaikovsky's symphony of the same number. Siloti's arrangement of the Vivaldi concerto in D Minor and Glazounoff's violin concerto made up the program.

After a beginning that was as hollow as the numbers selected Mr. Koussevitsky and his men gave us as fine a reading of the Tschaikovsky as it has been your reviewer's experience to hear in many a day. The second movement, that andante cantabile which is strongly reminiscent of Beethoven at his best was offered in broad, stately manner with the conductor and his men as one and with nuancing and orchestral color worthy of a Toscanini at his best.

In the Glazounoff, Richard Burgin, who is the concertmeister of the orchestra, had an opportunity to display some brilliant technique. And he made the most of every opportunity. At times his tone became almost 'cello-like as it throbbed with passion. The double-stops were slightly uneven but this was forgotten of him as one harkened to the player's tone of immeasurable beauty supported by technique that fairly bristled. He was warmly received and merited the ovation.

Other Events

At 39th st. the final "Meistersinger" of the season was sung and resulted in a personal triumph for Michael Bohnen as "Hans Sachs." Ever a rogue, this baritone made the role of the old shoemaker-singer one of appeal and reverence, though never lacking in happy moments. "Sachs," as Bohnen sung it last night, was just a jolly old fellow who paid a personal grudge against "Beckmesser" by aiding his rival. Mr. Schutzendorf was a first-rate "Beckmesser," with Rudolf Laubenthal as the neophyte master-singer, singing in excellent voice and acting capably. Maria Mueller was the "Eva" and proved more entrancing than some other "Eva's" that have appeared at the Metropolitan.

THIS CLIPPING FROM
NEW YORK AMERICAN

APR 8 -1927

Boston Symphony Finishes Season in Colorful Work

By LEONARD LIEBLING.

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THIS CLIPPING FROM
SUN

APR 8 - 1927

The Boston Symphony At Carnegie Hall

The program of the Boston Symphony Orchestra in Carnegie Hall last evening was not one to arouse any ecstasy in the bosoms of those hardy voyagers who have breasted the flood waters of a prolific musical season. Mr. Koussevitzky's menu offered—perhaps as a belated centenary tribute—Beethoven's First Symphony, followed by a new work of Albert Charles Paul Roussel, a "Suite in F Major" and as a closing number Tschaikowsky's "Fourth Symphony."

M. Roussel's comment upon his suite asserts "the composer had no literary program in mind while writing his work. It is 'de la musique pure.' Three movements of the suite, prelude, sarabande and gigue, are well in accordance with the classical form. The prelude has, however, more than usually elaborated development."

According to Mr. Hale, the suite was composed in 1926 and is dedicated to Mr. Koussevitsky. It is still in manuscript.

Its performance last night simply calls for the stereotyped formula of consideration applied to so much new music presented this season. For M. Roussel's suite is well made, skillfully scored and unimportant music. The prelude was the most interesting, colorful and vital portion of the work. The rest of the composition presented a sarabande and gigue, in classical form perhaps, but dressed with mild dissonances and attired in all the familiar tonal habiliments of the skilled composer who has nothing vital or particularly interesting to say.

The harsh chains of duty compel one to record that, preceding the suite, Mr. Koussevitsky and his Boston men gave a colorless performance of Beethoven's First Symphony which would be hard to surpass for its meticulous pontificating upon unimportant details and its sheer monotony of line, contour and mood.

Perhaps this was simply the season's sigh of a weary band and Boston's Beethoven centenary celebration.

Without doubt the great Russian's Fourth Symphony enjoyed the vigorous, brilliant reading which Mr. Koussevitsky can set forth when he is on congenial musical territory.

C. H. N.

THIS CLIPPING FROM
N. Y. TELEGRAPH

APR 9 - 1927

THE BOSTON SYMPHONY ORCHESTRA.

The distinguished and eminently well-bred Boston Symphony Orchestra paid one of ~~two final~~ social calls last night to Carnegie Hall. Socially speaking, Mr. Koussevitzky partially succeeded in maintaining the orderly and austere musical manners of his orchestral callers, at least throughout the first third of the evening, which was devoted to Beethoven's First Symphony; but the members of the orchestra, possibly weary of their model behavior with Beethoven, subsequently acted up as so many Peck's Bad Boys, and metaphorically, taking Albert Roussel's Suite in F Major as so much china to hurl about the parlor, they ran riotously hither and thither and generally indulged in musical horseplay—all of which, parenthetically, was hugely enjoyed by an adequately appreciative audience. Even their conductor-chaperon, Mr. Koussevitzky, seemed himself amused at the pranks of his charges. But this breach in his customary code of musical etiquette may, no doubt, be explained in part by the fact that the Roussel Suite is dedicated to him, and by the fact that the symphony last night did a notably dexterous performance of an ingenuous and complicated modernistic work.

* * * *

The Roussel Suite, performed February 5 for the first time in New York, is a musical satire which, for all of its purposeful burlesque and grotesquerie, attains in spots a fine grace and persuasion. The suite was only completed last August, and the critical sage of Boston, Dr. Philip Hale, is thus loath in his annotative notes to tell the waiting world just what the work of the good Docteur Roussel is all about, other than a cautious admission that the "Suite en Fa" is scored for piccolo, two flutes, two oboes, English horn, clarinets, bassoons, trumpets, tuba, the usual strings, etc., etc. We are no less cautiously informed that the suite's three movements, prelude, Sarabande and Gigue, are "well in accordance with the classical form."

But all this professorial datum overlooks the fact that the Frenchman's last work is a happily devised piece of musical satire, poking fun no less at Bach than at Ravel, his most immediate contemporary. In between the drolleries directed at the more outstanding composer of the eighteenth to the twentieth centuries, daintily tucked between those passages where Bach, Beethoven, Wagner, Brahms and along the line to Stravinsky and Ravel are seen and heard disportig themselves distortedly in a kind of musical Petit Guignol—between this comedy occurs no little brilliant music, much of it Oriental in sheen and texture, Mr. Koussevitzky, evidently in full grasp of the satiric nature of the suite, gave the work just that snap and sparkle, without which direction the composition would die a horrible death.

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In what is incontrovertibly, by this time, a rather Beethoven-burdened season, Mr. Koussevitzky conducted the First Symphony with a genuinely noble conception and feeling for its persuasive melody and its robust sentiment. Criticizing the Boston Symphony's playing of Beethoven is about as futile and purposeless as attacking the Constitution of the United tSates—they must both be with us always, and they both possess the profundity that connotes permanence. But a legitimate comment, it would seem, is that Mr. Koussevitzky directed the symphony with somewhat too much restraint—with that sore of esceptic placity that characterizes any Beethoven performance by the Colonne in Paris. Such fragility is a needed quality in the Menuetto, the third movement, and it was an effective quality last night, but a little more vigor and concession to Beethoven's indubitable sentimentality in the first and second movements, might have been in order.

The program closed with Tschaikovsky's Fourth Symphony.

THIS CLIPPING FROM
N. Y. TIMES
APR 10 1927

NEW YORK'S ORCHESTRAL YEAR

Another Season's End Finds a Problematic Future in Store for Symphonic Concerts Here

By OLIN DOWNES.

THE end of the orchestral season of 1926-7 in New York comes with the final concert of the New York Symphony Society this afternoon. This season has not been markedly different from the preceding one, but it has reopened questions of the orchestral future in this city which were dormant during the season of 1925-6. Problems associated with musical unionism and the very important part it is to play in orchestral developments hereabouts—and indeed throughout the country—are again approaching a crisis. They nearly caused the fusion of the Philharmonic and the New York Symphony managements some two months ago. For the time at least the proposal of the combination of the two orchestras is in abeyance, but it may well arise again, and the decision may be different from the one reached this year. A year hence wage demands of the union will be increased. In Chicago, where orchestral musicians are paid a higher wage than here, the relations of the orchestra and the union are critical. It is only a question of time before a similar situation confronts the orchestras of New York. The result may be a single orchestra, capable of presenting a united front to the demands of those who direct union policies.

The opinion has been expressed in these pages that it would be a pity for New York to have only one symphonic orchestra of the first rank, but there is a very real danger that eventually this will happen. In the meantime the orchestras will proceed next year much as they have this one, with the important exception that the Philharmonic will have two conductors to divide its season instead of three, and that these gentlemen will occupy the position of regular conductors rather than "guests" invited for a short number of concerts. In place of the fourteen concerts that the great Toscanini gave the season before last, he has agreed to give forty, some of these in other cities than New York, which the Philharmonic will visit. The first half of the season, as heretofore, will employ the services of Willem Mengelberg.

Two of the conductors who have been with us during the two past seasons will not return in the immediate future. They are Wilhelm Furtwaengler and Otto Klemperer. A third conductor has decided to leave the ranks of the regulars and occupy that of a virtual "guest." We refer, of course, to Mr. Damrosch. He will conduct the children's concerts of the New York Symphony and follow Fritz Busch at its subscription concerts. Mr. Busch will open the season; Mr. Pollain will conduct for a brief period between his appearance and that of Mr. Damrosch. Mr. Damrosch will lead the orchestra in January and February. This will leave four weeks of concerts in March, and the conductor of these concerts has yet to be announced.

Thus the New York Symphony will present four conductors next season, all of them coming technically under the head of "guests," and the Philharmonic two. There will be other changes in orchestras that play in New York which will interest the public. More "guest conductors" will appear here. One of them, as stated by Mr. Richard Aldrich in THE TIMES of last Sunday, will be Thomas Beecham, as arrangements now stand. There will also be other retirements, permanent or temporary, than those which have been mentioned. In the main, and, in spite of the relative conservatism of the Philharmonic program for next season, the system of guest conductors will be pursued even more industriously than it has been during this one.

All this is in accordance with the operation of certain conditions that reviewers may inveigh against, but which they can hardly alter. The writer of these lines would hesitate long before he ventured to pronounce upon the justice or injustice of the wage demands of the musical union, in face of the continually rising cost of living and other concerns outside the conductors themselves. The conductor who has limited time and opportunity to address the new public can hardly remain unconscious of rivalries for the position he holds. His tenure of office is tense and feverish. He finds himself in a new environment which may have an inspiring effect upon him, but which, for a period, is a formidable test of personal and artistic equilibrium. Such influences, if he is unable to surmount them, affect his performances. They may even turn him into a seeker for success instead of a high priest of his art. These conditions of American musical life take their toll and are to be deplored.

This is not to say that the public fails to gain in important directions from the ministrations of different conductors. There is the opportunity to compare interpretations of familiar works, to hear interpreters of different nationalities and schools and ideas, to realize how many different aspects a single great work may have for its interpreters as well as listeners. There was also opportunity this season to hear an unusual number of visiting orchestras. Six symphony orchestras other than those of New York were heard. They were the orchestras of Boston, Philadelphia, Detroit, Cleveland, Cincinnati and Minneapolis. The conductors were Koussevitzky, Stokowski, Ossip Gabrilowitsch, Nicolai Sokoloff, Fritz Reiner and Henri Verbruggen.

With the exception of the bands from Minneapolis and Detroit the visiting orchestras gave proportionately more novelties than the resident bodies, whose programs as regarded new works were less interesting than they were last season. The Boston Symphony Orchestra leads, proportionately, in the number and kind of novelties that it produced. The most important of the new works were the Sibelius Seventh Symphony, which Mr. Koussevitzky produced only a few days before Mr. Klemperer, who had planned to play the same work for the first time with the New York Symphony Orchestra, and the four pieces of Prokofieff, comprising the suite from "The Love of Three Oranges," the suite from the ballet "Chout," the "Classic" Symphony and the work for chorus, solo tenor and orchestra, "Sept, ils sont sept." The piano concerto of Aaron Copland showed marked talent and excited discussion, but it is questionable whether it has lasting qualities or whether Mr. Copland himself will endorse it ten years from today. The concerto for harpsichord of de Falla, composed for Mme. Landowska and played by her, proved a flat failure. The "Church Windows" of Respighi was undistinguished. At time of writing, the "Lilacs" of Hill and the suite in F major of Ravel, scheduled for the concerts of Thursday and Saturday just passed, cannot be discussed.

One of the best of the "novelties" performed by the Philharmonic Society was one of the oldest—the symphony in B flat by J. C. Bach. The eye travels down the list in search for something that impressed itself on the memory. It encounters the name of the substantial and very serious Seventh Symphony of Miaskovsky; of the Sibelius—not Honegger—overture to Shakespeare's "Tempest," a piece scored with the most singular and realistic effect; of suites for small orchestra of Stravinsky, and Wagenaer's overture to "The Taming of the Shrew." Admit comparative virtue in these; but not in the "Don Juan" variation of Braunfels, and not, oh, not the Prelude to "Palestrina" by Pfitzner! The Philadelphia Orchestra devoted two of its ten programs to Bach and one to Beethoven, which was a loss to the novelty hunters, but not a deprivation for Mr. Stokowski's audiences. André Caplet's "Ephiphanie" for solo violoncello and orchestra was very remarkable for craftsmanship, orchestral coloring and imaginative harmony. The first New York performance of Rachmaninoff's Fourth Piano Concerto was undoubtedly, for a great many, the crowning novelty of the season, though it represents no new departure of Mr. Rachmaninoff. The concerto on quarter tones of Juan Carillo had interest as an experiment.

The Cleveland Orchestra introduced as its principal novelty Douglas Moore's "Pageant of P. T. Barnum," in part a pageant of Petrushka and Stravinsky. Neither the Detroit nor Minneapolis Orchestra produced new works.

The Philharmonic played twelve novelties; the New York Symphony seven. Two of these had been ordered by the society from Alfredo Casella and Jean Sibelius. They were the suite "Scarlatianna," very brilliantly written, and Sibelius's somewhat disappointing "Tapiola," a work of style and manner rather than inspiration. There were other pieces by Ibert, Honegger, Rogers, Hindemith and Janacek. Janacek's "Sinfonietta" had somewhat of Stravinsky in it, but also a fresh, sylvan, fanciful quality that commended it. Hindemith's concerto might well be an intentional parody of militarism, with its stiffness, discordancy and mockery of a respected march tune.

It cannot be said that in this season a single new work unquestionably of the first rank was made known. Nor was the presence of a significant new figure among conductors established beyond a doubt or peradventure. What was evident in many ways is the steady increase of orchestral activities hereabout, and the public for orchestral music that is constantly growing. This is symptomatic not only of New York but of the whole country. It may even be that in a day not remote we will find ourselves short of guest conductors!

THIS CLIPPING FROM
NEW YORK AMERICAN
APR 10 1927

The final concert for the season of the Boston Symphony Orchestra took place yesterday afternoon in Carnegie Hall. Serge Koussevitsky directed his splendid organization in the D minor concerto by Vivaldi; "Lilacs," by Hill; "Pacific 231," by Honegger, and Symphony No. 5 by Tschaikovsky.

"Lilacs," the novelty of the afternoon, was inspired by the poem by Amy Lowell. It was given an interesting interpretation, though its matter scarcely measured up to the capabilities of the orchestra.

While some music patrons may quibble about the "quality" of Tschaikovsky's writings, there is no question regarding the beauty and appeal of the symphony performed as it was by the Bostonians.

THIS CLIPPING FROM
N. Y. HERALD TRIBUNE
APR 10 1927

Tone-Poem Features Boston Symphony's Last Concert Here

Koussevitzky Introduces New Work by American Composer Founded on Amy Lowell's "Lilacs"

The novelty on the program of yesterday afternoon's Boston Symphony concert in Carnegie Hall (the last of the season) was a tone-poem for orchestra entitled "Lilacs," after the poem by Amy Lowell, composed by Edward Burlingame Hill, professor in the music department of Harvard University. Mr. Koussevitzky had played the work, for the first time anywhere, at a concert in Cambridge March 31. He introduced it to Boston in the same week.

Mr. Hill, long an admirer of Miss Lowell's poetry, was impressed by the fact that her celebrated poem (included in the posthumous volume entitled "What's o'Clock") was an excellent subject for musical treatment by one of New England ancestry. His symphonic commentary is "the result," he says, "of impressions connected with portions of the poem, chiefly the beginning and the end."

Miss Lowell's poem is a rhapsodic expression of the love of a true New Englander for the beauty of that incomparable land. Its soil, its roots, its fragrance, its visual loveliness moved her, as she says in her closing lines, to "sing of it with my own voice, since certainly it is mine." Mr. Hill has a like relationship to the land where lilacs blow in dooryards and in the grass of lanes and above old cellars dug in hills; and he sings of these things in his music with an ardor akin to that of the poet's.

He has written in this work with a sensitive blend of delicacy and fervor. This music has intensity of mood and imagery. It is poetic, richly fibered and it is beautifully put upon the orchestra.

Mr. Koussevitzky played it with fine effectiveness, and at its close he directed the attention of the applauding audience to the presence of the composer in a box.

The remainder of the afternoon's program consisted of familiar numbers—Vivaldi's Concerto Grosso in D minor in Mr. Sir[illegible] here some five or six years ago); Honegger's famous locomotive piece, "Pacific 231"; and Tchaikovsky's Fifth Symphony.

The works by Vivaldi and Honegger figured on the program of the first concert which Mr. Koussevitzky ever conducted in New York—that of November 27, 1924, when he made his memorable debut here. They served yesterday to bring to a successful close the third season here of the brilliant conductor and his admirable orchestra.

THIS CLIPPING FROM
EW YORK WORLD
APR 10 1927

MUSIC

By Samuel Chotzinoff

AT CARNEGIE HALL
BOSTON SYMPHONY ORCHESTRA

Brandenburg Concerto No. 4, for violin and two flutes.....Bach
"Lilacs," poem for orchestra, after Amy Lowell .....Hill
First time in New York.
Pacific 231.....Honegger
Symphony No. 5, in E Minor...Tschaikowsky
Serge Koussevitzky, Conductor.

The Boston Orchestra's Final Concert

At the concert of the Boston Symphony at Carnegie Hall yesterday afternoon, the last of the season, Mr. Koussevitzky played Edward Burlingame Hill's "Lilacs," poem for orchestra, a composition new to New York. In a program note Mr. Hill, a musician living in Cambridge, Mass., confesses himself an admirer of the poetry of Amy Lowell, whose poem "Lilacs" he thought "a fit subject for musical treatment by one of New England ancestry." The fortunate conjunction of a poem and its musical counterpart both written by persons of New England ancestry held out the promise of some noteworthy results, but unfortunately Mr. Hill's musical ancestry is not New England at all. It is in fact Russian, which accounts for the Slavic hues of Miss Lowell's lilacs in yesterday's orchestral novelty.

If the truth must be told, the "Lilacs, * * * your great puffs of flowers are everywhere in this my New England," are hardly seen at all in the music. Perhaps my imagination is at fault, but nary a lilac could I feel. Instead, I found evidence of a Russian soul-conflict, with the music threatening momentarily to break out into Scriabine's "Poem d'Exstase." Mr. Hill's composition is, however, a respectable imitative effort, beautifully scored and not ineffective. It left the audience pleased, and the composer was induced to bow repeatedly from a first tier box.

The once sensational "Pacific 231" of Honegger, which followed, seemed yesterday not such a terrifying locomotive as when it made its first trip several years ago. It is inevitable that music which seeks to paint machinery must, like the picture of Dorian Gray, deteriorate with the original. "Pacific 231" already shows signs of age. Presently it will be an outmoded piece of mechanism, a second-hand engine ready to be scrapped.

Mr. Koussevitzky, by his fine reading of Tschaikowsky's "Fourth" last Thursday night, had aroused considerable interest in the same composer's "Fifth," the big piece of yesterday's program. These hopes were only partly realized. The Boston leader was in a sentimental mood. He stretched Tschaikowsky's cantabile to the bursting point and overemphasized those sensuous portions of the symphony which make themselves felt when published in strict time. With the exception of this tendency to inflate Tschaikowsky's sufficiently ballooned emotions, Mr. Koussevitzky's reading of the "Fifth" was admirable in rhythm, balance and general expressiveness. A large audience gave him a hearty send-off.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
APR 10 1927

KOUSSIRVITZKY AND DR. DAVIDSON,

conductors, respectively, of the Boston Symphony orchestra and the Harvard Glee club, with the score of Beethoven's

THIS CLIPPING FROM
N. Y. TIMES
APR 10 1927

Serge Koussevitzky and the Boston Symphony Orchestra are to produce F. S. Converse's "Flivver Ten Million" in mid-April at their home concerts, which continue for a month or two later than the recently completed visit to New York. The new work's title and description run as follows:

"Flivver Ten Million," a joyous epic; fantasy for orchestra (inspired by the familiar legend, "The ten millionth Ford is now serving its owner").

Dawn in Detroit—Chanticleer announces the dawn; the city stirs; the call to labor; march of the toilers; the din of the builders; birth of the locomotive; the hero emerges from the welter full-fledged, ready for service; he tries his mettle; he wanders forth into the great world in search of adventure; May night by the roadside (America's romance); the joy-riders (America's frolic); the collision (America's tragedy); Phoenix Americanus (the hero, righted and shaken, proceeds on his way with redoubled energy, typical of the indomitable American spirit).

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THIS CLIPPING FROM
N. Y. TIMES
APR 10 1927

MUSIC
By OLIN DOWNES.

Boston Symphony Orchestra.

The concert given by the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall did not begin, as originally planned, with the fourth Brandenburg concerto of J. S. Bach, but with the delightful Vivaldi concerto in D minor for strings and organ in the edition of Alexander Siloti. The clearness, the lyricism, the transparent workmanship of this concerto were gloriously published by the strings of Mr. Koussevitsky's orchestra—a body of instruments to which he has gradually imparted a sensitiveness and luminosity of the highest artistic character.

Mr. Koussevitsky took the middle movement of the concerto, which is the one for some time erroneously accredited to Wilhelm Friedemann Bach, at a slow pace, and in a manner that might be called sentimental. The concerto, however, is very romantic and personal music; it lends itself to individual interpretation. Mr. Koussevitsky read the music with warm feeling and the most eloquent phrasing, and the rapid movements with exhilerating spirit.

This was one of the best balanced programs that the Boston Symphony has given here. Edward Burlingame Hill's "Lilacs," poem for orchestra after Amy Lowell, was played for the first time in New York; Honegger's "Pacific 231" and Tchaikovsky's Fifth Symphony completed the concert. Mr. Hill has seldom written with a surer hand for beautiful harmonic and orchestral effect, or with more sensuous impulse than in his new work. The poem of Amy Lowell hardly suggests the impassioned climaxes of the most vigorous pages. Each reader of a poem that he loves, however, finds different things in it. Mr. Hill finds moods of his own which he translates in a personal manner. Always a fastidious workman and a musician of exceptional taste, he has produced pages which are not merely examples of fine style but of poetic and emotional expression. Mr. Hill was present at the performance and acknowledged the applause.

A greater contrast to this music than the robust laughter of Honegger in his famous locomotive piece, "Pacific 231," could not easily have been provided. It was good to hear the piece again and experience a fresh impression of it after a lapse of two seasons since the first performance hereabouts. The results were reassuring. "Pacific 231" is real, joyous music. To us it is infinitely more real and more original than that best seller among recent choral works, "Roi David," which Honegger wrote to order and which has been successfully disposed of everywhere. "Pacific 231" is first of all a work of admirable musical organization. Master-craft is the servant of wit.

The development of the rhythms which accelerate with the thought of the monster hurtling through the darkness is masterly, but even more masterly is the conclusion—the collecting of the rhythms together, the piling up of them, one upon the other, as brakes grind and wheels stop and the music comes to an end. It is not a small thing to write a piece like this, a piece which is contemporaneous, full of energy and inhabited by laughter.

On the Thursday night preceding Mr. Koussevitsky had given a memorable performance of Tchaikovsky's Fourth Symphony. His Fifth was no less inspiring to hear. It is the one symphony of Tchaikovsky in which the composer turns upon annihilating forces within him and puts them to rout. The underlying emotional plan, striking enough, is akin to that of another Fifth Symphony—Beethoven's—in which the first romanticist celebrated the ascent of the spirit of man. We shall venture to say that in the finale of the symphony heard yesterday are certain phrases and moments reminded in their essence of Beethoven, when Tchaikovsky's orchestra sounds wild triumph, when the soul unfurls its pennons, when the battle is proud and victorious.

Mr. Koussevitsky, adopting tempi of his own, gave this great movement an intensely dramatic character. Elsewhere in the symphony he did not attempt to palliate the obviousness or commonness of certain ideas, or to make Tchaikowsky, when he sobbed and groaned, nobler than he was. The veracity and unadorned sincerity of the musical narrative threw into greater relief the qualities of weakness, humanity, pathos, grandeur, all contained in one man and composer.

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SUN
APR 11 192

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The Boston Symphony played Prof. Hill's work for the first time anywhere in Cambridge on March 31. Miss Lowell's rhapsodic tribute to New England's lovely lilacs, a poem included in the posthumous volume entitled "What's o'Clock," drew from Prof. Hill a finely colored, beautifully scored composition, full of fervor, of sensitive ardor and delicate feeling. In thematic material and instrumental treatment the work was hardly distinctive, but its workmanship in every department was excellent. It was admirably played.

Honegger's "Pacific 231" is worth all of three season's importations of Europe's modern music. Until some one recreates in music a Mallet articulated compound climbing Marshall Pass this work must remain a fine buoyant tribute to the power and beauty of these surging monarchs of the rail.

Tschaikovsky's Fifth Symphony, with the exception of some attenuated tempi, was beautifully played, with a glaring nobility of rich tone. In short, the afternoon's proceedings of the Boston Symphony's last concert of the season formed a distinct triumph for Mr. Koussevitzky and his brilliant band.

C. H. N.

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EVE. PUBLIC LEDGER
PHILADELPHIA, PA
APR 13 1927

STOKOWSKI'S REST

DR. STOKOWSKI brought much more than knowledge and skill to the direction of the Philadelphia Orchestra. He brought a restless and genuine poetic imagination and a marked taste for all sorts of exploration in music and the allied fields. Partly because of his exceptional gifts and partly because of the encouragement and recognition he received here, the Philadelphia Orchestra is now perhaps the best and most finished in the world. The Berlin Orchestra before the war and the Boston Orchestra under Major Higginson's part of the age, magnificent as they were, never quite achieved standards of perfection it has established in recent years.

All friends of the Orchestra and everyone who has any sense of the great influence it has been exerting on the musical life of the community will be sorry to see Stokowski go for even a year of rest. They will hope to see him return fully recovered from the illness that has been troubling him during all the present season. It will be a task to find any one competent to fill the place even temporarily. If a leader can be found versatile enough to work brilliantly over all the wide field that runs between the warm-hearted and imaginative children's concerts and the sympathetic experiments with headlong modernists like Varese, the city and the Orchestra will be lucky indeed.

THIS CLIPPING FROM
POST
APR 11 1927

Boston Orchestra Coses Season Here

THE Boston Symphony Orchestra closed its New York season on Saturday afternoon with probably the most emphatic finale that has ever been written—the gaudy flourish of Tchaikovsky's Fifth Symphony.

Perhaps it was the sentimental significance of the occasion that induced Mr. Koussevitzky to give the work so tearful a reading, but his adoring audience consumed the entire portion of emotional dessert with evident relish.

Mr. Koussevitzky gave further eloquent evidence of understanding and versatility in his performance of the familiar Hunnegger "Pacific 231." We hear this modern work frequently, but rarely with that completeness and rhythmic sweep which seems the very dynamic force, and beauty and cruelty of the vast locomotive it portrays. Mr. Koussevitzky proved that his previous interpretation of the work, enthusiastically received last year, was not a mere accident.

The novelty of the program was Hill's "Lilacs," based on the poem of Amy Lowell, and apparently appreciated by the audience.

THIS CLIPPING FROM
EVE. PUBLIC LEDGER
PHILADELPHIA, PA.
APR 16 1927

FLIVVER INSPIRES COMPOSER'S FANCY

Fantasy Produced by Boston Symphony Orchestra Dignifies Lowly Ford

RENDITION BRINGS LAUGHS

Boston, April 16.—(AP)—The trials and tribulations of the Ford, butt of a million jokes, had been dignified today by a place in musical literature and rendition by the staid Boston Symphony Orchestra.

"Flivver 10,000,000" was the name of the fantasy for which F. S. Converse found inspiration in the advertising slogan, "The ten millionth Ford is now serving its owner."

An audience clearly in a receptive mood listened sympathetically and laughed good-naturedly to Mr. Converse's musical, if mechanistic and metalistic, interpretation of the adventures of a "flivver" from throes of birth through a world whose adventurous path was not entirely strewn with roses.

A very real Ford horn lent the proper touch of verisimilitude to the orchestration, and its blasts, muted first, then louder and unmuted, featured a dead pause in the movement. Throughout the composition was painted a background of jolting, rattling metal, and the crash of busy life.

In contrast to the premier of another somewhat similar work recently in New York, George Antheil's "Ballet Mecanique," Boston's musical mechanist received a cordial curtain call in New York, while Antheil was liberally booed by what remained of a dwindling audience.

Converse's work relied principally on the usual orchestral instruments, while Antheil employed more unusual means to score his effects.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
APR 16 1927

FLIVVER'S LIFE GIVEN IN MUSIC

Fantasy in Tin Is Played by Boston Symphony Orchestra.

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Converse is the father-in-law of Junius S. Morgan, a partner with his father in the banking firm of J. P. Morgan.

THIS CLIPPING FROM
HOUSTON, TEX.
CHRONICLE
APR 16 1927

Trials and Tribulations of Ford Car Dignified in Music by Staid Symphony Orchestra at Boston

By Associated Press.

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THIS CLIPPING FROM
DEMOCRAT CHRONICLE
ROCHESTER, N. Y.
APR 16 1927

FANTASY USES FORD HORN AS REALISTIC AID

Boston Symphony Scores at Premiere Offering of 'Flivver 10,000,000'

Boston, April 15—(By the Associated Press)—"Flivver 10,000,000," latest of the mechanistic and metalistic wares, offered itself for the first time to the public here to-day as one of four numbers played by the Boston Symphony Orchestra. Laughter as well as applause greeted the composition but the composer, Frederick S. Converse, took a "certain Call" unmarred by any hostile demonstration such as greeted George Antheil's "Balle Mecanique," in Carnegie Hall, New York, recently.

The full title of the work reads "Flivver 10,000,000, A Joyous Epic Fantasy for the Orchestra, composed F. S. Converse, Inspired by the Familiar Legend, 'The Ten Millionth Ford Is Now Serving Its Owner." The fantasy as a whole followed established form and utilized the regular instruments of the orchestra for the most part.

Ford Horn Sounds

The chief "extra" was a Ford horn sounded in a dead pause of the orchestra first, muted, and then louder blasts unmuted. It was here that the audience laughed. The entire composition was a realistic treatment of its subject with tortured harmonies, with more than a hint of jolting, rattling metal, or crash and of continued life.

The sub-titles running through the manuscript tell the story:

Titles Tell Story

"Dawn in Detroit, chantiolzer announces the dawn, the city stirs—the call to labor;

"March of the toilers.

"Din of the builders;

"Birth of the hero, the hero emerges from the welter, full-fledged, ready for service, he tries his petel;

"The hero wanders forth into the great world in search of adventure.

May night by the roadside (America's romance):

"The joy-riders (America's frolic);

America's Tragedy

"The collision (America's tragedy);

"Phoenix Americanus, the hero righted and shaken, proceeds on his way with redoubled energy, typical of the indomitable American spirit."

Mr. Converse, whose reputation for orchestration is established, has said, "I did it just for fun, just to amuse myself. When Honegger's "Pacific 231" came out, I said to myself that we in this country surely had something far more representative of the land, with far more possibilities for literary or musical treatment, than a mountain locomotive."

THIS CLIPPING FROM
CHICAGO, ILL.
POST
APR 16 1927

BOSTON HEARS SYMPHONY OF THE FORD AUTO

Adventures of a Flivver Given Odd Musical Setting.

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THIS CLIPPING FROM
MILWAUKEE, WISC.
JOURNAL
APR 16 1927

Flivver Tone Poem, Played in Boston, Receives Applause

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Laughter, as well as applause, greeted the composition, but the composer, Frederick S. Converse, took a "curtain call" unmarred by any hostile demonstration such as greeted George Antheil's "Ballet Mecanique," in Carnegie hall, New York, Apr. 10.

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The development of the rhythms which accelerate with the thought of the monster hurtling through the darkness is masterly, but even more masterly is the conclusion—the collecting of the rhythms together, the piling up of them, one upon the other, as brakes grind and wheels stop and the music comes to an end. It is not a small thing to write a piece like this, a piece which is contemporaneous, full of energy and inhabited by laughter.

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C. H. N.

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PHILADELPHIA, PA
APR 13 1927

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PHILADELPHIA, PA.
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Fantasy Produced by Boston Symphony Orchestra Dignifies Lowly Ford

RENDITION BRINGS LAUGHS

Boston, April 16.—(AP)—The trials and tribulations of the Ford, butt of a million jokes, had been dignified today by a place in musical literature and a rendition by the staid Boston Symphon Orchestra.

"Flivver 10,000,000" was the name of the fantasy for which F. S. Converse found inspiration in the advertising slogan, "The ten millionth Ford is now serving its owner."

An audience clearly in a receptive mood listened sympathetically and laughed good-naturedly to Mr. Converse's musical, if mechanistic and metalistic, interpretation of the adventures of a "flivver" from throes of birth through a world whose adventurous path was not entirely strewn with roses.

A very real Ford horn lent the proper touch of verisimilitude to the orchestration, and its blasts, muted first, then louder and unmuted, featured a dead pause in the movement. Throughout the composition was painted a background of jolting, rattling metal, and the crash of busy life.

In contrast to the premier of another somewhat similar work recently in New York, George Antheil's "Ballet Mecanique," Boston's musical mechanist received a cordial curtain call in New York, while Antheil was liberally booed by what remained of a dwindling audience.

Converse's work relied principally on the usual orchestral instruments, while Antheil employed more unusual means to score his effects.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
APR 16 1927

FLIVVER'S LIFE GIVEN IN MUSIC

Fantasy in Tin Is Played by Boston Symphony Orchestra.

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Converse is the father-in-law of Junius S. Morgan, a partner with his father in the banking firm of J. P. Morgan.

THIS CLIPPING FROM
HOUSTON, TEX.
CHRONICLE
APR 16 1927

138

...the ...ngle, his swallow plane, and to the ...ght, Marvel Crosson, his sister.

Trials and Tribulations of Ford Car Dignified in Music by Staid Symphony Orchestra at Boston

By Associated Press.

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THIS CLIPPING FROM
DEMOCRAT CHRONICLE
ROCHESTER, N. Y.
APR 16 1927

FANTASY USES FORD HORN AS REALISTIC AID

Boston Symphony Scores at Premiere Offering of 'Flivver 10,000,000'

Boston, April 15—(By the Associated Press)—"Flivver 10,000,000," latest of the mechanistic and metalistic wares, offered itself for the first time to the public here to-day as one of four numbers played by the Boston Symphony Orchestra. Laughter as well as applause greeted the composition, but the composer, Frederick S. Converse, took a "certain Call" unmarred by any hostile demonstration such as greeted George Antheil's "Ballet Mecanique," in Carnegie Hall, New York, recently.

The full title of the work reads "Fliver 10,000,000, A Joyous Epic Fantasy for the Orchestra, composed F. S. Converse. Inspired by the Familiar Legend, 'The Ten Millionth Ford Is Now Serving Its Owner.'" The fantasy as a whole followed established form and utilized the regular instruments of the orchestra for the most part.

Ford Horn Sounds

The chief "extra" was a Ford horn sounded in a dead pause of the orchestra first, muted, and then louder blasts unmuted. It was here that the audience laughed. The entire composition was a realistic treatment of its subject with tortured harmonies, with more than a hint of jolting, rattling metal, or crash and of continued life.

The sub-titles running through the manuscript tell the story:

Titles Tell Story

"Dawn in Detroit, chantiolzer announces the dawn, the city stirs—the call to labor;

"March of the toilers.

"Din of the builders;

"Birth of the hero, the hero emerges from the welter, full-fledged, ready for service, he tries his petel;

"The hero wanders forth into the great world in search of adventure.

May night by the roadside (America's romance):

"The joy-riders (America's frolic);

America's Tragedy

"The collision (America's tragedy);

"Phoenix Americanus, the hero righted and shaken, proceeds on his way with redoubled energy, typical of the indomitable American spirit."

Mr. Converse, whose reputation for orchestration is established, has said, "I did it just for fun, just to amuse myself. When Honegger's "Pacific 231" came out, I said to myself that we in this country surely had something far more representative of the land, with far more possibilities for literary or musical treatment, than a mountain locomotive."

ODD COMPANY FOR QUAKER.

THIS CLIPPING FROM
CHICAGO, ILL.
POST
APR 16 1927

BOSTON HEARS SYMPHONY OF THE FORD AUTO

Adventures of a Flivver Given Odd Musical Setting.

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THIS CLIPPING FROM
MILWAUKEE, WISC.
JOURNAL
APR 16 1927

Flivver Tone Poem, Played in Boston, Receives Applause

Boston—(AP)—"Flivver, 10,000,000," latest of the mechanistic and metalistic wares, offered itself for the first time to the public here Friday as one of four numbers played by the Boston Symphony orchestra.

Laughter, as well as applause, greeted the composition, but the composer, Frederick S. Converse, took a "curtain call" unmarred by any hostile demonstration such as greeted George Antheil's "Ballet Mecanique," in Carnegie hall, New York, Apr. 10.

The full title of the work reads: "Flivver, 10,000,000, a joyous epic; fantasy for the orchestra composed by F. S. Converse, inspired by the familiar legend, 'the ten millionth Ford is now serving its owner."

The fantasy as a whole followed established form and utilized the regular instruments of the orchestra for the most part. The chief "extra" was a Ford horn, sounded in a dead pause of the orchestra, first muted, and then louder blasts unmuted. It was here that the audience laughed. The entire composition was a realistic treatment of its subject with tortured harmonies, with more than a hint of jolting, rattling metal.

INFORMATION OBSCURED

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
APR 161927

"FLIVVER TEN MILLION" ON RADIO

Whimsical Musical Offering by Boston Symphony Orchestra on the Air This Evening

The first performance of "Flivver Ten Million," a oyous epic by Frederick Converse, will be presented by the Boston Symphony orchestra as the principal feature of its Easter Eve concert tonight, which will be broadcast at 8.10 o'clock from WBZ. The program, which is the 22d of the winter series to be given under the direction of Serge Koussevitsky, conductor, is made available to radio listeners through the courtesy of W. S. Quinby.

Out of the grist of ultramodern art, this embodiment of mechanical progress in a musical paraphrase stands out. The development of Converse's descriptive symphony is delineated in the following synopsis: "Dawn in Detroit — Chanticleer anounces dawn; the city stirs; the call to labor; march of the toilers; the din of the builders; birth of the hero; the hero emerges from the welter full-fledged, ready for service; he tries his mettle. He wanders forth into the great world in search of adventure. May night by the roadside (America's romance)—The joy riders (America's frolic)—the collision (America's tragedy) Phoenix Americanus. The hero, righted and shaken, proceeds on his way with redoubled energy, typical of the indomitable American spirit.

As a counterpoise for this whimsical offering, the classical Fifth Symphony of Tschaikovsky will be given, together with other interesting and varied works. Prof John Patten Marshall, head of the departments of music at Boston university and Holy Cross col[illegible]

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
APR 161927

Flivver-Inspired Musical Fantasy Pleases The Hub

Boston Symphony Orchestra Presents Work With Ford Motif

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The fantasia will be played at two more concerts by the Boston Symphony orchestra.

THIS CLIPPING FROM
New York Telegram
APR 161927

AUTO SYMPHONY HONKS TO BOSTON PLAUDITS

By the United Press.

BOSTON, April 16.—With the familiar squawk of "flivver" horns sounding through historic old Symphony Hall, a composition by Frederick S. Converse has been rendered successfully for an audience of erudite Boston music lovers.

The title of Converse's work was "Flivver 10,000,000," based upon a report that the ten millionth Ford had just been delivered to an owner. It was played by the Boston Symphony.

As is the case with the "movies," a series of sub-titles were considered necessary to make the composition clear to the Back Bay audience.

First of these was:—

"Dawn in Detroit. Chanticleer announces the dawn. The city stirs. The call to labor."

Spasmodic applause from the audience greeted the composer's initial effort.

"Birth of the hero," read the second sub-title. "The hero emerges from the welter, full-fledged, ready for service. He tries his metal."

Muffled drums. A squawk from the clarinet, and a loud accompaniment of flivver horns.

The Boston audience gasped, but held their seats.

"The hero wanders forth into great world in search of adventure," read the next sub-title.

Too-too-eltee-ootelteeoo!

"May night by the roadside (American romance)."

"The joy-drivers (America's frolic)."

Oh, Mr. Converse, how could you?

"The collision (America's tragedy."

By this time, the audience at Symphony Hall was warmed to the plot. So many of them had to ride home in them.

"Phoenix Americanus." Turns upon the program. More horns and a lot of bass from the viols.

"The hero, righted and shaken, proceeds on his way with redoubled energy, typical of the American spirit."

Boston is wondering what it was all about, while Converse wears a broad grin.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
APR 161927

'Flivver 10,000,000" Latest Musical Offering

Boston Symphony Orchestra's Presentation Draws Laughter, and Applause for Composer, F. S. Converse

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The fantasia will be played at two more Sym-

THIS CLIPPING FROM
COMMERCIAL APPEA
MEMPHIS, TENN.
APR 171927

Saying It With Music.

Ever since a clever advertising man invented the slogan of "say it with" some particular commodity, almost everybody has been endeavoring to express himself or herself without words. It has come to the point where musical composers have been trying to express prevailing sentiment in music. Jazz, we are told by some students of music, is expressive of the turbulent, discordant and almost neurotic period in which we live. And it might be said also to interpret prevailing lawlessness since it is violative of musical canons.

In harmony with this same spirit are the two recent musical compositions designed to interpret our mechanical age. One of these, the "Ballet Mechanique," was recently produced amid considerable confusion, while the other, "Flivver 10,000,000," was played the other night by the Boston Symphony Orchestra amid much enjoyment and fun. It put a Ford car with its many sounds to music and the audience seemed to relish the rendition.

Naturally we may expect more of these interpretative compositions and just as naturally will fear arise in the minds of those who are enamored of music. Maybe the terrible day will come when some composer offers a symphony founded upon the construction of a steel building, a baseball game or a political convention. Who can tell? Or what can be done to prevent it?

We suggest these possibilities to the lovers of music so that, being forewarned, they may also be forearmed.

THIS CLIPPING FROM
JOURNAL
PENSACOLA, FLA.
APR 17192[illegible]

FLIVVER NOW SET TO MUSIC

Latest Composition Is Well Received in Boston

BOSTON, April 16.—(AP)—"Flivver, 10,000,000" latest of the mechanistic and metalistic wares, offered itself for the first time to the public here today as one of four numbers played by the Boston symphony orchestra. Laughter as well as applause greeted the composition bu[t] the composer, Frederick S. Covers[e] took a "curtain call" unmarred b[y] an hostile demonstration such a[s] greeted George Antheil's "balle[t] mecanique", in Carnegie Hall, Ne[w] York, on April 10.

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THIS CLIPPING FROM
W YORK AMERICAN
APR 171927

Critic Cites Outstanding Events in His Memory

Says Good-Bye Until New Season Sounds Its Tones, Recalling Him to Duty.

As the musical season crowds to a close and the critic casts a backward glance over the concert events of the Winter, certain outstanding performances seem to remain in his memory and amaze him that there could be so many others which, in the words of a current song, he has "forgotten to remember."

Of visiting orchestras we had six, from Philadelphia, Boston, Cincinnati, Detroit, Cleveland and Minneapolis. Five of them played well and the Philadelphia Orchestra played superlatively.

* * *

Novelties in the way of new compositions were introduced here by the out-of-town, as well as by our local, orchestras. No epoch-making opus was in the list. Prokofieff's savage chorus, Seven, They Are Seven," was about the most distinctive of the lot. Rachmaninoff's latest piano concerto caused keen disappointment; Aaron Copeland's aroused hopes for his future; De Falla's (for harpsichord) was a dreadful bore. Douglas Moore's "P. T. Barnum" had pisuant moments that never touched greatness. Sibelius's latest symphony, overture and symphonic poem ("Tapiola") appeared to be the dying embers of a once glowing creative fire. Nothing of the contemporary French or English output scored a lasting impression.

Russians Ignored Us

Casella, with his suite, "Scarlatianna," and Respighi, with "Church Windows," showed that Italian composers do not move the world profoundly when they leave the medium of grand opera.

Modern Germany supplied us with Hindemith's concerto, a piece with cynicism, but no soul.

Janacek, of Czecho Slovakia, was on hand with a "Sinfonietta" that had some amiable pages where it did not try to be consciously "modernistic."

The Russians left us in the lurch entirely, so far as any new orchestral revelation of importance was concerned. Tschaikowsky, Rimsky-Korsakoff and Moussorgsky [illegible] their twentieth century successors East of Brest-Litovsk.

* * *

Heading the conductors of our New York Symphony and Philharmonic Orchestras, Toscanini outdid them all in the finesse and finical musicianship of his leading. Others who swung the local baton were Mengelberg, Furtwaengler, Klemperer, Busch, Lange, Enesco, Casella, Poilain and the reliable and patriarchal Walter Damrosch, whose protracted farewellings brought him many displays of public esteem, private dinners and verdant laurel wreaths.

THIS CLIPPING FROM
SUN
APR 1[illegible]

Boston Symphony In New London Tuesday

The Boston Symphony Orchestra, under Serge Koussevitzky, will be heard in the State Armory, New London, on Tuesday night, when the following program has been presented:

Overture to "Oberon" Weber
Prelude to "Lohengrin" Wagner
Prelude to "Die Meistersinger von Nurnberg" Wagner
Symphony No. 5 in E minor, op. 64 Tchaikovsky

1. Andante
2. Andante cantabile, con alcuna licenza
3. Valse (Allegro moderato)
4. Finale (Andante maestoso, allegro vivace)

THIS CLIPPING FROM
JOURNAL
ATLANTA, GA.
APR 171927

company.

* * *

IN THE Beethoven Centenary festival, arranged by the Boston Symphony, which ended with the Eighth and Ninth Symphonies, the coperation of the Harvard Glee club and the [illegible]

THIS CLIPPING FROM
T LAKE CITY, UTAH
TRIBUNE
APR 17 1927

Symphony Orchestra Remembers Flivvers

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Trials of a Ford Are Pictured by Boston Symphony

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REPUBLICAN
APR 161927

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As a counterpoise for this whimsical offering, the classical Fifth Symphony of Tschaikovsky will be given, together with other interesting and varied works. Prof John Patten Marshall head of the departments of music at Boston university and Holy Cross col[lege will] t on Con[cert] [Sym]phony [Hall] [New] York

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APR 1 7 192

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INFORMATION OBSCURED

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
APR 161927

"FLIVVER TEN MILLION" ON RADIO

Whimsical Musical Offering by Boston Symphony Orchestra on the Air This Evening

The first performance of "Flivver Ten Million," a oyous epic by Frederick Converse, will be presented by the Boston Symphony orchestra as the principal feature of its Easter Eve concert tonight, which will be broadcast at 8.10 o'clock from WBZ. The program, which is the 22d of the winter series to be given under the direction of Serge Kousseyitsky, conductor, is made available to radio listeners through the courtesy of W. S. Quinby.

Out of the grist of ultramodern art, this embodiment of mechanical progress in a musical paraphrase stands out. The development of Converse's descriptive symphony is delineated in the following synopsis: "Dawn in Detroit — Chanticleer anounces dawn; the city stirs; the call to labor; march of the toilers; the din of the builders; birth of the hero; the hero emerges from the welter full-fledged, ready for service; he tries his mettle. He wanders forth into the great world in search of adventure. May night by the roadside (America's romance)—The joy riders (America's frolic)—the collision (America's tragedy) Phoenix Americanus. The hero, righted and shaken, proceeds on his way with redoubled energy, typical of the indomitable American spirit.

As a counterpoise for this whimsical offering, the classical Fifth Symphony of Tschaikovsky will be given, together with other interesting and varied works. Prof John Patten Marshall, head of the departments of music at Boston university and Holy Cross col[lege] will [con]cert or[ga]n[ist] [Con]verse [pre]sented [hal]f [York]

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
APR 161927

Flivver-Inspired Musical Fantasy Pleases The Hub

Boston Symphony Orchestra Presents Work With Ford Motif

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The full title of the work reads "Flivver 10,000,000, a joyous epic; fantasy for the orchestra composed by F. S. Converse, inspired by the familiar legend, 'the ten millionth Ford is now serving its owner.'" The fantasy as a whole followed established form and utilized the regular instruments of the orchestra for the most part. The chief "extra" was Ford horn, sounded in a dead pause of the orchestra first, muted, and then louder blasts unmuted. It was here that the audience laughed. The entire composition was a realistic treatment of its subject with tortured harmonies, with more than a hint of jolting, rattling metal, or crash and of continued life.

The subtitles running through the manuscript tell the story:

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Mr. Converse, whose reputation for orchestration is established, has said, "I did it just for fun, just to amuse myself. When Honegger's 'Pacific 231' came out, I said to myself that we in this country surely had something far more representative of the land, with far more possibilities for literary or musical treatment, than a mountain locomotive."

The fantasy will be played at two more concerts by the Boston Symphony orchestra.

THIS CLIPPING FROM
New York Telegram
APR 161927

AUTO SYMPHONY HONKS TO BOSTON PLAUDITS

By the United Press.

BOSTON, April 16.—With the familiar squawk of "flivver" horns sounding through historic old Symphony Hall, a composition by Frederick S. Converse has been rendered successfully for an audience of erudite Boston music lovers.

The title of Converse's work was "Flivver 10,000,000," based upon a report that the ten millionth Ford had just been delivered to an owner. It was played by the Boston Symphony.

As is the case with the "movies," a series of sub-titles were considered necessary to make the composition clear to the Back Bay audience.

First of these was:—

"Dawn in Detroit. Chanticleer announces the dawn. The city stirs. The call to labor."

Spasmodic applause from the audience greeted the composer's initial effort.

"Birth of the hero," read the second sub-title. "The hero emerges from the welter, full-fledged, ready for service. He tries his metal."

Muffled drums. A squawk from the clarinet, and a loud accompaniment of flivver horns.

The Boston audience gasped, but held their seats.

"The hero wanders forth into great world in search of adventure," read the next sub-title.

Too-too-eltee-ootelteeoo!

"May night by the roadside (American romance)."

"The joy-drivers (America's frolic)."

Oh, Mr. Converse, how could you?

"The collision (America's tragedy."

By this time, the audience at Symphony Hall was warmed to the plot. So many of them had to ride home in them.

"Phoenix Americanus." Turns upon the program. More horns and a lot of bass from the viols.

"The hero, righted and shaken, proceeds on his way with redoubled energy, typical of the American spirit."

Boston is wondering what it was all about, while Converse wears a broad grin.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
APR 161927

"Flivver 10,000,000" Latest Musical Offering

Boston Symphony Orchestra's Presentation Draws Laughter, and Applause for Composer, F. S. Converse

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N. Y. TIMES

...R 17 1927

NEWMAN HAILS BOSTON

ERNEST NEWMAN, who delivered the address on Beethoven at the festival held in Boston in commemoration of his death, wrote for The Boston Globe his impressions of Mr. Koussevitsky and the Boston Symphony Orchestra.

"Perhaps a keen American visitor of London, hearing one of our orchestras at its best, might find a touch or two about the playing that is our peculiar virtue. They say our men are the best sight-readers imaginable. They have to be particularly good at that, for they get such scanty rehearsals. I heard a number of representative American orchestras in New York, where I spent the Winter of 1924-1925, and I had the feeling at times that while these orchestras were miles ahead of ours in the qualities that come from long and steady and concentrated discipline, there is sometimes more spontaneity and intensity in the playing of our men. I put this down to the fact that, knowing as they do that the machine of which they are parts is not of itself perfect, and that it is up to each of them to do all he can to atone for the defects in the machine, each man is a more highly charged dynamo than the individual player in a perfectly disciplined and perfectly rehearsed orchestra feels it necessary for him to be. But this is only a conjecture on my part; I should like to exchange opinions on the subject with some shrewd American observer after he had spent a Winter in the London concert halls.

"Certainly the perfection of the ensemble, the beauty of detail, and the *rightness* of the proportions in such an orchestra as the Boston Symphony are at once a delight and a source of envy to a visitor from England. I never want or expect to hear more exquisite orchestral playing than I have heard during the last few days in Boston. The strings are lucid and lustrous, and the wood wind tone is ravishing. Perhaps for judging the wood wind, the Beethoven symphonies have been especially useful, for Beethoven's curt epigrammatic phrases for flute, clarinet, oboe and bassoon are often of extraordinary significance; the flute and the bassoon tone in particular have been a constant joy to me.

"But what has impressed me most in the orchestral playing has been the ensemble, the perfect fitting of detail to detail. In London, under present conditions, it is sheerly impossible to get such playing as we have just had in Boston in the first, second, fourth and sixth symphonies of Beethoven, not because our men are incapable of such delicacy of style, but simply because they could never get the necessary amount of rehearsal.

"The one man in England who can get results of this kind is Sir Thomas Beecham, a conductor of rare genius. I have heard him play Beethoven's Second Symphony in a way that, like Koussevitsky's, was a revelation to people who had got into the habit of thinking this early work is old-fashioned and negligible. But Sir Thomas could get his results, for the most part, only by magnetism and driving power—the exquisite detail work, the ease and calm assurance of the little snatches of dialogue between one instrument and another, that made the Boston performance of the first and second symphonies so entrancing, all this it is impossible to get under our English conditions of one or two rehearsals, often with deputies—that is to say, one man playing at rehearsal and another at the concert. I thought I knew my Beethoven fairly well, but Mr. Koussevitsky and the Boston Symphony Orchestra, during the last ten days or so, have shown me aspects of his genius that have not been revealed to me before."

THIS CLIPPING FROM
NEW YORK, N. Y. NEWS
APR 17 1927

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"Flivver No. 10,000,000!" What does this suggest? Well, anyway, it was the name of a futuristic composition played by the Boston Symphony orchestra through WJZ.

* * *

THIS CLIPPING FROM
PRESS
PITTSBURG, PA.
APR 17 1927

Printing Press Will Enter Lists for Musical Honors

By United Press.

Boston, April 16.—With a symphony based on steam riveting and airplane propellers presented in New York and a musical narrative representing the life of a Ford car offered a Boston audience in a single week, the music world today awaited a tone poem of printing presses or a sonata of subways to make the mechanical series complete.

George Antheil's "Ballet Mecanique" stunned a New York audience Sunday night and Frederick Converse's "Flivver 10,000,000" was sprung on unsuspecting Bostonians by the Boston Symphony orchestra last night. One of the differences, according to music critics, that Converse intended his to be funny.

Opening at dawn of a bright day in Detroit the Converse music depicts the driver of a "Lizzie" sailing blithely down the high road. Then comes a crash, but a moment or two later the sprightly car is again chugging merrily along

Shrill tootings on a Ford horn interrupt the progress of the symphony at frequent intervals. A noisy scene in the Ford factory was hailed by critics as "exceedingly ingenius."

The orchestral fantasy was favorably received by the critics and the public. Converse was given an ovation at the conclusion of the concert.

The words of one Boston critic, "Flivver 10,000,000 is not mere smart aleckry, but a symphonic piece, admirable for its resourceful orchestration, its command of a wide range of harmonic effects, its fancy and its humor."

PROVIDENCE, R. I.
JOURNAL
MAY 17 1928

MUSIC FUND HALF WAY TOWARD GOAL

$5303 Raised Thus Far to Bring Boston Symphony Back to Providence.

PLEDGES ARE SOLICITED

Officers Point Out That Contributions May Be Paid in Fall. $3059 Given This Week

Pledges and contributions received this week for the fund being raised by the Music Association to make possible the return of the Boston Symphony Orchestra to Providence next season, bring the total to $5303, pledged or contributed, which is more than half way toward the goal of $10,000.

Highly gratified by the response to the appeal for funds, the officers of the Music Association last night stressed the fact that pledges as well as outright contributions are acceptable. The pledges will become due in the fall.

Pledges and contributions totalling $3059 have been received since the week-end. The first appeal for funds was made last Wednesday, and it is hoped that another week will see the fund over the top.

In addition to underwriting the customary series of concerts by the Boston Orchestra, the fund is to be used to make possible two concerts by brilliant artists during the spring of 1929. It is hoped that these concerts may be held in the auditorium of the new Masonic Temple, and it is expected that these concerts will be self-supporting.

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ROCHESTER, N. Y.
TIMES UNION
MAY 19 1928

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PROVIDENCE, R. I.
BULLETIN
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MARRIAGE INTENTIONS

PROVIDENCE, R. I.
JOURNAL
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"Inclosed please find check for $7 from the Juvenile Chopin Club. Five dollars was taken from the club's treasury and $2 was donated by guests at last Saturday's meeting.

"The Juvenile Chopin Club's members range in age from eight to 16 years and we are the youngest music club in Rhode Island. We are not too young, however, to realize the necessity and benefits of good music and so we send this contribution and we wish we had 100 times that to give for such a worthy cause. I hope you meet with the greatest success in collecting your fund.

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"President, The Juvenile Chopin Club."

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Mary Greene Chapin	12
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FIVE HARVARD STUDENTS

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Other notices for 1928 are in Book marked 1927 - 1928 - FROM MAY 17 to Aug 26 -

AUDITS

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PPING FROM
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1927

mphony In
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Symphony Orchestra,
Koussevitzky, will be
State Armory, New Lon-
day night, when the fol-
am has been presented:
"Oberon" Weber
"Lohengrin" Wagner
Die Meistersinger
Wagner
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5 in E minor, op. 64
Tchaikovsky
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(Allegro moderato)
(Andante maestoso,
vivace)

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THIS CLIPPING FROM
N. Y. TIMES
APR 17 1927

NEWMAN HAILS BOSTON

ERNEST NEWMAN, who delivered the address on Beethoven at the festival held in Boston in commemoration of his death, wrote for The Boston Globe his impressions of Mr. Koussevitsky and the Boston Symphony Orchestra.

"Perhaps a keen American visitor of London, hearing one of our orchestras at its best, might find a touch or two about the playing that is our peculiar virtue. They say our men are the best sight-readers imaginable. They have to be particularly good at that, for they get such scanty rehearsals. I heard a number of representative American orchestras in New York, where I spent the Winter of 1924-1925, and I had the feeling at times that while these orchestras were miles ahead of ours in the qualities that come from long and steady and concentrated discipline, there is sometimes more spontaneity and intensity in the playing of our men. I put this down to the fact that, knowing as they do that the machine of which they are parts is not of itself perfect, and that it is up to each of them to do all he can to atone for the defects in the machine, each man is a more highly charged dynamo than the individual player in a perfectly disciplined and perfectly rehearsed orchestra feels it necessary for him to be. But this is only a conjecture on my part; I should like to exchange opinions on the subject with some shrewd American observer after he had spent a Winter in the London concert halls.

"Certainly the perfection of the ensemble, the beauty of detail, and the rightness of the proportions in such an orchestra as the Boston Symphony are at once a delight and a source of envy to a visitor from England. I never want or expect to hear more exquisite orchestral playing than I have heard during the last few days in Boston. The strings are lucid and lustrous, and the wood wind tone is ravishing. Perhaps for judging the wood wind, the Beethoven symphonies have been especially useful, for Beethoven's curt epigrammatic phrases for flute, clarinet, oboe and bassoon are often of extraordinary significance; the flute and the bassoon tone in particular have been a constant joy to me.

"But what has impressed me most in the orchestral playing has been the ensemble, the perfect fitting of detail to detail. In London, under present conditions, it is sheerly impossible to get such playing as we have just had in Boston in the first, second, fourth and sixth symphonies of Beethoven, not because our men are incapable of such delicacy of style, but simply because they could never get the necessary amount of rehearsal.

"The one man in England who can get results of this kind is Sir Thomas Beecham, a conductor of rare genius. I have heard him play Beethoven's Second Symphony in a way that, like Koussevitsky's, was a revelation to people who had got into the habit of thinking this early work is old-fashioned and negligible. But Sir Thomas could get his results, for the most part, only by magnetism and driving power—the exquisite detail work, the ease and calm assurance of the little snatches of dialogue between one instrument and another, that made the Boston performance of the first and second symphonies so entrancing, all this it is impossible to get under our English conditions of one or two rehearsals, often with deputies—that is to say, one man playing at rehearsal and another at the concert. (I thought I knew my Beethoven fairly well, but Mr. Koussevitsky and the Boston Symphony Orchestra, during the last ten days or so, have shown me aspects of his genius that have not been revealed to me before."

THIS CLIPPING FROM
NEW YORK,
N. Y.
NEWS
APR 17 1927

* * * *

"Flivver No. 10,000,000!" What does this suggest? Well, anyway, it was the name of a futuristic composition played by the Boston Symphony orchestra through WJZ.

* * *

THIS CLIPPING FROM
PRESS
PITTSBURG, PA.
APR 17 1927

Printing Press Will Enter Lists for Musical Honors

By United Press.

Boston, April 16.—With a symphony based on steam riveting and airplane propellers presented in New York and a musical narrative representing the life of a Ford car offered a Boston audience in a single week, the music world today awaited a tone poem of printing presses or a sonata of subways to make the mechanical series complete.

George Antheil's "Ballet Mecanique" stunned a New York audience Sunday night and Frederick Converse's "Flivver 10,000,000" was sprung on unsuspecting Bostonians by the Boston Symphony orchestra last night. One of the differences, according to music critics, that Converse intended his to be funny.

Opening at dawn of a bright day in Detroit the Converse music depicts the driver of a "Lizzie" sailing blithely down the high road. Then comes a crash, but a moment or two later the sprightly car is again chugging merrily along.

Shrill tootings on a Ford horn interrupt the progress of the symphony at frequent intervals. A noisy scene in the Ford factory was hailed by critics as "exceedingly ingenius."

The orchestral fantasy was favorably received by the critics and the public. Converse was given an ovation at the conclusion of the concert.

The words of one Boston critic, "Flivver 10,000,000 is not mere smart aleckry, but a symphonic piece, admirable for its resourceful orchestration, its command of a wide range of harmonic effects, its fancy and its humor."

PROVIDENCE, R. I.
JOURNAL
MAY 17 1928

MUSIC FUND HALF WAY TOWARD GOAL

$5303 Raised Thus Far to Bring Boston Symphony Back to Providence.

PLEDGES ARE SOLICITED

Officers Point Out That Contributions May Be Paid In Fall.

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JOURNAL
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ero, righted and shaken,
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spirit."
is wondering what it
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broad grin.

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n Sounds Its Duty.

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current song, he

we had six, from
ncinnati, Detroit,
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new compositions
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stras. No epoch-
Prokofieff's savage
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Rachmaninoff's
keen disappoint-
aroused hopes for his
harpsichord) was a
Moore's "P. T. Barnum"

successors East of

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the conductors of our
k Symphony and Philhar-
Orchestras, Toscanini out-
all in the finesse and
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who swung the local baton
engelberg, Furtwaengler,
r, Busch, Lange, Enesco,
Poltkin and the reliable
riarchal Walter Damrosch,
protracted farewellings
hing many displays of
ers, private dinners and
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PPING FROM
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719

Symphony In ew London Tuesday

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"Die Meistersinger
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No. 5 in E minor, op. 64
Tchaikovsky
ante
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aza
(Allegro moderato)
o (Andante maestoso,
ro vivace)

of a Ford Pictured by ton Symphony

ited Press.
16.—The trials
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THIS CLIPPING FROM
N. Y. TIMES
APR 17 1927

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"Perhaps a keen American visitor of London, hearing one of our orchestras at its best, might find a touch or two about the playing that is our peculiar virtue. They say our men are the best sight-readers imaginable. They have to be particularly good at that, for they get such scanty rehearsals. I heard a number of representative American orchestras in New York, where I spent the Winter of 1924-1925, and I had the feeling at times that while these orchestras were miles ahead of ours in the qualities that come from long and steady and concentrated discipline, there is sometimes more spontaneity and intensity in the playing of our men. I put this down to the fact that, knowing as they do that the machine of which they are parts is not of itself perfect, and that it is up to each of them to do all he can to atone for the defects in the machine, each man is a more highly charged dynamo than the individual player in a perfectly disciplined and perfectly rehearsed orchestra feels it necessary for him to be. But this is only a conjecture on my part; I should like to exchange opinions on the subject with some shrewd American observer after he had spent a Winter in the London concert halls.

"Certainly the perfection of the ensemble, the beauty of detail, and the rightness of the proportions in such an orchestra as the Boston Symphony are at once a delight and a source of envy to a visitor from England. I never want or expect to hear more exquisite orchestral playing than I have heard during the last few days in Boston. The strings are lucid and lustrous, and the wood wind tone is ravishing. Perhaps for judging the wood wind, the Beethoven symphonies have been especially useful, for Beethoven's curt epigrammatic phrases for flute, clarinet, oboe and bassoon are often of extraordinary significance; the flute and the bassoon tone in particular have been a constant joy to me.

"But what has impressed me most in the orchestral playing has been the ensemble, the perfect fitting of detail to detail. In London, under present conditions, it is sheerly impossible to get such playing as we have just had in Boston in the first, second, fourth and sixth symphonies of Beethoven, not because our men are incapable of such delicacy of style, but simply because they could never get the necessary amount of rehearsal.

"The one man in England who can get results of this kind is Sir Thomas Beecham, a conductor of rare genius. I have heard him play Beethoven's Second Symphony in a way that, like Koussevitsky's, was a revelation to people who had got into the habit of thinking this early work is old-fashioned and negligible. But Sir Thomas could get his results, for the most part, only by magnetism and driving power—the exquisite detail work, the ease and calm assurance of the little snatches of dialogue between one instrument and another, that made the Boston performance of the first and second symphonies so entrancing, all this it is impossible to get under our English conditions of one or two rehearsals, often with deputies—that is to say, one man playing at rehearsal and another at the concert. I thought I knew my Beethoven fairly well, but Mr. Koussevitsky and the Boston Symphony Orchestra, during the last ten days or so, have shown me aspects of his genius that have not been revealed to me before."

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N. Y.
NEWS
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PROVIDENCE, R. I.
JOURNAL
MAY 17 1928

MUSIC FUND HALF WAY TOWARD GOAL

$5303 Raised Thus Far to Bring Boston Symphony Back to Providence.

PLEDGES ARE SOLICITED

Officers Point Out That Contributions May Be Paid in Fall. $3059 Given This Week

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Mrs. Murray Danforth	100
Mrs. John W. Knowles	125
Mrs. George Hall	200
Anonymous	500
John Nicholas Brown	500
Samuel M. Nicholson	500
D. W. W.	75
Mrs. Archibald Silverman	20
Total	$3059
Total to date	5303
Amount still to be raised	4697

ROCHESTER, N. Y.
TIMES UNION
MAY 19 1928

Mischa Elman Back For Concert Tour

Mischa Elman, famous violinist, who has been spending eighteen months in a concert tour through Europe, returned to this country last week on the Paris, accompanied by his wife and his daughter, Nadia. After a short rest he will begin immediately to prepare for an extensive concert tour next season, which is to number eighty performances. Mr. Elman disagreed with Pierre Monteux, eminent composer and conductor who recently declared on leaving Philadelphia that Americans were more interested in the clothes of the conductor that in the music of the orchestra.

"Leading European musicians I met in my recent tour," said the violinist, "emphasized that American audiences are not only musically intelligent but are supercritical because they command the greatest talent of the world today. The Philharmonic of New York, the Philadelphia Orchestra and the Boston Symphony are far superior to any European symphonies except the Amsterdam Symphony, which is conducted by William Mengelberg."

PROVIDENCE, R. I.
BULLETIN
MAY 17 1928

MUSIC FUND HALF WAY TOWARD GOAL; $5303 IS PLEDGED

Officers Gratified by Response to Appeal for $10,000 to Assure Return of Symphony to City and to Provide for Two Separate Concerts.

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Mrs. Archibald Silverman	20
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NEWS
PROVIDENCE, R. I.
MAY 17 1928

Boston Symphony Orchestra Fund Is at Half Way Point

A fund raised for the Music Association to make possible the return of the Boston symphony orchestra to Providence next season has reached a total of $5303, which is just over the half-way mark. The total sought is $10,000.

So far this week $3059 in pledges and contributions has been received. Officers of the organization emphasized today that pledges are as acceptable as contributions, the pledges to become due in the fall.

The fund is to underwrite two concerts here by brilliant artists in 1929 as well as to enable the return of the symphony orchestra next season. In case the concerts are self supporting, substantial refunds to the contributors' will be made.

Pledges and contributions may be sent to Mrs. William Gammell, Jr., treasurer of the Music Association, at her home, 25 Charles Field street.

Late contributions are: Mrs. Frederick Talcott, $50; Mr. and Mrs. Elisha C. Mowry, $50; Mrs. Albert A. Baker, $25; Mrs. Frederick William Howe, $50; Dr. William H. P. Faunce, $75; Donald Jackson, $100; a Masonic group, $144; Hugh MacColl, $100; Helen G. Chase, $25; W. G. W., $100; Mrs. G. C. Carpenter, $15; Francis B. Keeney, $25; Herbert W. Rice, $125; William Gammell, $100; Miss Mary Caron Smith, $5; Mrs. R. H. I. Goddard, $50; Mrs. Murray Danforth, $100; Mrs. John W. Knowles, $125; Mrs. George Hall, $200; Anonymous, $500; John Nicholas Brown, $500; Samuel M. Nicholson, $500; D. W. W., $75; Mrs. Archibald Silverman, $20.

MARRIAGE INTENTIONS

PROVIDENCE, R. I.
JOURNAL
MAY 19 1928

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VETERAN CHIEF DESIGNS

assure the success of two concerts which the Music Association proposes to present to the Providence music lovers in the spring of 1929. These will be solo concerts by world-famous artists.

Although most of the contributions to date have been proportionately large ones, one of the officers of the Music Association yesterday pointed out that the fund is in reality a community affair and that pledges (which would become due next fall) or contributions of small denominations are as welcome as are the larger contributions to the fund.

Juvenile Club Leads Way.

The Juvenile Chopin Club leads the way for the contributors of small amounts and the letter which Mrs. William Gammell, Jr., treasurer of the Music Association, received with the $7 contribution indicates the attitude with which the Symphony Fund is viewed by this young musical organization.

The letter follows:

"My dear Mrs. Gammell:

"Inclosed please find check for $7 from the Juvenile Chopin Club. Five dollars was taken from the club's treasury and $2 was donated by guests at last Saturday's meeting.

"The Juvenile Chopin Club's members range in age from eight to 16 years and we are the youngest music club in Rhode Island. We are not too young, however, to realize the necessity and benefits of good music and so we send this contribution and we wish we had 100 times that to give for such a worthy cause. I hope you meet with the greatest success in collecting your fund.

"Yours very truly,
(Signed) "SELMA RUTH SILVERMAN,
"President, The Juvenile Chopin Club."

Music Association Gratified

Officers of the Music Association are highly gratified by the response with which the music-lovers of Providence and the vicinity have met the appeal for the fund which will make possible the return of the Boston Symphony Orchestra to this city for still another season. It is, however, the desire of the Music Association to make the Symphony Fund one which all music lovers may be interested in and for that reason it is hoped that small contributions and pledges will be received in greater numbers in the future.

All pledges and contributions should be sent to Mrs. Gammell, at her home, 25 Charles Field street, or to the office of the Treasurer of the Providence Journal Company. All contributions and pledges will be acknowledged in the Providence Journal and Evening Bulletin.

Hitherto unlisted contributions follow:

Mrs. R. Edwards Annin, Jr.	$15
Helen C. Robertson	50
R. Clinton Fuller	100
Mrs. Ashbel T. Wall, Jr.	50
Mr. and Mrs. Clinton Prescott Knight, Jr.	100
Mrs. Elisha H. Howard	25
Charles H. W. Mandeville	25
Mary Greene Chapin	12
Mr. and Mrs. W. Kinsley Low	50
Juvenile Chopin Club	7
Total	$434
Total to date	$5737
Amount still to be raised	$4263

FIVE HARVARD STUDENTS

Other notices for 1928 are in Book marked 1927 - 1928 — From May 17 to Aug 26 —

AUDITS

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PROVIDENCE, R. I.
BULLETIN
MAY 17 1928

140

cludes also those representing the Sophia Little Home, the Providence Health Department, the Mothers' Aid Department, Travellers' Aid, Veterans Bureau, Mental Hygiene Society, Children's Friends Society, Sockanosset School, St. Vincent de Paul Society, John W. Keefe Surgery, Children's Bureau of the State, State Probation Department, Pawtucket Red Cross and the Probation Department of that city, and the Salvation Army.

Municipal Representatives.

Present will be members of the District, Superior and Supreme Courts, the Attorney General's department, representatives of various grocers and markets with whom Mr. Cummings has done business in his official capacity, the Y. M. C. A., Chamber of Commerce, Society for the Prevention of Cruelty to Children, the City Government, executive departments and members of the Common Council and the Board of Aldermen, also from the public

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Attractive Prices!

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In addition to underwriting the customary series of concerts by the Boston Orchestra, the fund is to be used to make possible two concerts by brilliant artists during the spring of 1929. It is hoped that these concerts may be held in the auditorium of the new Masonic Temple, and it is expected that these concerts will be self-supporting.

The extra funds sought over the $6000 necessary for the Symphony are to assure these soloist concerts, although Mrs. Henry D. Sharpe, president of the Music Association, stated that all indications are that these concerts will be entirely self-supporting. In that event, it will be possible for the music Association to make substan-

NEWS
PROVIDENCE, R. I.
MAY 17 1928

Boston Symphony Orchestra Fund Is at Half Way Point

A fund raised for the Music Association to make possible the return of the Boston symphony orchestra to Providence next season has reached a total of $5303, which is just over the half-way mark. The total sought is $10,000.

So far this week $3059 in pledges and contributions has been received. Officers of the organization emphasized today that pledges are as acceptable as contributions, the pledges to become due in the fall.

The fund is to underwrite two concerts here by brilliant artists in 1929 as well as to enable the return of the symphony orchestra next season. In case the concerts are self supporting, substantial refunds to the contributors' will be made.

Pledges and contributions may be sent to Mrs. William Gammell, Jr., treasurer of the Music Association, at her home, 25 Charles Field street.

Late contributions are: Mrs. Frederick Talcott, $50; Mr. and Mrs. Elisha C. Mowry, $50; Mrs. Albert A. Baker, $25; Mrs. Frederick William Howe, $50; Dr. William H. P. Faunce, $75; Donald Jackson, $100; a Masonic group, $144; Hugh MacColl, $100; Helen G. Chase, $25; W. G. W., $100; Mrs. G. C. Carpenter, $15; Francis B. Keeney, $25; Herbert W. Rice, $125; William Gammell, $100; Miss Mary Caron Smith, $5; Mrs. R. H. I. Goddard, $50; Mrs. Murray Danforth, $100; Mrs. John W. Knowles, $125; Mrs. George Hail, $200; Anonymous, $500; John Nicholas Brown, $500; Samuel M. Nicholson, $500; D. W. W., $75; Mrs. Archibald Silverman, $20.

MARRIAGE INTENTIONS

PROVIDENCE, R. I.
JOURNAL
MAY 19 1928

MUSIC ASSOCIATION ASKS SMALL GIFTS

Juvenile Chopin Club Leads Way with $7 Donation to Symphony Fund.

$4262 STILL TO BE PLEDGED

$10,000 Total Required to Bring Back Boston Orchestra and Underwrite Two Solo Concerts

Rhode Island's youngest musical organization, the Juvenile Chopin Club, voiced its approval of the Music Association Fund to make possible Boston Symphony concerts in Prov... next season and swelled that fund just $7 more toward the desired $10,000.

Pledges and contributions received Thursday and yesterday totalled $434, bringing the total of the fund to date to $5737. The Music Association Fund is to underwrite the Boston Symphony concert series for next season and to assure the success of two concerts which the Music Association proposes to present to the Providence music lovers in the spring of 1929. These will be solo concerts by world-famous artists.

Although most of the contributions to date have been proportionately large ones, one of the officers of the Music Association yesterday pointed out that the fund is in reality a community affair and that pledges (which would become due next fall) or contributions of small denominations are as welcome as are the larger contributions to the fund.

Juvenile Club Leads Way.

The Juvenile Chopin Club leads the way for the contributors of small amounts and the letter which Mrs. William Gammell, Jr., treasurer of the Music Association, received with the $7 contribution indicates the attitude with which the Symphony Fund is viewed by this young musical organization.

The letter follows:

"My dear Mrs. Gammell:

"Inclosed please find check for $7 from the Juvenile Chopin Club. Five dollars was taken from the club's treasury and $2 was donated by guests at last Saturday's meeting.

"The Juvenile Chopin Club's members range in age from eight to 16 years and we are the youngest music club in Rhode Island. We are not too young, however, to realize the necessity and benefits of good music and so we send this contribution and we wish we had 100 times that to give for such a worthy cause. I hope you meet with the greatest success in collecting your fund.

"Yours very truly,
(Signed) "SELMA RUTH SILVERMAN,
"President, The Juvenile Chopin Club."

Music Association Gratified

Officers of the Music Association are highly gratified by the response with which the music-lovers of Providence and the vicinity have met the appeal for the fund which will make possible the return of the Boston Symphony Orchestra to this city for still another season. It is, however, the desire of the Music Association to make the Symphony Fund one which all music lovers may be interested in and for that reason it is hoped that small contributions and pledges will be received in greater numbers in the future.

All pledges and contributions should be sent to Mrs. Gammell, at her home, 25 Charles Field street, or to the office of the Treasurer of the Providence Journal Company. All contributions and pledges will be acknowledged in the Providence Journal and Evening Bulletin.

Hitherto unlisted contributions follow:

Mrs. R. Edwards Annin, Jr.	$15
Helen C. Robertson	50
R. Clinton Fuller	100
Mrs. Ashbel T. Wall, Jr.	50
Mr. and Mrs. Clinton Prescott Knight, Jr.	100
Mrs. Elisha H. Howard	25
Charles H. W. Mandeville	25
Mary Greene Chapin	12
Mr. and Mrs. W. Kinsley Low	50
Juvenile Chopin Club	7
Total	$434
Total to date	$5737
Amount still to be raised	$4263

FIVE HARVARD STUDENTS

Other notices for 1928 are in Book marked 1927 - 1928 - From May 17 to Aug 26 -

EAGLE
LAWRENCE, MASS.
MAY 26 1928

(3)

Pop Concerts Offer a Delightfu Musical Entertainment.

Without the stiffness and formality of the regular symphonic concerts at Symphony hall, Boston, the Pop concerts, now being held there nightly, afford a most enjoyable evening's entertainment along with the element of sociability. Recently we had the good fortune to attend one of these events and while munching pretzels and sipping pop punch (non-alcoholic) listened to the 80 piece orchestra, led by the astute Alfredo Casella, play such favorites as Nicolai's overture to the "Merry Wives of Windsor," Grieg's Lyric Suite, Bizet's L'Arlesienne Suite, Saint-Saens' Danse Macabre, Dvorak's Slavonic Dance, Handel's Largo and Wagner's overture to "Tannhauser." Novelties on the program included Enesco's Roumanian Rhapsody and Chabrier's Espana Rhapsody. Besides this formidable list there were a few encores of a lighter nature.

All the members of the orchestra are regular Boston Symphony players and as such ensure renditions of a high order. Mr. Casella is a conductor with sound ideas of interpretation and while these interpretations did not wander far from well-tested conventions, there was a well defined outline to the music; the thematic idea was always maintained. The lyric beauty of the Nocturne of the Grieg suite was memorable; there was the proper "atmosphere" in the Saitn-Saens number and the modern spirit was set forth in the Enesco and Chabrier scores. But it remained for the stately Handel Largo—calling for the full resources of the magnificent organ—to create a deep and genuine spiritual feeling. Wagner's hackneyed—though always engrossing—"Tannhauser" overture closed the evening's Those who enjoy fine music—a blend of the classic and the semi-popular—splendidly played, will be well repaid by a visit to the Pops.

Literary Lig[illegible]
SCHENECTADY, N. Y.
UNION STAR
MAY 26 1928

The Boston Symphony orchestra, through [redacted] of the trustees, has invited Leon Vartanian, the young Armenian pianist, who won the grand piano annually offered at the New England Conservatory of Music, to play as a soloist with the orchestra.

NEWS
PROVIDENCE, R. I.
MAY 28 192[illegible]

Boston Symphony Local Fund Now At Total of $7605

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While the appeal for contributions has been limited to Providence, music lovers from Pawtucket have also offered their aid to the cause. A check for $20 has been received by Mrs. William Gammell, Jr., treasurer of the fund, from the Dilettanti Music club of Pawtucket.

Recent pledges and contributions are:

Howard Langley, $8; Mrs. Harold J. Gross, $25; Mrs. Samuel M. Nicholson, $100; Mrs. William Ely, $20; Mrs. Houghton P. Metcalf, $150; Mrs. B. L. Steedman, $15; Mrs. Edgar John Lownes, $250; Miss Lorraine Johnson, $10; Mrs. Edward L. Johnson, $10; Miss Margaret Shove Morris, $10; Mrs. H. J. Lanpher, 25; Dilettanti Music Club, $20; Mr. and Mrs. W. L. Hodgman, $100 Mrs. Caesar Misch, $100; Mrs. James Elgar, $25; J. D. M. and M. A. Jones, $100; a friend, $50.

PROVIDENCE, R. I.
JOURNAL
MAY 28 1928

PAWTUCKET AIDS SYMPHONY FUND

Dilletanti Music Club Sends Check Toward Guarantee to Bring Orchestra Here.

GIFTS REACH $7605 TOTAL

$2395 More Needed to Insure Full Program, Including Concerts by Two Leading Artists

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"My Dear Mrs. Gammell—

"The Dilletanti Music Club of Pawtucket, desiring to aid your work to bring the Boston Symphony Orchestra to Providence next season, has requested me, as treasurer, to send you $20 as their contribution to your fund.

"I therefore enclose check for that amount.

"Very sincerely yours,
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Mr. and Mrs. W. L. Hodgman	100
Mrs. Caesar Misch	100
Mrs. James Elgar	25
J. D. E. and M. A. Jones	100
A Friend	50
Total	$1018
Total to date	$7605
Amount still to be raised	$2395

PROVIDENCE, R. I.
BULLETIN
MAY 28 192[illegible]

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EASTON, PA.
EXPRESS
JUN 20 1928

Radio station KHJ at Los Angeles assures itself of nation-wide fame and popularity by its choice of one of the coast's leading musicians as its musical director. He is Arthur Kay, orchestra director, composer and arranger, former member of the German Royal orchestra and the Boston Symphony orchestra, and conductor for [redacted] Victor Herbert's successes and for many later musical comedies.

Kay

MER JUN 20

Mr. Philip Hale

The scholarly, modest gentleman whom Dartmouth honored yesterday with a degree has chosen deliberately [illegible] all his life. [illegible] magazine [illegible] his later work [illegible] Boston Sym[illegible]tter, filed in [illegible]y, are a last[illegible]during industrial[illegible]dition. Writ[illegible]orward, un[illegible]erald readers [illegible]mmatched in [illegible]n any other [illegible]r articles, to[illegible]orrow a dra[illegible] day a sym[illegible]tten against [illegible]ore attention [illegible]ic and the [illegible]d than the [illegible] critic in the [illegible] of repeated [illegible]hers in the [illegible]and to write [illegible]o devote his [illegible] years to a newspaper and the symphony orchestra programs. Similarly, he has turned his back on the metropolis time and again in order that he might continue his work in a city which he loves and understands, and which understands and loves him.

The Herald has a deep sense of obligation to Mr. Hale and rejoices that Dartmouth has bestowed its degree so fittingly.

ALBANY, N. Y.
TIMES UNION
JUN 22 1928

AMERICA SEEN MUSIC CENTER

Paris—America will be the future great center of music, according to Serge Koussevitzky, director of the Boston Symphony orchestra, who has recently given a series of concerts in Paris.

Mr. Koussevitzky surprised the French musical leaders when he told them that a large number of Americans are now writing the music of the future and that there is no country in the world where good music is better appreciated.

"One doesn't want music, but bread, when one is hungry," said the director, "and of course everyone knows that America isn't starving these days—only starving for beauty in all its forms. She is now ready for the inner culture, having acquired the outer with prosperity.

"It is almost phenomenal, the great interest that is shown in music. And it is not only the rich and the highly-educated that are crowding the concert halls, but the ordinary large masses. Even twenty large, fine symphony orchestras cannot satisfy them. It is wonderful."

NEW YORK
BRONX HOME NEWS
JUN 23 1928

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EAGLE
LAWRENCE, MASS.
MAY 26 1928

(3)

141

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Literary Digest
SCHENECTADY, N. Y.
UNION STAR
MAY 26 1928

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MAY 28 [illegible]

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PROVIDENCE, R. I.
JOURNAL
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HER JUN 20

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The Herald has a deep sense of obligation to Mr. Hale and rejoices that Dartmouth has bestowed its degree so fittingly.

ALBANY, N. Y.
TIMES UNION
JUN 22 1928

AMERICA SEEN MUSIC CENTER

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Mr. Koussevitzky surprised the French musical leaders when he told them that a large number of Americans are now writing the music of the future and that there is no country in the world where good music is better appreciated.

"One doesn't want music, but bread, when one is hungry," said the director, "and of course everyone knows that America isn't starving these days—only starving for beauty in all its forms. She is now ready for the inner culture, having acquired the outer with prosperity.

"It is almost phenomenal, the great interest that is shown in music. And it is not only the rich and the highly-educated that are crowding the concert halls, but the ordinary large masses. Even twenty large, fine symphony orchestras cannot satisfy them. It is wonderful."

NEW YORK
BRONX HOME NEWS
JUN 23 1928

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EAGLE
LAWRENCE, MASS.
MAY 26 1928

(3)

141

Pop Concerts Offer a Delightfu Musical Entertainment.

Without the stiffness and formality of the regular symphonic concerts at Symphony hall, Boston, the Pop concerts, now being held there nightly, afford a most enjoyable evening's entertainment along with the element of sociability. Recently we had the good fortune to attend one of these events and while munching pretzels and sipping pop punch (non-alcoholic) listened to the 80 piece orchestra, led by the astute Alfredo Casella, play such favorites as Nicolai's overture to the "Merry Wives of Windsor," Grieg's Lyric Suite, Bizet's L'Arlesienne Suite, Saint-Saens' Danse Macabre, Dvorak's Slavonic Dance, Handel's Largo and Wagner's overture to "Tannhauser." Novelties on the program included Enesco's Roumanian Rhapsody and Chabrier's Espana Rhapsody. Besides this formidable list there were a few encores of a lighter nature.

All the members of the orchestra are regular Boston Symphony players and as such ensure renditions of a high order. Mr. Casella is a conductor with sound ideas of interpretation and while these interpretations did not wander far from well-tested conventions, there was a well defined outline to the music; the thematic idea was always maintained. The lyric beauty of the Nocturne of the Grieg suite was memorable; there was the proper "atmosphere" in the Saitn-Saens number and the modern spirit was set forth in the Enesco and Chabrier scores. But it remained for the stately Handel Largo—calling for the full resources of the magnificent organ—to create a deep and genuine spiritual feeling. Wagner's hackneyed—though always engrossing—"Tannhauser" overture closed the evening's Those who enjoy fine music—a blend of the classic and the semi-popular—splendidly played, will be well repaid by a visit to the Pops.

Literary Digest
SCHENECTADY, N. Y.
UNION STAR
MAY 26 1928

The Boston Symphony orchestra, through [redacted] of the trustees, has invited Leon Vartanian, the young Armenian pianist, who won the grand piano annually offered at the New England Conservatory of Music, to play as a soloist with the orchestra.

NEWS
PROVIDENCE, R. I.
MAY 28 [illegible]

Boston Symphony Local Fund Now At Total of $7605

The Music association's fund to underwrite the Boston Symphony orchestra and two other concerts in his city next season has reached 7605. The goal is $10,000.

While the appeal for contributions has been limited to Providence, music lovers from Pawtucket have also offered their aid to the cause. A check for $20 has been received by Mrs. William Gammell, Jr., treasurer of the fund, from the Dilettanti Music club of Pawtucket.

Recent pledges and contributions are:

Howard Langley, $8; Mrs. Harold J. Gross, $25; Mrs. Samuel M. Nicholson, $100; Mrs. William Ely, $20; Mrs. Houghton P. Metcalf, $150; Mrs. B. L. Steedman, $15; Mrs. Edgar John Lownes, $250; Miss Lorraine Johnson, $10; Mrs. Edward L. Johnson, $10; Miss Margaret Shove Morris, $10; Mrs. H. J. Lanpher, 25; Dilettanti Music Club, $20; Mr. and Mrs. W: L. Hodgman, $100 Mrs. Caesar Misch, $100; Mrs. James Elgar, $25; J. D. M, and M. A. Jones, $100; a friend, $50.

PROVIDENCE, R. I.
JOURNAL
MAY 28 1928

PAWTUCKET AIDS SYMPHONY FUND

Dilletanti Music Club Sends Check Toward Guarantee to Bring Orchestra Here.

GIFTS REACH $7605 TOTAL

$2395 More Needed to Insure Full Program, Including Concerts by Two Leading Artists

Contributions and pledges amounting to $1018 received during the past week have raised the total of the Music Association Fund for the underwriting of the Boston Symphony and presentation of two soloist concerts in Providence next season to $7605. This means that the fund is still $2395 short of the $10,000 goal.

In making announcement of these latest contributions last night the officers of the Music Association again pointed out that, although many of the contributions which were received during the early part of the campaign were for sizeable amounts, contributions and pledges payable in the fall for small amounts are earnestly solicited. It was stressed that, since the Music Association is a community affair, it is hoped that all music lovers will avail themselves of the chance to help bring the Boston Symphony back to Providence to continue the concerts here.

Seventy-one music lovers contributed to the guarantee fund for the Symphony concerts last year, Mrs. Henry D. Sharpe, President of the Music Association, said. So far this year 65 contributions and pledges have been received.

Although the appeal for contributions and pledges has been made principally to Providence people the, officials of the Music Association were highly gratified when a check from the Dillettanti Music Club of Pawtucket was received. The contribution was sent to Mrs. William Gammell, Jr., treasurer of the Music Association, with the following letter:

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"The Dilletanti Music Club of Pawtucket, desiring to aid your work to bring the Boston Symphony Orchestra to Providence next season, has requested me, as treasurer, to send you $20 as their contribution to your fund.

"I therefore enclose check for that amount.

"Very sincerely yours,
"S. ADELE BOARDMAN,
"Secretary-Treasurer."

The Music Association fund will be used to defray the additional expense incurred in bringing the Boston Orchestra here, owing to the fact that the Albee Theatre must be used. A part of the fund will repay Edward F. Albee, owner of the theatre, for the expense he incurs in turning his theatre over to Providence music lovers on the evenings of the concerts. The remainder will be used to bring two world-famous musicians to Providence in the spring of 1929 for solo concerts. It is hoped that these concerts may be held in the auditorium of the new Masonic Temple.

All pledges and contributions to the fund should be sent either to Mrs. William Gammell, Jr., at her home, 25 Charles Field street, Providence, or to the office of the treasurer of the Providence Journal Company. All contributions will be acknowledged in the Providence Journal and Evening Bulletin.

Hitherto unlisted pledges and contributions follow:

Howard Langley	$ 8
Mrs. Harold J. Gross	25
Mrs. Samuel M. Nicholson	100
Mrs. William Ely	20
Mrs. Houghton P. Metcalf	150
Mrs. B. L. Steedman	15
Mrs. Edgar John Lownes	250
Miss Lorraine Johnson	10
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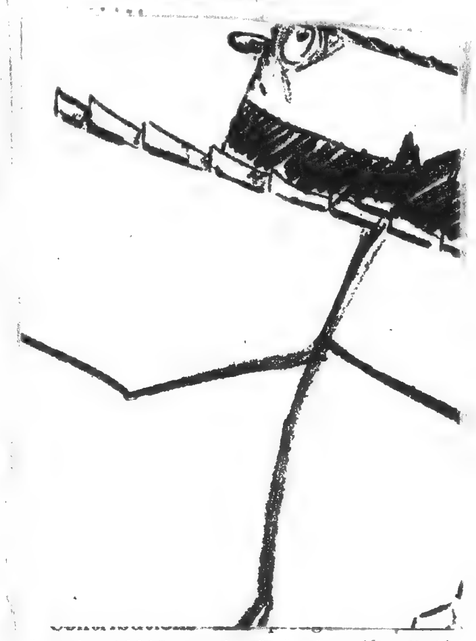
Miss Margaret Shove Morriss	10
Mrs. H. J. Lanpher	25
Dilettanti Music Club	20
Mr. and Mrs. W. L. Hodgman	100
Mrs. Caesar Misch	100
Mrs. James Elgar	25
J. D. E. and M. A. Jones	100
A Friend	50
Total	$1018
Total to date	$7605
Amount still to be raised	$2395

PROVIDENCE, R. I.
BULLETIN
MAY 28 192[illegible]



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EASTON, PA.
EXPRESS
JUN 20 1928

Radio station KHJ at Los Angeles assures itself of nation-wide fame and popularity by its choice of one of the coast's leading musicians as its musical director. He is Arthur Kay, orchestra director, composer and arranger, former member of the German Royal orchestra and the Boston Symphony orchestra, and conductor for [illegible] Victor Herbert's successes and for many later musical comedies.

Kay

Mr. Philip Hale

The scholarly, modest gentleman whom Dartmouth honored yesterday with a degree has chosen deliberately to be a Boston journalist all his life. Except for an occasional magazine article, he has confined his later work to The Herald and Boston Symphony programs. The latter, filed in the Boston Public Library, are a lasting monument of his untiring industry and his amazing erudition. Written in that straightforward, unadorned style which Herald readers know so well, they are unmatched in any other country or in any other language. His newspaper articles, today a concert review, tomorrow a dramatic criticism, the next day a symphony notice, all written against time, probably receive more attention from students of music and the drama here and abroad than the comment of any other critic in the United States. In spite of repeated invitations from publishers in the United States and England to write books, he has chosen to devote his years to a newspaper and the symphony orchestra programs. Similarly, he has turned his back on the metropolis time and again in order that he might continue his work in a city which he loves and understands, and which understands and loves him.

The Herald has a deep sense of obligation to Mr. Hale and rejoices that Dartmouth has bestowed its degree so fittingly.

ALBANY, N. Y.
TIMES UNION
JUN 22 1928

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WASHINGTON, D. C.
TIMES

JUN 23 1928

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By International News Service

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PORTLAND, ORE.
OREGON JOURNAL

JUN 27 1928

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SAN ANTONIO, TEX.
LIGHT

U. S. to Be Center For World Music

By International News Service.

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ST. PAUL, MINN.
NEWS

JUL 4 - 1928

A Bostonian's Holiday.

Philip Hale has been dramatic and music critic of the Boston Herald for many years. He had not been in New York for 15 years until a few days ago. As he was spending only one night in Gotham, picking his single entertainment was a nice problem.

He chose the Boston Symphony concert at Carnegie hall.—Variety.

J. Y. TELEGRAPH

JUL 22 1928

Copley's Forecast Promises A Most Brilliant Season

A MIGHTY busy and interesting season is ahead for Richard Copley. One of the unique presentations he will make will be to bring Koussevitzky, the conductor of the Boston Symphony Orchestra, to play his first contrass recital in this city, a novelty which will be a brilliant musical treat.

The Society of the Friends of Music, which is looked on as a dark horse in the orchestral situation of New York, is under Mr. Copley's direction, but he leaves the really exciting news they may have to bring, entirely to them, to bring forth. But Mr. Copley recalls that they are to be heard at ten concerts in New York City this Fall.

Much interest is gathering in the tour of the Society of Ancient Instruments, which was heard only once last year, but which is already booked for fifteen chamber music societies and educational organizations around the country. It is going to take a little while, according to Mr. Copley, before the country realizes how much beauty there is in the old instruments of Henri Casadeseus and his fellows.

A new departure for Mr. Copley is the arrangement he has made with his old friend, M. H. Hanson, to book the Prague Teachers' Chorus and the Westminster Choir of Dayton, Ohio. Mr. Hanson is handling the European affairs and Mr. Copley is looking after American dates. The Prague folk will be here three months and will be officially presented by the United States Government in Washington, at the Library of Congress. Yale, Harvard and all leading colleges have booked the visitors. The tour covers the principal cities of America, and even includes a jaunt to Cuba (see below). The Dayton Choir will be feted by European countries and has a long tour booked on the Continent. Their American dates are limited to the Middle West for lack of time.

Mr. Copley smiles broadly when he mentions the new quartette of the Curtis Institute, Philadelphia. He does not disclose the personnel, but says that it will not be of the faculty. It is the new and coming chamber music organization.

Nina Kolhetz is coming back. She will debut this coming season in Philadelphia and then have a very interesting tour. Over thirty dates are already booked for Povla Frish which will carry her all the way to California. Maurice Maurici, the cellist, is announced. Temianka, the best of the young violinists of the Curtis Institute is going out on tour.

Mme. Matzenauer opens at the Worcester Festival in October and then after twelve weeks at the Metropolitan Opera she has a tour of fifty concerts to the Pacific Coast. The French violinist, Renee Chemet is booked for twenty five concerts, and Merle Alcock in the little free time she has outside the Metropolitan Opera House has many fine dates.

Other names in the Copley list are Tudor Davies, with a long tour and New York appearances, Soggin the cellist, Ethel Hayden, the young American soprano and others.

JACKSON, MISS.
CLARION LEDGER

America to be Center For World Music

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Big Picnic for
INDEPENDENT
WILKES BARRE, PA.

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PROVIDENCE, R. I.
TRIBUNE

JUN 28 1928

Mr. Philip Hale

(From the Boston Herald)

The scholarly, modest gentleman whom Dartmouth honored with a degree has chosen deliberately to be a Boston journalist all his life. Except for an occasional magazine article, he has confined his later work to The Herald and Boston Symphony programs. The latter, filed in the Boston Public Library, are a lasting monument of his untiring industry and his amazing erudition. Written in that straightfordward, unadorned style which Herald readers know so well, they are unmatched in any other country or in any other language. His newspaper articles, to-day a concert review, to-morrow a dramatic criticism, the next day a symphony notice, all written against time, probably receive more attention from students of music and the drama here and abroad than the comment of any other critic in the United States. In spite of repeated invitations from publishers in the United States and England to write books, he has chosen to devote his years to a newspaper and the symphony orchestra programs. Similarly, he has turned his back on the metropolis time and again in order that he might continue his work in a city which he loves and understands, and which understands and loves him.

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PUNXSUTAWNEY, PA.
SPIRIT

America to Be Center For World Music Says Noted Boston Director

Paris, July 3.—America will be the future great center of music, according to Serge Koussevitzky, director of the Boston Symphony orchestra, who has recently given a series of concerts in Paris.

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NEWS
Michigan City,
JUL 3 1928

COLUMBUS, OHIO
STATE JOURNAL

JUL 3 - 1928

Honor for Philip Hale.

Newspaper writers and lovers of music all over the land will applaud the action of Dartmouth College in honoring Philip Hale of Boston with the degree of Doctor of Music. Few writers in any of the special fields have been more highly successful, not many have had the honor of leadership in a special field for so many years. Mr. Hale has been a brilliant success, his own modesty has operated to prevent the general public from becoming more intimately acquainted with his work.

His life has been given to musical and dramatic writing for The Boston Herald, with the added duty of preparing the explanatory and analytical programs for the Boston Symphony Orchestra for a long term of years. In all lines he has been scholarly to a degree that has given him the foremost position in his field. Probably no musical and dramatic writer has a larger following or has wielded a more positive educational influence for years.

Many times he has declined offers to become an author of books, leading publishers being ambitious to secure his services. He chose the field of newspaper writing many years ago, has been content to continue in his special section, doing musical and dramatic writing in his home city, happy in his long-continued daily task. Dartmouth recognized real genius and scholarly excellence when it gave its honorary degree to Philip Hale.

CINCINNATI, OHIO
TIMES-STAR

JUL 16 1928

America To Be Center for Music World

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NEW YORK, N. Y.
TIMES

JUL 22 1928

Two important American compositions, the concerto of Gershwin and Carpenter's symphonic poem "Skyscrapers," were among this year's novelties in Paris.

Gershwin recently visited Paris. He did not play in public, but was heard in the houses of his friends, where his qualities of rhythmic and melodic inventiveness aroused great enthusiasm. While playing the piano and singing his compositions he impresses one as being truly creative. He needs only to study technic in order to become a great musician. His concerto, in Tiomkin's masterful interpretation, confirmed this impression. It was played at a great opera-concert, with the Golschman Orchestra collaborating. One cannot but remark a certain clumsiness of construction in the piece, though it has ideas and charm.

Carpenter is much liked and appreciated in Paris. His symphonic poem "Skyscrapers" is very brilliantly orchestrated and has a rhythmic life of its own. We are very grateful to Koussevitzky for revealing it to us.

No gratitude is equal to Koussevitzky's merits in the field of modern and international music. His four Spring concerts brought more novelties than all other concerts from October to May. To him goes the credit this year for the propagation of Carpenter, Ferroud, Paul Hindemith, Lazar and Prokofieff. Fragments of Prokofieff's "L'Ange de Feu" made a deep impression.

The "grande saison" is over; the concert halls of Paris are benumbed. It will be November before music will be roused from its long hibernation. The lyric theatres of Paris produced nothing of great interest during the past year. We hope to be indemnified next season. One looks forward to the program of the Théâtre des Champs Elysées with great curiosity. May this institution again become a temple of music!

WASHINGTON, D. C.
TIMES

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PORTLAND, ORE.
OREGON JOURNAL

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"One doesn't want music, but bread, when one is hungry," said the director, "and of course everyone knows that America isn't starving these days—only starving for beauty in all its forms. She is now ready for the inner culture, having acquired the outer with prosperity.

PROVIDENCE, R. I.
TRIBUNE

JUN 28 1928

Mr. Philip Hale

(From the Boston Herald)

The scholarly, modest gentleman whom Dartmouth honored with a degree has chosen deliberately to be a Boston journalist all his life. Except for an occasional magazine article, he has confined his later work to The Herald and Boston Symphony programs. The latter, filed in the Boston Public Library, are a lasting monument of his untiring industry and his amazing erudition. Written in that straightfordward, unadorned style which Herald readers know so well, they are unmatched in any other country or in any other language. His newspaper articles, to-day a concert review, to-morrow a dramatic criticism, the next day a symphony notice, all written against time, probably receive more attention from students of music and the drama here and abroad than the comment of any other critic in the United States. In spite of repeated invitations from publishers in the United States and England to write books, he has chosen to devote his years to a newspaper and the symphony orchestra programs. Similarly, he has turned his back on the metropolis time and again in order that he might continue his work in a city which he loves and understands, and which understands and loves him.

The Herald has a deep sense of obligation to Mr. Hale and rejoices that Dartmouth has bestowed its degree so fittingly.

SAN ANTONIO, TEX.
LIGHT

U. S. to Be Center For World Music

By International News Service.

PARIS, June 30.—America will be the future great center of music, according to Serge Koussevitzky, director of the Boston Symphony orchestra, who has recently given a series of concerts in Paris.

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"It is almost phenomenal, the great interest that is shown in music. And it is not only the rich and the highly-educated that are crowding the concert halls, but the ordinary large masses.

NEWS
Ludington, Mich.
JUL 3 1928

America to Be Center For World Music Says Noted Boston Director

Paris, July 3.—America will be the future great center of music, according to Serge Koussevitzky, director of the Boston Symphony orchestra, who has recently given a series of concerts in Paris.

Mr. Koussevitzky surprised the French musical leaders when he told them that a larger number of Americans are now writing the music of the future and that there is no country in the world where good music is better appreciated.

"One doesn't want music, but bread, when one is hungry," said the director, "and of course everyone knows that America isn't starving these days—only starving for beauty in all its forms. She is now ready for the inner culture, having acquired the outer with prosperity.

"It is almost phenomenal, the great interest that is shown in music. And it is not only the rich and the highly-educated that are crowding the concert-halls, but the ordinary large masses. Even 20 large, fine symphony orchestras cannot satisfy them. It is wonderful."

COLUMBUS, OHIO
STATE JOURNAL

JUL 3 - 1928

Honor for Philip Hale.

Newspaper writers and lovers of music all over the land will applaud the action of Dartmouth College in honoring Philip Hale of Boston with the degree of Doctor of Music. Few writers in any of the special fields have been more highly successful, not many have had the honor of leadership in a special field for so many years. Mr. Hale has been a brilliant success, his own modesty has operated to prevent the general public from becoming more intimately acquainted with his work.

His life has been given to musical and dramatic writing for The Boston Herald, with the added duty of preparing the explanatory and analytical programs for the Boston Symphony Orchestra for a long term of years. In all lines he has been scholarly to a degree that has given him the foremost position in his field. Probably no musical and dramatic writer has a larger following or has wielded a more positive educational influence for years.

Many times he has declined offers to become an author of books, leading publishers being ambitious to secure his services. He chose the field of newspaper writing many years ago, has been content to continue in his special section, doing musical and dramatic writing in his home city, happy in his long-continued daily task. Dartmouth recognized real genius and scholarly excellence when it gave its honorary degree to Philip Hale.

ST. PAUL, MINN.
NEWS

JUL 4 - 1928

A Bostonian's Holiday.

Philip Hale has been dramatic and music critic of the Boston Herald for many years. He had not been in New York for 15 years until a few days ago. As he was spending only one night in Gotham, picking his single entertainment was a nice problem.

He chose the Boston Symphony concert at Carnegie hall.—Variety.

CINCINNATI, OHIO
TIMES-STAR

JUL 16 1928

America To Be Center for Music World

PARIS—America will be the future great center of music, according to Serge Koussevitzky, director of the Boston Symphony Orchestra, who has recently given a series of concerts in Paris. Koussevitzky surprised the French musical leaders when he told them that a large number of Americans are now writing the music of the future and that there is no country in the world where good music is better appreciated. "One doesn't want music, but bread, when one is hungry," said the director, "and, of course, every one knows that America isn't starving these days—only starivng for beauty in all its forms. She is now ready for the inner culture, having acquired outer with prosperity. It is almost phenomenal, the great interest that is shown in music. And it is not only the rich and the highly educated that are crowding the concert halls, but the ordinary large masses. Even twenty large, fine symphony orchestras can not satisfy them. It is wonderful."

NEW YORK, N. Y.
TIMES

JUL 22 1928

Two important American compositions, the concerto of Gershwin and Carpenter's symphonic poem "Skyscrapers," were among this year's novelties in Paris.

Gershwin recently visited Paris. He did not play in public, but was heard in the houses of his friends, where his qualities of rhythmic and melodic inventiveness aroused great enthusiasm. While playing the piano and singing his compositions he impresses one as being truly creative. He needs only to study technic in order to become a great musician. His concerto, in Tiomkin's masterful interpretation, confirmed this impression. It was played at a great opera-concert, with the Golschman Orchestra collaborating. One cannot but remark a certain clumsiness of construction in the piece, though it has ideas and charm.

Carpenter is much liked and appreciated in Paris. His symphonic poem "Skyscrapers" is very brilliantly orchestrated and has a rhythmic life of its own. We are very grat..ful to Koussevitzky for revealing it to us.

No gratitude is equal to Koussevitzky's merits in the field of modern and international music. His four Spring concerts brought more novelties than all other concerts from October to May. To him goes the credit this year for the propagation of Carpenter, Ferroud, Paul Hindemith, Lazar and Prokofieff. Fragments of Prokofieff's "L'Ange de Feu" made a deep impression.

The "grande saison" is over; the concert halls of Paris are benumbed. It will be November before music will be roused from its long hibernation. The lyric theatres of Paris produced nothing of great interest during the past year. We hope to be indemnified next season. One looks forward to the program of the Théâtre des Champs Elysées with great curiosity. May this institution again become a temple of music!

142
N. Y. TELEGRAPH

JUL 22 1928

Copley's Forecast Promises A Most Brilliant Season

A MIGHTY busy and interesting season is ahead for Richard Copley. One of the unique presentations he will make will be to bring Koussevitzky, the conductor of the Boston Symphony Orchestra, to play his first contrass recital in this city, a novelty which will be a brilliant musical treat.

The Society of the Friends of Music, which is looked on as a dark horse in the orchestral situation of New York, is under Mr. Copley's direction, but he leaves the really exciting news they may have to bring, entirely to them, to bring forth. But Mr. Copley recalls that they are to be heard at ten concerts in New York City this Fall.

Much interest is gathering in the tour of the Society of Ancient Instruments, which was heard only once last year, but which is already booked for fifteen chamber music societies and educational organizations around the country. It is going to take a little while, according to Mr. Copley, before the country realizes how much beauty there is in the old instruments of Henri Casadeseus and his fellows.

A new departure for Mr. Copley is the arra..gement he has made with his old friend, M. H. Hanson, to book the Prague Teachers' Chorus and the Westminster Choir of Dayton, Ohio. Mr. Hanson is handling the European affairs and Mr. Copley is looking after American dates. The Prague folk will be here three months and will be officially presented by the United States Government in Washington, at the Library of Congress. Yale, Harvard and all leading colleges have booked the visitors. The tour covers the principal cities of America, and even includes a jaunt to Cuba (see below). The Dayton Choir will be feted by European countries and has a long tour booked on the Continent. Their American dates are limited to the Middle West for lack of time.

Mr. Copley smiles broadly when he mentions the new quartette of the Curtis Institute, Philadelphia. He does not disclose the personnel, but says that it will not be of the faculty. It is the new and coming chamber music organization.

Nina Kolhetz is coming back. She will debut this coming season in Philadelphia and then have a very interesting tour. Over thirty dates are already booked for Povla Frish which will carry her all the way to California. Maurice Maurici, the cellist, is announced. Temianka, the best of the young violinists of the Curtis Institute is going out on tour.

Mme. Matzenauer opens at the Worcester Festival in October and then after twelve weeks at the Metropolitan Opera she has a tour of fifty concerts to the Pacific Coast. The French violinist, Renee Chemet is booked for twenty five concerts, and Merle Alcock in the little free time she has outside the Metropolitan Opera House has many fine dates.

Other names in the Copley list are Tudor Davies, with a long tour and New York appearances, Soggia the cellist, Ethel Hayden, the young American soprano and others.

ronicle of ..... July 22, 1928 19....

Music Dept, Alexander Fried, Editor

143

HOW KOUSSEVITZKY BECAME CONDUCTOR

(From an Article by Arthur Abell in the Musical Courier)

One winter's evening, twenty-seven years ago, a handsome, dapper, romantic-looking young Russian walked onto the stage of the venerable Berlin Singakademie, lugging a ponderous double-bass. This was no ordinary Berlin debut, for even in that concert-ridden city recitals on the double-bass had not been heard since the days of Bottesini.

And the interest was all the keener because this aristocratic looking young man from Moscow did not play a small sized three-string bass tuned in fifths, as did Bottesini, but he was to give rein to his virtuosity on a full-sized orchestra bass tuned to fourths in the regulation way. No one had attempted to win virtuoso laurels on the full-sized bass since Dragonetti, 100 years before.

The Russian's name was Serge Koussevitzky. The principal number on his program was his own concerto. Next season New York will hear him perform on the double bass, and America will then know how he plays it.

I was among those present on that occasion more than a quarter of a century ago, and during the ensuing five years I frequently heard Koussevitzky, for he concertized extensively as a double-bass virtuoso. I once journeyed from Berlin to Leipsig to hear him as soloist with the Gewandhaus Orchestra under Arthur Nikisch. At that concert Koussevitzky played his transcriptions of Mozart's Concerto for bassoon and of Max Bruch's "Kol Nidrei" for cello. In Russia he gave joint recitals with Feodor Chaliapin.

Meanwhile a web of romance had been woven into the young musician's life. He was married to Natalie Constantinowa Ouschakoff, a charming and cultured, as well as very wealthy young Russian girl. That couple settled in Berlin, and there they maintained a beautiful home, and entertained lavishly. It was there that I first met Chaliapin, and also Sobinoff, the Russian tenor. And it was there that I first heard the exquisite chamber music performances of the Parisian Societe des Instruments Anciens, and it was there also that I heard Koussevitzky and Jacques Thibaut play Bottesini's famous duo for violin and double bass, with Fritz Kreisler at the piano.

Koussevitzky had always had a pronounced flair for conducting, and with the princely income now at his disposal he was free to turn his attention to this branch of musical activity. He began to practice with an orchestra recruited from pupils at the Berlin High School of Music. The young Russian profited immensely from Arthur Nikisch.

Koussevitzky's own public debut as a conductor was made in the German capital with the Philharmonic Orchestra in 1906. For several years he gave annual series of all-Russian programs. Later he returned to Moscow, where he established a home of such proportions that thirteen servants were required to maintain it.

In Moscow Koussevitzky founded his own private orchestra of seventy-three musicians, recruited from among the best players available in Europe, and he directed this orchestra for a period of five years at a personal expense of $100,000. This was the largest and most proficient private orchestra ever kept by a professional musician, and it was with this organization that Koussevitzky was able to develop his great musical resources and skill as a leader.

Koussevitzky then concertized extensively in Russia. His orchestral concerts in Moscow and St. Petersburg were not only great musical but also great social events. After the war came his successes in London and Paris, which were followed by his Boston engagement.

LAWRENCE, MASS.
TELEGRAM

AUG 3 - 1928

BOSTON, Aug. 3—If present plans materialize, the Boston Symphony orchestra, conducted by Serge Koussevitzky, will tour Europe at the close of next season. Official announcement of this trip is contingent upon the arrival home of W. H. Brennan, manager, who is now abroad, presumably making bookings for the event. Such a tour would be the orchestra's first appearance outside of America. Since its inception, 47 years ago, the organization has only been heard in the United States and in the principal cities in Canada.

Should the European itinerary come to pass the summer "pop" concerts, an annual feature of Boston activities at the close of the regular symphony season and in which most of the Boston Symphony players participate, must be forgone. There is a possibility that the People's Symphony orchestra might fill in the hiatus caused by the Boston Symphony's foreign tour. But that, too, is another story, as the People's Symphony orchestra is at present hard put for a suitable place in which to give the 20 Sunday afternoon concerts scheduled for each season. Jordan hall, where the People's Symphony has been playing several seasons, is inadequate seating capacity, making it difficult for these volunteer musicians to solve financial problems. In fact, a movement is already afoot to have a suitable auditorium ready for next season, so that this popular organization may be perpetuated.

W. J. PARKER.

N. Y. TELEGRAPH

JUL 27 1928

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, is considering a tour of Europe at the close of next season.

Official announcement of this trip is contingent upon the arrival home of W. H. Brennan, manager, who is now abroad, presumably making bookings for the event.

Such a tour would be the orchestra's first appearance outside of America.

* * *

HOUSTON, TEX.
CHRONICLE

Whirl of Concerts.

As I write, the concert season is ebbing fast. John McCormack, Jascha Heifetz, Ignace Paderewski, Fritz Kreisler, Tito Schipa, 73 years old Vladimir de Pachmann, and a host of other celebrities are crossing the horizon. The passing of the Grand Semaine has meant as well the decline of recital activities. The Yale Glee Club is on its way here, and there will be a spasmodic affair or two, but until autumn the best of the 1927-28 concert efforts are done.

To the credit of Paris, it gave the aged de Pachmann a rousing reception on the occasion of his return after a 20-year absence. As for Schipa, his recital debut set a standard for other opera tenors to pattern after . . . if they expect to duplicate his success. The McCormack, Paderewski and Heifetz conquests were to be expected, and Kreisler's ability to pack the Paris Opera auditorium.

But the Koussevitzky orchestral programs found less support than they have in the yast—two years ago, for example, when I last heard the Boston Symphony's conductor [illegible] usual array of modern compositions. Thus the music of Paris of today—and about which, and France as well, there remains more to be said.

PITTSBURGH, PA.
POST-GAZETTE

AUG 6 - 1928

Conductor Coming

FREDERICK STOCK.

LIST CONCERT FEATURES HERE

Chicago Symphony Is Scheduled For January 8.

The Chicago Symphony orchestra, with Frederick Stock conducting, will be an outstanding event musically during the coming symphony orchestra season, under the auspices of the Pittsburgh Orchestra Association. The orchestra, with its replete personnel, will make a special trip direct to Pittsburgh and return, and owing to the heavy schedule in Chicago, it is only possible to have this orchestra for one evening concert on Monday evening, January 28.

Another announcement is that the New York Philharmonic will come for three pairs, the first two pairs to be conducted by William Mengelberg, and the third will be conducted by Arthur Toscannini. The dates for the New York Philharmonic concerts are November 16-17, January 11-12 and March 8-9.

The Boston Symphony will open the series on November 2-3, with Serge Koussevitzky conducting.

The Cleveland orchestra, under Nikolai Sokolof will be herd on December 7-8, and the Minneapolis orchestra, under Henri Verbrugghen, will be welcomed on February 15-16.

These concerts will all be given at Syria Mosque.

In addition to the regular series at Syria Mosque, a series of three special orchestra concerts for children will be given at Carnegie Music Hall. These concerts will be given on Friday afternoon from 4 to 5 o'clock.

NEW YORK, N. Y.
TELEGRAM
AUG 10 1928

Probable Novelties.

By PITTS SANBORN.

While the list of concert novelties for the coming season is still in the guesswork stage, one can glean certain probabilities from Serge Koussevitzky's summer concerts in Paris. He has brought out new compositions, for instance, by Albert Roussel, by Dukelsky and by Prokofieff, and it is altogether likely that he will repeat them in Boston and perhaps in New York.

The Roussel piece happens to be a concerto for piano and orchestra. The first movement is described as "energetic," "robust," "virile." The second movement, a "Meditation"—Oh, Thais!—is likened by one critic to the "most emotional of Beethoven's slow movements. It attains the heights to which music alone can lift us, and all this is achieved with a simplicity of means that the better discloses depth of thought." Gayety returns in the finale. As a whole, the concerto "shuns useless development."

Dukelsky's symphony is said to display "qualities of youthful freshness and elegance not so noticeable in earlier works by this composer." Dramatic intensity and powerful orchestration are attributed to the Prokofieff affair, but in melodic invention it is pronounced inferior to some other of its composer's works.

Out of compliment to America, Mr. Koussevitzky introduced to Paris Mr. Carpenter's "Skyscrapers" (of course, in the concert arrangement). One commentator found it difficult to distinguish between the pages depicting the labor of the workingmen and those setting forth their diversions.

THIS CL. PING FROM
WASHINGTON, D. C.
TIMES

AUG 18 1928

HE PLAYS THE BIG FIDDLE—AND HOW

The story of how Fabien Sevitzky, nephew of the Boston Symphony's distinguished conductor, Sergei Koussevitsky, "fell in love with [illegible] and became known as the "Casals of the Double Bass," is a triumph of artistic determination, and perseverance, and moreover, has had its present reward in his conductorship of the remarkable musical organization known as the Philadelphia String Simfonietta, or more familiarly as just "the Simfonietta."

Born in Tver, Russia, he commenced his musical career at the age of 8, and at 12 years determined to enter the conservatory at Petrograd, by winning a scholarship there. Not an easy matter, since no scholarships were available in either piano or violin, the two instruments on which his talent was obvious. Indeed, there was but one vacancy—for a double bass player. And at once he set out to play the huge instrument. When a few months later, he duly presented himself at the auditions, the youngest of the entrants, he was so small that he had to stand on a stool to play. Nevertheless, he won the Cui Scholarship and was admitted to the conservatory and on his graduation he received the gold medal, being, incidentally, the only person who ever did win it for work on the double bass.

In March, 1923, he came to this country and obtained a position in the Philadelphia Orchestra, and between seasons he bridged the gap by going down to Mexico on a concert tour—as player of the big fiddle. He made such a remarkable success in Mexico City that he was hailed all over the country as the "Casals of the Double Bass" and his reputation was made. But he soon found that there in America, is no audience for the double bass as a concert instrument, so he at once began his greater work, the realization of his greatest dream, that had haunted him since boyhood days. Chamber music glorified—to catch the fancy of the great music-loving public by tripling the quintet, by doubling the quartet—and so the Simfonietta was born. And its success in musical history.

OIL CITY, PA.
Oil City Blizzard

AUG 1 [illegible]

Bostonian's Night Off.

Philip Hale has been dramatic and music critic of the Boston Herald for many years. He had not been in New York for fifteen years until a few days ago. As he was spending only one night in Gotham, picking his single entertainment was a nice problem.

He chose the Boston Symphony [illegible] Hall. Va-

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purpose there was in this young man's heart.

He went on with his musical education. He found a number of compositions written for the left hand only. Noted European composers aided him.

That was ten years ago.

And now according to press dispatches, Wittgenstein has been engaged to make his American debut with the Boston Symphony Orchestra, one of the best on the continent, next Winter.

Who can deny persistent grit, like faith, can remove mountains?

WASHINGTON, D. C.
POST

AUG [illegible] 1928

DOUBLE BASS MAKES GOOD

The story of how Fabien Sevitzky nephew of the Boston Symphony's distinguished conductor, Sergei Koussevitzky, "fell in love with the big fiddle" and became known as the "Casals of the Double Bass," is a triumph of artistic determination and perseverence, and, moreover, has had its present reward in his conductorship of the remarkable musical organization known as the Philadelphia Chamber String Sinfonietta, or more familiarly as just "the Sinfonietta."

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N. Y. TELEGRAPH

AUG 21 [illegible]

News Notes

To assist Serge Koussevits in two recitals for double bass which he will give in Boston and New York, Henri Casadesus, the leader of the Society of Ancient Instruments, and a celebrated performer on the viol d'amore, will make a special trip to this country, arriving early in October.

NEW YORK, N. Y.
TELEGRAM

AUG 28 1928

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NEW YORK WORLD

AUG 2[illegible]

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* * *

ronicle of ..... July 22, 1928 19....

Music Dept, Alexander Fried, Editor

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(From an Article by Arthur Abell in the Musical Courier)

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LAWRENCE, MASS.
TELEGRAM

AUG 3 - 1928

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W. J. PARKER.

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But the Koussevitzky orchestral programs found less support than they have in the yast—two years ago, for example, when I last heard the Boston Symphony's conductor conduct his usual array of modern compositions. Thus the musical Paris of today—and about which, and France as well, there remains more to be said.

PITTSBURGH, PA.
POST-GAZETTE

AUG 6 - 1928

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N. Y. TELEGRAPH

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HOUSTON, TEX.
CHRONICLE

NEW YORK, N. Y.
TELEGRAM

AUG 10 1928

ETERMINATION CAN ...LES.

Probable Novelties.

By PITTS SANBORN.

While the list of concert novelties for the coming season is still in the guesswork stage, one can glean certain probabilities from Serge Koussevitzky's summer concerts in Paris. He has brought out new compositions, for instance, by Albert Roussel, by Dukelsky and by Prokofieff, and it is altogether likely that he will repeat them in Boston and perhaps in New York.

The Roussel piece happens to be a concerto for piano and orchestra. The first movement is described as "energetic," "robust," "virile." The second movement, a "Meditation"—Oh, Thais!—is likened by one critic to the "most emotional of Beethoven's slow movements. It attains the heights to which music alone can lift us, and all this is achieved with a simplicity of means that the better discloses depth of thought." Gayety returns in the finale. As a whole, the concerto "shuns useless development."

Dukelsky's symphony is said to display "qualities of youthful freshness and elegance not so noticeable in earlier works by this composer." Dramatic intensity and powerful orchestration are attributed to the Prokofieff affair, but in melodic invention it is pronounced inferior to some other of its composer's works.

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THIS CL...PING FROM
WASHINGTON, D. C.
TIMES

AUG 18 1928

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SACREMENTO, CAL.
BEE

WASHINGTON, D. C.
POST

...28

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NEW YORK, N. Y.
TELEGRAM

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NEW YORK WORLD

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* * *

Chronicle of ..... July 22, 1928 .19....

Music Dept, Alexander Fried, Editor

HOW KOUSSEVITZKY BECAME CONDUCTOR

(From an Article by Arthur Abell in the Musical Courier)

One winter's evening, twenty-seven years ago, a handsome, dapper, romantic-looking young Russian walked onto the stage of the venerable Berlin Singakademie, lugging a ponderous double-bass. This was no ordinary Berlin debut, for even in that concert-ridden city recitals on the double-bass had not been heard since the days of Bottesini.

And the interest was all the keener because this aristocratic looking young man from Moscow did not play a small sized three-string bass tuned in fifths, as did Bottesini, but he was to give rein to his virtuosity on a full-sized orchestra bass tuned to fourths in the regulation way. No one had attempted to win virtuoso laurels on the full-sized bass since Dragonetti, 100 years before.

The Russian's name was Serge Koussevitzky. The principal number on his program was his own concerto. Next season New York will hear him perform on the double bass, and America will then know how he plays it.

I was among those present on that occasion more than a quarter of a century ago, and during the ensuing five years I frequently heard Koussevitzky, for he concertized extensively as a double-bass virtuoso. I once journeyed from Berlin to Leipsig to hear him as soloist with the Gewandhaus Orchestra under Arthur Nikisch. At that concert Koussevitzky played his transcriptions of Mozart's Concerto for bassoon and of Max Bruch's "Kol Nidrei" for cello. In Russia he gave joint recitals with Feodor Chaliapin.

Meanwhile a web of romance had been woven into the young musician's life. He was married to Natalie Constantinowa Ouschakoff, a charming and cultured, as well as very wealthy young Russian girl. That couple settled in Berlin, and there they maintained a beautiful home, and entertained lavishly. It was there that I first met Chaliapin, and also Sobinoff, the Russian tenor. And it was there that I first heard the exquisite chamber music performances of the Parisian Societe des Instruments Anciens, and it was there also that I heard Koussevitzky and Jacques Thibaut play Bottesini's famous duo for violin and double bass, with Fritz Kreisler at the piano.

Koussevitzky had always had a pronounced flair for conducting, and with the princely income now at his disposal he was free to turn his attention to this branch of musical activity. He began to practice with an orchestra recruited from pupils at the Berlin High School of Music. The young Russian profited immensely from Arthur Nikisch.

Koussevitzky's own public debut as a conductor was made in the German capital with the Philharmonic Orchestra in 1906. For several years he gave annual series of all-Russian programs. Later he returned to Moscow, where he established a home of such proportions that thirteen servants were required to maintain it.

In Moscow Koussevitzky founded his own private orchestra of seventy-three musicians, recruited from among the best players available in Europe, and he directed this orchestra for a period of five years at a personal expense of $100,000. This was the largest and most proficient private orchestra ever kept by a professional musician, and it was with this organization that Koussevitzky was able to develop his great musical resources and skill as a leader.

Koussevitzky then concertized extensively in Russia. His orchestral concerts in Moscow and St. Petersburg were not only great musical but also great social events. After the war came his successes in London and Paris, which were followed by his Boston engagement.

LAWRENCE, MASS.
TELEGRAM

AUG 3 - 1928

BOSTON, Aug. 3—If present plans materialize, the Boston Symphony orchestra, conducted by Serge Koussevitzky, will tour Europe at the close of next season. Official announcement of this trip is contingent upon the arrival home of W. H. Brennan, manager, who is now abroad, presumably making bookings for the event. Such a tour would be the orchestra's first appearance outside of America. Since its inception, 47 years ago, the organization has only been heard in the United States and in the principal cities in Canada.

Should the European itinerary come to pass the summer "pop" concerts, an annual feature of Boston activities at the close of the regular symphony season and in which most of the Boston Symphony players participate, must be forgone. There is a possibility that the People's Symphony orchestra might fill in the hiatus caused by the Boston Symphony's foreign tour. But that, too, is another story, as the People's Symphony orchestra is at present hard put for a suitable place in which to give the 20 Sunday afternoon concerts scheduled for each season. Jordan hall, where the People's Symphony has been playing several seasons, is inadequate seating capacity, making it difficult for these volunteer musicians to solve financial problems. In fact, a movement is already afoot to have a suitable auditorium ready for next season, so that this popular organization may be perpetuated.

W. J. PARKER.

N. Y. TELEGRAPH

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* * *

HOUSTON, TEX.
CHRONICLE

Whirl of Concerts.

As I write, the concert season is ebbing fast. John McCormack, Jascha Heifetz, Ignace Paderewski, Fritz Kreisler, Tito Schipa, 73 years old Vladimir de Pachmann, and a host of other celebrities are crossing the horizon. The passing of the Grand Semaine has meant as well the decline of recital activities. The Yale Glee Club is on its way here, and there will be a spasmodic affair or two, but until autumn the best of the 1927-28 concert efforts are done.

To the credit of Paris, it gave the aged de Pachmann a rousing reception on the occasion of his return after a 20-year absence. As for Schipa, his recital debut set a standard for other opera tenors to pattern after . . . if they expect to duplicate his success. The McCormack, Paderewski and Heifetz conquests were to be expected, and Kreisler's ability to pack the Paris Opera auditorium.

But the Koussevitzky orchestral programs found less support than they have in the yast—two years ago, for example, when I last heard the Boston Symphony's conductor conduct the usual array of modern compositions. Thus the music which, and France as well, there remains more to be said.

PITTSBURGH, PA.
POST-GAZETTE

AUG 6 - 1928

Conductor Coming

FREDERICK STOCK.

LIST CONCERT FEATURES HERE

Chicago Symphony Is Scheduled For January 8.

The Chicago Symphony orchestra, with Frederick Stock conducting, will be an outstanding event musically during the coming symphony orchestra season, under the auspices of the Pittsburgh Orchestra Association. The orchestra, with its replete personnel, will make a special trip direct to Pittsburgh and return, and owing to the heavy schedule in Chicago, it is only possible to have this orchestra for one evening concert on Monday evening, January 28.

Another announcement is that the New York Philharmonic will come for three pairs, the first two pairs to be conducted by William Mengelberg, and the third will be conducted by Arthur Toscannini. The dates for the New York Philharmonic concerts are November 16-17, January 11-12 and March 8-9.

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NEW YORK, N. Y.
TELEGRAM

AUG 10 1928

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He chose the Boston Symphony concert at Carnegie Hall.—Variety.

purpose [illegible]
man's heart.

He went on with his musical education. He found a number of compositions written for the left hand only. Noted European composers aided him.

That was ten years ago.

And now according to press dispatches, Wittgenstein has been engaged to make his American debut with the Boston Symphony Orchestra, one of the best on the continent, next Winter.

Who can deny persistent grit, like faith, can remove mountains?

WASHINGTON, D. C.
POST

[illegible]28

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SECOND TUESDAY CONCERT

Brian Post Jan 5

Gallic Pieces Played by Symphony Orchestra

BY WARREN STOREY SMITH

A Gallic programme made the Symphony Concert of yesterday, the second of the current Tuesday series, with Berlioz to represent the older, Franck the middle, and Debussy and Ravel the later ways of French symphonic music; and an audience that filled the hall heard intently and eagerly applauded a succession of brilliant performances.

KOUSSEVITZKYIZED FRANCK

One of the pieces that stood on the first programme ever conducted by Mr. Koussevitzky in this city, Berlioz's Overture, "The Roman Carnival," came then to new life at his hands. This season he has restored it to the active repertory of the orchestra, and it made spirited and exciting beginning to the concert of yesterday. For the rest there were two Nocturnes of Debussy, "Clouds" and "Festivals," in which conductor and band have now several times distinguished themselves, Ravel's Viennese rhapsody, "La Valse," one of the most highly mettled of Mr. Koussevitzky's war-horses, and the Symphony of Franck.

For some Mr. Koussevitzky's interpretation of this Symphony, though effective in its own right and often deeply moving and engrossing, remains, in its essential spirit, foreign to Franck's peculiar temperament. From it the note of mysticism, of spiritual ecstacy seems largely missing, and in its place come disquieting suggestions of more earthly concerns. But who knows? The composer himself might have applauded the Koussevitzkian version of his masterpiece. Certainly the audience of yesterday, like those of recent Friday, Saturday and Monday concerts, took huge delight in it.

SYMPHONY IN 2D TUESDAY CONCERT

Program of Modern French Music Given

HERALD

For the second symphony concert of the Tuesday series, given yesterday afternoon before very large audiences, Mr. Koussevitzky presented a program of French music. Berlioz's Roman Carnival overture; two of Debussy's nocturnes, "Clouds" and "Festivals"; Ravel's "La Valse," and the D minor symphony by Franck. Though classic composers and those ahead of these, our own, times, were not allowed a hearing, the program was surely representative of what French composers have done and are doing. Of greater moment, it proved in the hearing well contrasted and agreeable. Since both Mr. Koussevitzky and the orchestra were in finest fettle, the concert gave rare pleasure.

It began delightfully with those few lovely pages that open the Carnival overture, pages in which, if ever he did, Berlioz followed Fetis's advice: "Charm the ear." As for those that follow—Mr. Koussevitzky's free-handed use of vivid color and quicker rhythm stood those faded measures in fine stead; if nothing more, they "sounded."

So did Debussy's Clouds, lovelier than ever before—also clearer; each melody threaded its way through the tonal maze as neat and precise as though Bach himself had written a new fugue. Thus the untidiness that too often mars a Debussy performance was wiped away. In the good cause of clarity did poetic suggestion perhaps suffer some loss? There seemed slight hint of those "billowing skies that scatter and amass" of which Rossetti sang. The "Fetes" Mr. Koussevitzky played brilliantly.

So he did "La Valse," of which he seems strangely fond. No doubt the waltz is a good waltz; the closer it keeps to Strauss, the better. But when Ravel adds the personal note, he appears to add very little. Maybe he was toying with that quality of irony for which he is famous. If so, as Charles Lamb said of Elia, "He too much affected that dangerous figure—irony."

The third concert of the Tuesday series will take place on Feb. 8.

R. R. G

Boston Symphony Orchestra

Converse, Frederick Shepherd

"Flivver Ten Million"

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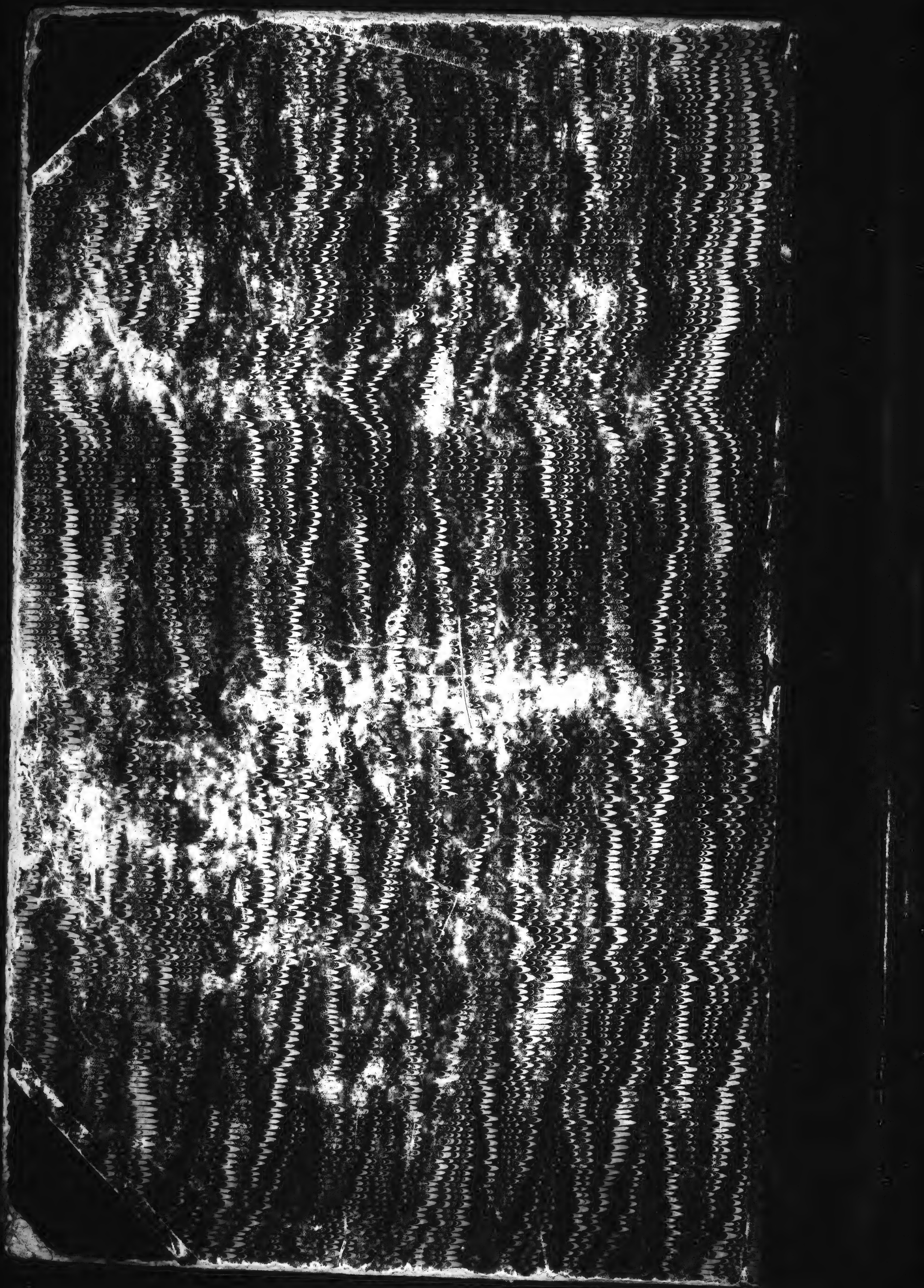

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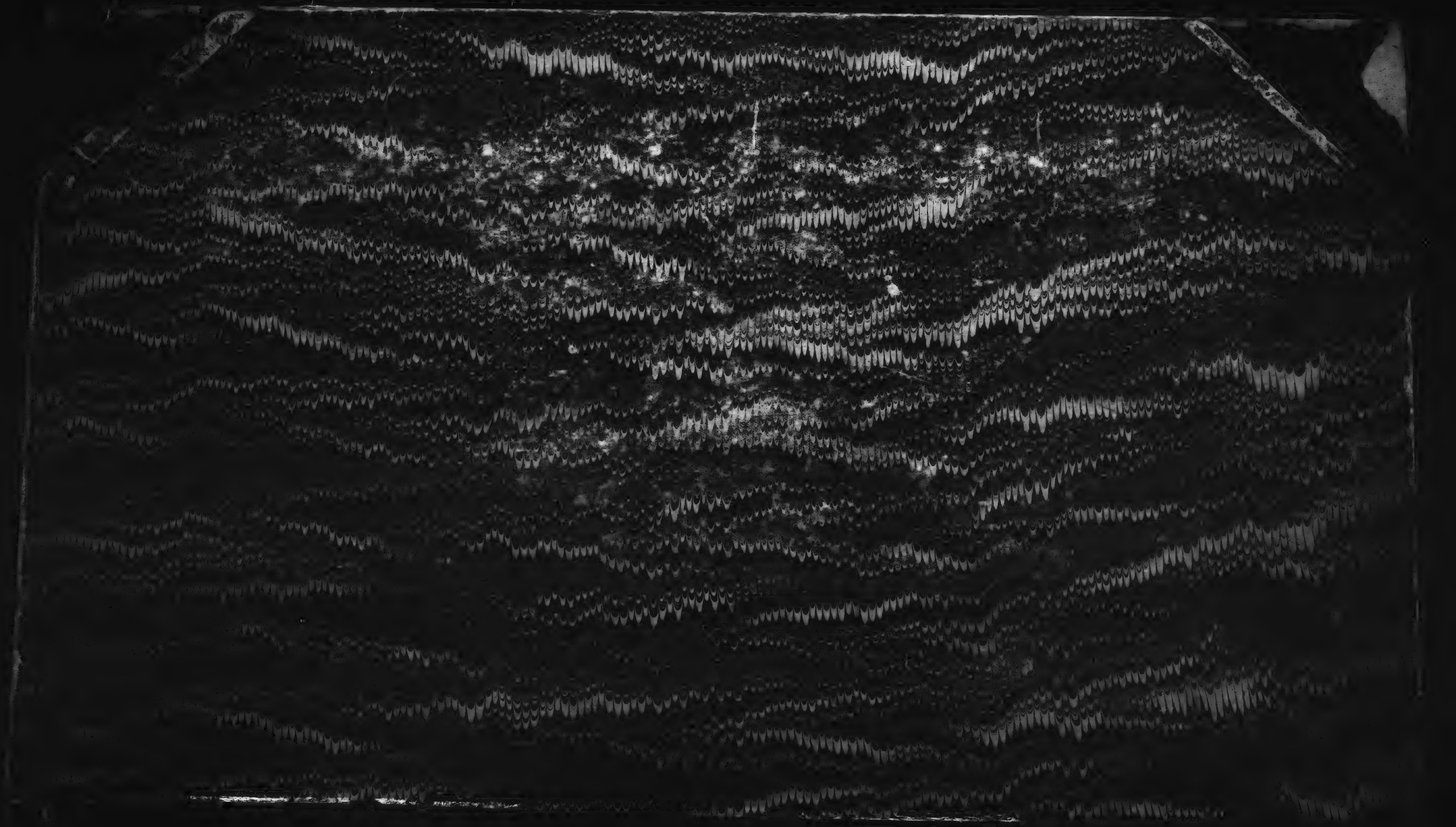

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TRIBUNE
LAWRENCE, MASS.

MAY 25 1926

Pop Concerts Offer a Delightful Musical Entertainment.

Without the stiffness and formality of the regular symphonic concerts at Symphony hall, Boston, the Pop concerts, now being held there nightly, afford a most enjoyable evening's entertainment along with the element of sociability. Recently we had the good fortune to attend one of these events and while munching pretzels and sipping pop punch (non-alcoholic) listened to the 80 piece orchestra, led by the astute Alfredo Casella, play such favorites as Nicolai's overture to the "Merry Wives of Windsor," Grieg's Lyric Suite, Bizet's L'Arlesienne Suite, Saint-Saens' Danse Macabre, Dvorak's Slavonic Dance, Handel's Largo and Wagner's overture to "Tannhauser." Novelties on the program included Enesco's Roumanian Rhapsody and Chabrier's Espana Rhapsody. Besides this formidable list there were a few encores of a lighter nature.

All the members of the orchestra are regular Boston Symphony players and as such ensure renditions of a high order. Mr. Casella is a conductor with sound ideas of interpretation and while these interpretations did not wander far from well-tested conventions, there was a well defined outline to the music; the thematic idea was always maintained. The lyric beauty of the Nocturne of the Grieg suite was memorable; there was the proper "atmosphere" in the Saitn-Saens number and the modern spirit was set forth in the Enesco and Chabrier scores. But it remained for the stately Handel Largo—calling for the full resources of the magnificent organ—to create a deep and genuine spiritual feeling. Wagner's hackneyed—though always engrossing—"Tannhauser" overture closed the evening's program in a truly glamorous style.

Those who enjoy fine music—a blend of the classic and the semi-popular—splendidly played, will be well repaid by a visit to the Pops.

Literary Lights Not Over Bright in Musical Matters.

In the book review column of the New York World, Harry Hansen recently remarked that "music is always the first art to win recognition, because it is most easily comprehended."

SALT LAKE CITY, UTAH
DESERET NEWS

JUN 3 - 1926

Orchestras Favor Foreign Compositions

Reports recently compiled in New York from programs rendered and announced for the 1927-28 season of symphony orchestras of the nation, show that American compositions continue in the minority on these programs.

For the season reports show that of 128 selections rendered by the New York Philharmonic Society, only four were compositions of Americans.

Of 88 renditions by the New York Symphony orchestra, five were works of American composers. The Philadelphia symphony orchestra in its entire season played three American compositions, while the Boston Symphony played only two American works during its season's appearances.

Other orchestras, as far west as Chicago, also chose the larger part of their repertoire from foreign composers.

SUNDAY POPS SYMPHONIC

AFTER SUN

The Pop concert in Symphony Hall tonight will complete the fifth week of the current season. Tomorrow evening there will be played the third Sunday night concert, with a special symphonic program. The two programs follow, tonight and tomorrow night:

TONIGHT

"Tannhauser," Entrance of the Guests into the Wartburg.....Wagner
Valse triste.....Sibelius
Suite, "Namouna".....Lalo
Overture to "Der Freischutz".....Weber
Two Nocturnes.....Debussy
"Rossiniana," Suite.....Rossini-Respighi
Hungarian Dance.....Brahms
Waltz from "The Bat".....Strauss
Italian Caprice.....Tchaikovsky

SUNDAY

MOZART.....Symphony in E-flat major (K. No. 543).
BACH Concerto in D minor, for two violins and String Orchestra (Solo violins—Julius Theodorowicz and Robert Gundersen).
WAGNER.....'Tannhauser," Bacchanale
WAGNER....."Lohengrin" Prelude to Act III
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SPRINGFIELD, MASS.
UNION

JUN 3 - 1926

Culture Statistics

Daniel Gregory Mason's article in the June number of Harper's Magazine on "Our Orchestras and Our Money's Worth" puts culture on a solid cash basis. The American public, he holds, is not getting its money's worth at orchestral concerts because in making the programs the conductors are trying to give the public what it wants. This may seem paradoxical, but perhaps Mr Mason, himself a fastidious critic, is speaking less for the public at large than for a select minority.

His indictment of current programs is supported by formidable statistics showing what percentage of different types of music the five leading American orchestras gave during one season. New England will be interested to note that his figures show the Boston Symphony orchestra under Koussevitzky to stand almost at the top according to the critical standards suggested, being surpassed, by a hair's breadth, only by the Chicago orchestra under Mr Stock, while the Philharmonic and Symphony orchestra of New York and the Philadelphia orchestra, under Stokowski, rank much lower.

Both the classification and the rating of the several classes of music, it is true, are somewhat arbitrary. The fundamental division is into old and new, but it is hard to say precisely when music ceases to be new. All American works are set down as modern, but there is a great difference in their modernity. The one clear-cut division is that between American music and other modern works, though even here the distinction may be biographical rather than musical.

The older works Mr Mason divides first into the familiar and the neglected, and the familiar he subdivides, arbitrarily but intelligibly, into "stand-bys" and "war horses." What he means can best be shown by examples. A New York manager says that only a dozen symphonies help the box office. Beethoven's third, fifth and seventh, Tschaikowsky's fourth, fifth and sixth, Schubert's "Unfinished," Dvorak's "New World," Cesar Franck's and all four by Brahms. These, then, are typical "stand bys."

"War horses" is applied to works which are special favorites with "guest" and "prima donna" conductors who find in them an opportunity for personal display. Here Mr Mason puts the works of Liszt, Strauss, Tschaikowsky (who thus falls in both groups) and Wagner. In general the "war horses," "being of a more external and sensational type of art, lend themselves particularly to the posings, exaggerations, artificial and specious effects of the prima donna conductor. They are thus well adapted to the low stage of mentality of those 'fans' in every audience who conceive performers not as artists but as 'stars' and devote themselves in the spirit of college athletics to boosting them."

These remarks give force to the statistical evidence. In the Philadelphia programs the "war horses" made up almost exactly one-third of the total (32.5 per cent) as compared with 21.42 per cent for the Philharmonic; 15.23 for Dr. Damrosch's Symphony orchestra, 19.20 for Chicago and 15.74 for Boston. Of the "stand bys" the Boston orchestra gave fewest—but 23.14 per cent as compared with 25.60 for Chicago, 26.66 for Philadelphia, 34.11 for the Philharmonic and 33.33 for the New York Symphony. From this we may expect to find, and do find, Boston well in the lead in modern works. In American music it falls behind only the Philharmonic; and in the total of modern works it is well ahead, with 40.64 per cent as against 33.86 for Chicago, 30.40 for the Philharmonic, 25.83 for Philharmonic, and 25.70 for the New York Symphony.

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POST JUNE 3

SIXTH WEEK OF POPS

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"POPS" BEGIN SIXTH WEEK

Varied and Interesting Programs Have Been Arranged for Concerts

HER JUN 3

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Concerto in D minor, for two violins and string orchestra.....Bach
(Solo violins—Julius Theodorowicz and Robert Gunderson)
"Tannhaeuser" Bacchanale.....Wagner
"Lohengrin," Prelude to Act III...Wagner
"Tristan and Isolde," Prelude and Love-Death.....Wagner
"The Valkyrie," Ride of the Valkyries.....Wagner
"The Valkyrie," Magic Fire Music...Wagner

MONDAY

Polonaise from "Eugen Onegin".....Tchaikovsky
Valse Trieste.....Sibelius
Largo.....Handel
Overture to "The Barber of Seville".....Rossini
"Fountains of Rome," Symphonic Poem.....Respighi
Italian Caprice.....Tchaikovsky
Overture to "Le Maschere".....Mascagni
Intermezzo, "L'Amico Fritz".....Mascagni
Overture to "Nebuchadnezzar".....Verdi

TUESDAY

Marche Militaire.....Schubert
Suite, "Peer Gynt".....Grieg
Songs by Boston Square and Compass Club Choir
Overture to "Oberon".....Weber
Prelude to Act III, "Traviata".....Verdi
"Espana," Rhapsody.....Chabrier
Marche Ecossaise.....Debussy
Prelude to "Lohengrin".....Wagner
Overture to "William Tell".....Rossini

WEDNESDAY

Overture in C minor.....Foroni
Meditation from "Thais".....Massenet
Suite, "Namouna".....Lalo
Wedding March from "A Midsummer Night's Dream".....Mendelssohn
Largo from the "New World" Symphony.....Dvorak
"Les Preludes," Symphonic Poem.....Liszt
Overture to "Cinderella".....Rassoll
"Molly on the Shore".....Grainger
Marche Slave.....Tchaikovsky

THURSDAY

Overture to "Mignon".....Thomas
Valse Triste.....Sibelius
Ballet Suite, "Sylvia".....Delibes
Prelude to "The Mastersingers of Nuremburg".....Wagner
Funeral Music of Siegfried from "The Dusk of the Gods".....Wagner
Overture to "Tannhaeuser".....Wagner
Suite from "Carmen".....Bizet
Russian Lullaby.....Berlin
March, "Lorraine".....Ganne

FRIDAY

Coronation March from "The Prophet".....Meyerbeer
Ballet Music from "Faust".....Gounod
Overture to "The King of Ys".....Lalo
Invitation to the Dance.....Weber-Berlioz
Largo.....Handel
Capriccio Espagnol.....Rimsky-Korsakov
Slavonic Dance.....Dvorak
Bacchanale, "Sampson and Delilah".....Saint-Saens
March, "The Garden City".....C. R. Spalding

SATURDAY

March from "Aida".....Verdi
Ballet Suite.....Gluck-Mottl
Overture, "The Italian in Algiers".....Rossini
Marche Joyeuse.....Chabrier
Night on Bald Mountain.....Moussorgsky
Scarlattiana.....Casella
(Piano solo: Alfredo Casella)
Ballet of the Hours, "La Gioconda".....Ponchielli
Dance of the Waves, "Lorelei".....Casella
Ride of the Valkyries.....Wagner

A Symphonic Pops; Bach for Novelty

TRANS—JUN 4

For the next to the last of the symphonic programs of the present summer of Pops concerts, Mr. Casella was content to be conservative in both matter and manner. The program fell evenly into two divisions, the first half comprising the classical patterns of Mozart's symphony in E flat major and Bach's brief concerto in D minor for two violins and string orchestra; and the second half, devoted entirely to excerpts from the operas of Wagner. For this closing division, Mr. Casella's choice included the Bacchanale from "Tannhauser," the prelude to act three of "Lohengrin," the prelude and Love-Death of "Tristan and Isolde," the Ride of the Valkyrs and the Magic Fire Spell from "Die Walküre." The aspect of Symphony Hall last evening testified that the prospect of the concert had been inviting, for only those chairs in the rear of the main floor were left vacant, and both the first and second balconies were as populous as ever. Whether or not Mr. Casella designs his program with the thought that the many who may not attend the regular winter series shall now have the opportunity of hearing music of similar importance, at least the popular response to his plan of concert indicates that some such opinion is generally entertained and acted upon.

Last evening, however, either the symphonic appetite of the general listener appeared larger than his ability to assimilate the solid fare that was put before him on a lovely summer evening, or Mr. Casella was less dramatic than his usual wont; for the general outcome of the occasion fell short of the enthusiasm of anticipation. At the close of Mozart's symphony the applause from listeners grateful to hear a sound performance of a familiar and well-liked classic brought the orchestra to its feet. Thereafter, the response was more than moderate only for the brisk strides of the prelude to the third act of "Lohengrin" and for the dramatic ride of the Valkyrs. Mr. Casella preferred a careful and leisurely performance of Mozart's symphony to the crispness and piquancy with which this music is sometimes heard. The motion of the music was smooth and sure; the changes of pace were scarcely abrupt; the contrasts in dynamics never startling. Mr. Casella, supple and brilliant in the music of the present, takes his eighteenth-century Mozart "straight;" the composer speaks for himself; personal illumination and present-day touching-up are quietly denied.

In similar vein [illegible] concerto [illegible] novelty [illegible] sensu- [illegible] those [illegible] e an- [illegible] f the [illegible] d pe- [illegible] ts in [illegible]

WASHINGTON, D. C.
STAR

JUN 10 192[illegible]

The Boston Symphony And Its "Pop" Concerts

THE famous and dignified Boston Symphony Orchestra is recognized as one of the most popular visiting organizations that Washington music lovers welcome in the "season." Due to many requests, the orchestra will play in Washington twice next year (instead of just once as in the past season), giving programs January 20 and March 6 under local management of Mrs. Wilson-Greene. Many Washingtonians do not know about the more frivolous side of Boston Symphony activties; do not realize that this will be the forty-third consecutive season of the highly successful "Pop" Summer concerts which begin in Boston in May and run until July 4.

The Pop concerts date back to Boston's earliest music annals. They are indeed as much a part of Boston as the Common or the golden dome of the State House. There is nothing in other American cities just like the Pops. Often they have been imitated, but never with success. Perhaps the secret of the popularity of the Boston Pops lies in their happy and precisely adjusted blend of music and sociability.

The programs are never too solemn for lighter tastes and yet never too jazzy for the musically particular. They range from a rhapsody or a movement from a symphony to a waltz or a march for variety. The scope is extensive and it appeals to an extensive public. The "Pop goers" gather at the tables, partake of "Pop punch," or ice cream, converse with their companions and enjoy music of many degrees and of uniformly fine performance.

The Pops date back to the Summer of 1885, when the Boston Symphony Orchestra was only four years old. There was then started the project of a supplementary series of concerts of popular character to suit the warmer season. They were modeled after the "Bilse" concerts of Berlin. The formal rows of seats were removed and tables were installed so that one might sip wine or beer, munch a sandwich or smoke while listening to a waltz of Strauss or a march of Sousa.

The experiment was an immediate success. The "promenade concerts" soon came to be called "Pops" in the vernacular, whether on account of their popularity or the popping corks has never been established. In any case, the name itself became so popular that it was officially adopted.

The Pops have flourished from that day to this and have grown in favor with every season. In 1900 the Boston Symphony Orchestra left the old Music Hall, its original home on Hamilton place, and moved into Symphony Hall, the magnificent new auditorium, built especially for the great orchestra in that year. When prohibition came into effect many thought that the Pops would suffer thereby, but the effect was quite the contrary. The "cafe" end of the Pops has grown instead of diminishing.

There has come to be considerably more emphasis upon the musical end. Conductor Alfredo Casella's orchestra numbers about 80 players (all members of the Boston Symphony Orchestra), which doubles the size of the original Pops Orchestra. The music is now taken more seriously and quietly, yet the atmosphere of gayety prevails.

Last season the Pops acquired Alfredo Casella, a distinguished figure in the line of Pops conductors, and this celebrity has returned from Europe to conduct the forty-third season this year. Casella is a leading Italian composer, a brilliant pianist and a fine conductor. The Pops under Casella have taken on a new interest and importance.

Mr. Koussevitsky, conductor of the orchestra in the winter season, is now in Paris giving his annual series of concert programs there. He will conduct the orchestra in the two Washington appearances next Winter.

[illegible] deeps. 3 cello, retaining all the tonal beauty of this more familiar instrument.

Koussevitzky's fame as a virtuoso was high, indeed, and there is every indication that his mastery of the instrument was a thing to wonder at. A particular musical treat must have been the joint recitals which he gave in Paris with Casadesus, the leader of the renowned Society of Ancient Instruments.

TO PLAY AT POPS

When Gershwin's celebrated "Rhapsody in Blue" is performed under the direction of Arthur Fiedler at the Pop concert of June 14 (Tufts Night), the pianist will be Doris Estey of Brockton, a pupil of Frederic Tillotson of this city. Mr. Gershwin's "Classical Jazz," hitherto unheard at the Pops, will be repeated at these concerts on June 20, with Miss Estey as soloist.

POST JUN 10

PROVIDENCE, R. I.
JOURNAL

JUN 4 - 1926

There is a possibility that the entire Boston Symphony Orchestra under the leadership of Mr. Koussevitsky will be taken to Europe for a ten-weeks' tour next spring. That ought to wake 'em up in England, at least, if all that Sir Thomas Beecham said about the decline of good orchestral music in England is true.

SPRINGFIELD, MASS.
UNION

JUN 6 - 1926

Waking England Up.

From the Providence Journal.

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WASHINGTON, D. C.
POST

JUN 10 1926

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[illegible]g to think about when he said over

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[illegible]old stager, whose voice in all these [illegible]eightest, almost blew up the town. [illegible]hinn tells us he stood at least three [illegible]oud speakers shivered and the win-

[illegible] these [illegible]orld's [illegible] were [illegible] trees

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LOOK IN Book
1926 & 1927
FOR CLIPPINGS FROM May 17 to Aug 26 -

(1)

TRIBUNE
LAWRENCE, MASS.

MAY 25 1926

Pop Concerts Offer a Delightful Musical Entertainment.

Without the stiffness and formality of the regular symphonic concerts at Symphony hall, Boston, the Pop concerts, now being held there nightly, afford a most enjoyable evening's entertainment along with the element of sociability. Recently we had the good fortune to attend one of these events and while munching pretzels and sipping pop punch (non-alcoholic) listened to the 80 piece orchestra, led by the astute Alfredo Casella, play such favorites as Nicolai's overture to the "Merry Wives of Windsor," Grieg's Lyric Suite, Bizet's L'Arlesienne Suite, Saint-Saens' Danse Macabre, Dvorak's Slavonic Dance, Handel's Largo and Wagner's overture to "Tannhauser." Novelties on the program included Enesco's Roumanian Rhapsody and Chabrier's Espana Rhapsody. Besides this formidable list there were a few encores of a lighter nature.

All the members of the orchestra are regular Boston Symphony players and as such ensure renditions of a high order. Mr. Casella is a conductor with sound ideas of interpretation and while these interpretations did not wander far from well-tested conventions, there was a well defined outline to the music; the thematic idea was always maintained. The lyric beauty of the Nocturne of the Grieg suite was memorable; there was the proper "atmosphere" in the Saitn-Saens number and the modern spirit was set forth in the Enesco and Chabrier scores. But it remained for the stately Handel Largo—calling for the full resources of the magnificent organ—to create a deep and genuine spiritual feeling. Wagner's hackneyed—though always engrossing—"Tannhauser" overture closed the evening's program in a truly glamorous style.

Those who enjoy fine music—a blend of the classic and the semi-popular—splendidly played, will be well repaid by a visit to the Pops.

Literary Lights Not Over Bright in Musical Matters.

In the book review column of the New York World, Harry Hansen recently remarked that "music is always the first art to win recognition, because it is most easily compre-

SALT LAKE CITY, UTAH
DESERET NEWS

Orchestras Favor Foreign Compositions

Reports recently compiled in New York from programs rendered and announced for the 1927-28 season of symphony orchestras of the nation, show that American compositions continue in the minority on these programs.

For the season reports show that of 128 selections rendered by the New York Philharmonic Society, only four were compositions of Americans.

Of 88 renditions by the New York Symphony orchestra, five were works of American composers. The Philadelphia symphony orchestra in its entire season played three American compositions, while the Boston Symphony played only two American works during its season's appearances.

Other orchestras, as far west as Chicago, also chose the larger part of their repertoire from foreign composers.

SUNDAY POPS SYMPHONIC

HYER SUN

The Pop concert in Symphony Hall tonight will complete the fifth week of the current season. Tomorrow evening there will be played the third Sunday night concert, with a special symphonic program. The two programs follow, tonight and tomorrow night:

TONIGHT

"Tannhauser:" Entrance of the Guests into the Wartburg.....Wagner
Valse triste.....Sibelius
Suite, "Namouna".....Lalo
Overture to "Der Freischutz".....Weber
Two Nocturnes.....Debussy
"Rossiniana," Suite.....Rossini-Respighi
Hungarian Dance.....Brahms
Waltz from "The Bat".....Strauss
Italian Caprice.....Tchaikovsky

SUNDAY

MOZART.....Symphony in E-flat major (K. No. 543).
BACH Concerto in D minor, for two violins and String Orchestra (Solo violins—Julius Theodorowicz and Robert Gundersen).
WAGNER.....Tannhauser," Bacchanale
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"Lohengrin," Prelude to Act III.....Wagner
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"The Valkyrie," Ride of the Valkyries.....Wagner
"The Valkyrie," Magic Fire Music.....Wagner

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Polonaise from "Eugen Onegin".....Tchaikovsky
Valse Triste.....Sibelius
Largo.....Handel
Overture to "The Barber of Seville".....Rossini
"Fountains of Rome," Symphonic Poem.....Respighi
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Overture to "Le Maschere".....Mascagni
Intermezzo, "L'Amico Fritz".....Mascagni
Overture to "Nebuchadnezzar".....Verdi

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Songs by Boston Square and Compass Club Choir
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Overture to "William Tell".....Rossini

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Overture in C minor.....Foroni
Meditation from "Thais".....Massenet
Suite, "Namouna".....Lalo
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Largo from the "New World" Symphony.....Dvorak
"Les Preludes," Symphonic Poem.....Liszt
Overture to "Cinderella".....Rossini
"Molly on the Shore".....Grainger
Marche Slave.....Tchaikovsky

THURSDAY

Overture to "Mignon".....Thomas
Valse Triste.....Sibelius
Ballet Suite, "Sylvia".....Delibes
Prelude to "The Mastersingers of Nuremburg".....Wagner
Funeral Music of Siegfried from "The Dusk of the Gods".....Wagner
Overture to "Tannhaeuser".....Wagner
Suite from "Carmen".....Bizet
Russian Lullaby.....Berlin
March, "Lorraine".....Ganne

FRIDAY

Coronation March from "The Prophet".....Meyerbeer
Ballet Music from "Faust".....Gounod
Overture to "The King of Ys".....Lalo
Invitation to the Dance.....Weber-Berlioz
Largo.....Handel
Capriccio Espagnol.....Rimsky-Korsakov
Slavonic Dance.....Dvorak
Bacchanale, "Sampson and Delilah".....Saint-Saens
March, "The Garden City".....C. R. Spalding

SATURDAY

March from "Aida".....Verdi
Ballet Suite.....Gluck-Mottl
Overture, "The Italian in Algiers".....Rossini
Marche Joyeuse.....Chabrier
Night on Bald Mountain.....Mousso[illegible]
Scarlattiana.....Ca[illegible]
(Piano solo: Alfredo Casella)
Ballet of the Hours, "La Gioconda".....Ponc[illegible]
Dance of the Waves, "Lorelei".....Ca[illegible]
Ride of the Valkyries.....W[illegible]

A Symphonic Pops; Bach for Novelty

TRANS—JUN 4

For the next to the last of the symphonic programs of the present summer of Pops concerts, Mr. Casella was content to be conservative in both matter and manner. The program fell evenly into two divisions, the first half comprising the classical patterns of Mozart's symphony in E flat major and Bach's brief concerto in D minor for two violins and string orchestra; and the second half, devoted entirely to excerpts from the operas of Wagner. For this closing division, Mr. Casella's choice included the Bacchanale from "Tannhauser," the prelude to act three of "Lohengrin," the prelude and Love-Death of "Tristan and Isolde," the Ride of the Valkyrs and the Magic Fire Spell from "Die Walküre." The aspect of Symphony Hall last evening testified that the prospect of the concert had been inviting, for only those chairs in the rear of the main floor were left vacant, and both the first and second balconies were as populous as ever. Whether or not Mr. Casella designs his program with the thought that the many who may not attend the regular winter series shall now have the opportunity of hearing music of similar importance, at least the popular response to his plan of concert indicates that some such opinion is generally entertained and acted upon.

Last evening, however, either the symphonic appetite of the general listener appeared larger than his ability to assimilate the solid fare that was put before him on a lovely summer evening, or Mr. Casella was less dramatic than his usual wont; for the general outcome of the occasion fell short of the enthusiasm of anticipation. At the close of Mozart's symphony the applause from listeners grateful to hear a sound performance of a familiar and well-liked classic brought the orchestra to its feet. Thereafter, the response was more than moderate only for the brisk strides of the prelude to the third act of "Lohengrin" and for the dramatic ride of the Valkyrs. Mr. Casella preferred a careful and leisurely performance of Mozart's symphony to the crispness and piquancy with which this music is sometimes heard. The motion of the music was smooth and sure; the changes of pace were scarcely abrupt; the contrasts in dynamics never startling. Mr. Casella, supple and brilliant in the music of the present, takes his eighteenth-century Mozart "straight;" the composer speaks for himself; personal illumination and present-day touching-up are quietly denied.

In similar vein[illegible] ncerto ovelty sensu- those ie an- f the id pe- ts in

WASHINGTON, D. C.
STAR

JUN 1[illegible]

The Boston Symphony And Its "Pop" Concerts

THE famous and dignified Boston Symphony Orchestra is recognized as one of the most popular visiting organizations that Washington music lovers welcome in the "season." Due to many requests, the orchestra will play in Washington twice next year (instead of just once as in the past season), giving programs January 20 and March 6 under local management of Mrs. Wilson-Greene. Many Washingtonians do not know about the more frivolous side of Boston Symphony activties; do not realize that this will be the forty-third consecutive season of the highly successful "Pop" Summer concerts which begin in Boston in May and run until July 4.

The Pop concerts date back to Boston's earliest music annals. They are indeed as much a part of Boston as the Common or the golden dome of the State House. There is nothing in other American cities just like the Pops. Often they have been imitated, but never with success. Perhaps the secret of the popularity of the Boston Pops lies in their happy and precisely adjusted blend of music and sociability.

The programs are never too solemn for lighter tastes and yet never too jazzy for the musically particular. They range from a rhapsody or a movement from a symphony to a waltz or a march for variety. The scope is extensive and it appeals to an extensive public. The "Pop goers" gather at the tables, partake of "Pop punch," or ice cream, converse with their companions and enjoy music of many degrees and of uniformly fine performance.

The Pops date back to the Summer of 1885, when the Boston Symphony Orchestra was only four years old. There was then started the project of a supplementary series of concerts of popular character to suit the warmer season. They were modeled after the "Bilse" concerts of Berlin. The formal rows of seats were removed and tables were installed so that one might sip wine or beer, munch a sandwich or smoke while listening to a waltz of Strauss or a march of Sousa.

The experiment was an immediate success. The "promenade concerts" soon came to be called "Pops" in the vernacular, whether on account of their popularity or the popping corks has never been established. In any case, the name itself became so popular that it was officially adopted.

The Pops have flourished from that day to this and have grown in favor with every season. In 1900 the Boston Symphony Orchestra left the old Music Hall, its original home on Hamilton place, and moved into Symphony Hall, the magnificent new auditorium, built especially for the great orchestra in that year. When prohibition came into effect many thought that the Pops would suffer thereby, but the effect was quite the contrary. The "cafe" end of the Pops has grown instead of diminishing.

There has come to be considerably more emphasis upon the musical end. Conductor Alfredo Casella's orchestra numbers about 80 players (all members of the Boston Symphony Orchestra), which doubles the size of the original Pops Orchestra. The music is now taken more seriously and quietly, yet the atmosphere of gayety prevails.

Last season the Pops acquired Alfredo Casella, a distinguished figure in the line of Pops conductors, and this celebrity has returned from Europe to conduct the forty-third season this year. Casella is a leading Italian composer, a brilliant pianist and a fine conductor. The Pops under Casella have taken on a new interest and importance.

Mr. Koussevitsky, conductor of the orchestra in the Winter season, is now in Paris giving his annual series of concert programs there. He will conduct the orchestra in the two Washington appearances next Winter.

[illegible] deeper 'cello, retaining all the tonal beauty of this more familiar instrument.

Koussevitzky's fame as a virtuoso was high, indeed, and there is every indication that his mastery of the instrument was a thing to wonder at. A particular musical treat must have been the joint recitals which he gave in Paris with Casadesus, the leader of the renowned Society of Ancient Instruments.

TO PLAY AT POPS

When Gershwin's celebrated "Rhapsody in Blue" is performed under the direction of Arthur Fiedler at the Pop concert of June 14 (Tufts Night), the pianist will be Doris Estey of Brockton, a pupil of Frederic Tillotson of this city. Mr. Gershwin's "Classical Jazz," hitherto unheard at the Pops, will be repeated at these concerts on June 20, with Miss Estey as soloist.

POST JUN 10

PROVIDENCE, R. I.
JOURNAL

JUN 4 - 1926

There is a possibility that the entire Boston Symphony Orchestra under the leadership of Mr. Koussevitsky will be taken to Europe for a ten-weeks' tour next spring. That ought to wake 'em up in England, at least, if all that Sir Thomas Beecham said about the decline of good orchestral music in England is true.

SPRINGFIELD, MASS.
UNION

JUN 6 - 1926

Waking England Up.

From the Providence Journal.

There is a possibility that the entire Boston Symphony Orchestra, under the leadership of Mr. Koussevitsky will be taken to Europe for a 10 weeks' tour next spring. That ought to wake 'em up in England, at least, if all that Sir. Thomas Beecham said about the decline of good orchestral music in England is true.

WASHINGTON, D. C.
POST

JUN 10 1926

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LOOK IN Book
1926 & 1927
FOR CLIPPINGS FROM May 17 to Aug 26 -

(1)

TRIBUNE
LAWRENCE, MASS.

MAY 25 1926

Pop Concerts Offer a Delightful Musical Entertainment.

Without the stiffness and formality of the regular symphonic concerts at Symphony hall, Boston, the Pop concerts, now being held there nightly, afford a most enjoyable evening's entertainment along with the element of sociability. Recently we had the good fortune to attend one of these events and while munching pretzels and sipping pop punch (non-alcoholic) listened to the 80 piece orchestra, led by the astute Alfredo Casella, play such favorites as Nicolai's overture to the "Merry Wives of Windsor," Grieg's Lyric Suite, Bizet's L'Arlesienne Suite, Saint-Saens' Danse Macabre, Dvorak's Slavonic Dance, Handel's Largo and Wagner's overture to "Tannhauser." Novelties on the program included Enesco's Roumanian Rhapsody and Chabrier's Espana Rhapsody. Besides this formidable list there were a few encores of a lighter nature.

All the members of the orchestra are regular Boston Symphony players and as such ensure renditions of a high order. Mr. Casella is a conductor with sound ideas of interpretation and while these interpretations did not wander far from well-tested conventions, there was a well defined outline to the music; the thematic idea was always maintained. The lyric beauty of the Nocturne of the Grieg suite was memorable; there was the proper "atmosphere" in the Saitn-Saens number and the modern spirit was set forth in the Enesco and Chabrier scores. But it remained for the stately Handel Largo—calling for the full resources of the magnificent organ—to create a deep and genuine spiritual feeling. Wagner's hackneyed—though always engrossing—"Tannhauser" overture closed the evening's program in a truly glamorous style.

Those who enjoy fine music—a blend of the classic and the semi-popular—splendidly played, will be well repaid by a visit to the Pops.

Literary Lights Not Over Bright in Musical Matters.

In the book review column of the New York World, Harry Hansen recently remarked that "music is always the first art to win recognition, because it is most easily compre-

SALT LAKE CITY, UTAH
DESERET NEWS

Orchestras Favor Foreign Compositions

Reports recently compiled in New York from programs rendered and announced for the 1927-28 season of symphony orchestras of the nation, show that American compositions continue in the minority on these programs.

For the season reports show that of 128 selections rendered by the New York Philharmonic Society, only four were compositions of Americans.

Of 88 renditions by the New York Symphony orchestra, five were works of American composers. The Philadelphia symphony orchestra in its entire season played three American compositions, while the Boston Symphony played only two American works during its season's appearances.

Other orchestras, as far west as Chicago, also chose the larger part of their repertoire from foreign composers.

SUNDAY POPS SYMPHONIC

LATER SUN

The Pop concert in Symphony Hall tonight will complete the fifth week of the current season. Tomorrow evening there will be played the third Sunday night concert, with a special symphonic program. The two programs follow, tonight and tomorrow night:

TONIGHT

"Tannhauser:" Entrance of the Guests into the Wartburg.....Wagner
Valse triste.....Sibelius
Suite, "Namouna".....Lalo
Overture to "Der Freischutz".....Weber
Two Nocturnes.....Debussy
"Rossiniana," Suite.....Rossini-Respighi
Hungarian Dance.....Brahms
Waltz from "The Bat".....Strauss
Italian Caprice.....Tchaikovsky

SUNDAY

MOZART.....Symphony in E-flat major (K. No. 543).
BACH.....Concerto in D minor, for two violins and String Orchestra (Solo violins—Julius Theodorowicz and Robert Gundersen).
WAGNER.....Tannhauser," Bacchanale
WAGNER....."Lohengrin," Prelude to Act III
WAGNER....."Tristan and Isolde," Prelude and Love-Death.
WAGNER....."The Valkyrie," Ride of the Valkyries.
WAGNER....."The Valkyrie," Magic Fire Music.

SPRINGFIELD, MASS.
UNION

JUN 3 - 1926

Culture Statistics

Daniel Gregory Mason's article in the June number of Harper's Magazine on "Our Orchestras and Our Money's Worth" puts culture on a solid cash basis. The American public, he holds, is not getting its money's worth at orchestral concerts because in making the programs the conductors are trying to give the public what it wants. This may seem paradoxical, but perhaps Mr Mason, himself a fastidious critic, is speaking less for the public at large than for a select minority.

His indictment of current programs is supported by formidable statistics showing what percentage of different types of music the five leading American orchestras gave during one season. New England will be interested to note that his figures show the Boston Symphony orchestra under Koussevitzky to stand almost at the top according to the critical standards suggested, being surpassed, by a hair's breadth, only by the Chicago orchestra under Mr Stock, while the Philharmonic and Symphony orchestra of New York and the Philadelphia orchestra, under Stokowski, rank much lower.

Both the classification and the rating of the several classes of music, it is true, are somewhat arbitrary. The fundamental division is into old and new, but it is hard to say precisely when music ceases to be new. All American works are set down as modern, but there is a great difference in their modernity. The one clear-cut division is that between American music and other modern works, though even here the distinction may be biographical rather than musical.

The older works Mr Mason divides first into the familiar and the neglected, and the familiar he subdivides, arbitrarily but intelligibly, into "stand-bys" and "war horses." What he means can best be shown by examples. A New York manager says that only a dozen symphonies help the box office. Beethoven's third, fifth and seventh, Tschaikowsky's fourth, fifth and sixth, Schubert's "Unfinished," Dvorak's "New World," Cesar Franck's and all four by Brahms. These, then, are typical "stand bys."

"War horses" is applied to works which are special favorites with "guest" and "prima donna" conductors who find in them an opportunity for personal display. Here Mr Mason puts the works of Liszt, Strauss, Tschaikowsky (who thus falls in both groups) and Wagner. In general the "war horses," "being of a more external and sensational type of art, lend themselves particularly to the posings, exaggerations, artificial and specious effects of the prima donna conductor. They are thus well adapted to the low stage of mentality of those 'fans' in every audience who conceive performers not as artists but as 'stars' and devote themselves in the spirit of college athletics to boosting them."

These remarks give force to the statistical evidence. In the Philadelphia programs the "war horses" made up almost exactly one-third of the total (32.5 per cent) as compared with 21.42 per cent for the Philharmonic; 15.23 for Dr. Damrosch's Symphony orchestra, 19.20 for Chicago and 15.74 for Boston. Of the "stand bys" the Boston orchestra gave fewest—but 23.14 per cent as compared with 25.60 for Chicago, 26.66 for Philadelphia, 34.11 for the Philharmonic and 33.33 for the New York Symphony. From this we may expect to find, and do find, Boston well in the lead in modern works. In American music it falls behind only the Philharmonic; and in the total of modern works it is well ahead, with 40.64 per cent as against 33.86 for Chicago, 30.40 for the Philharmonic, 25.83 for Philharmonic, and 25.70 for the New York Symphony.

These figures are suggestive, but for their full interpretation other data are needed. To give a generous allowance of new works shows a progressive spirit, but much depends on their selection. If Mr Mason ends on the inertia of conservatism deplores fer old favorites to natives who prepieces, [illegible] unfamiliar masterpieces also deplores the moronic radicalism of the minority that clamors for sensational novelties.

One thing which Mr Mason's statistics appear to show is that in the long run an orchestra with a permanent conductor will give its listeners a better-balanced musical diet than is likely to be provided by a succession of guest conductors who are out for a quick and concentrated personal success. Certainly the resident conductors do best by American music, which Mr Mason calls "the ugly duckling" of our concert halls. There is no getting away from the fact that American music is unpopular. It does not draw the public, the critics treat it superciliously, and the players in the orchestra, Mr Mason remarks, do not like it because it usually comes in manuscript parts full of errors and has to be deciphered with difficulty. Perhaps philanthropists who want to aid American composers would do better in providing for the printing and trial performance of their music than in offering prizes. A prize competition is but a lottery and prize-winning works have a bad name; what the composer wants is assurance of a fair chance to get his work before the public.

That American music has done as well as it has Mr Mason ascribes almost entirely to "the vision and artistic enthusiasm of those of our conductors who are true artists. . . . It will never be known how much American music owes to Frederick Stock alone, for example, who for years has given it his great skill and his tireless loyalty; and there are several others." This is a point at which money can really help, for the cost nowadays of giving new music a fair hearing is formidable.

POP CONCERT TONIGHT

Mozart, Bach and Wagner are the composers represented on the symphonic programme prepared by Alfred Casella for this evening's Pop concert. From Mozart comes the Symphony in E-flat major, from Bach, a Concerto in M minor for two violins and string orchestra, and the Wagner excerpts are the "Bachanale" from "Tannhauser," the Prelude to "Lohengrin," the Prelude and Love-Death from "Tristan and Isolde," and the Ride of the Valkyries and Magic Fire Music from "The Valkyrie."

POST JUNE 3

SIXTH WEEK OF POPS

Though this the sixth week of the Pop concerts Mr. Casella's programmes follow familiar lines. On Monday the orchestra will be heard in the music Russian and Italian composers, plus the "Valse Triste" of Sibelius and Handel's Largo. Tuesday evening the chosen numbers include the "Peer Gynt" Suite of Grieg and Chabrier's "Espana." There will be songs by the chorus of the Boston Square and Compass Club.

The Largo from Dvorak's "New World" Symphony has played on Wednesday's programme together with the Meditation from Massenet's "Thais." Also on this list is the Wedding March from Mendelssohn's "Midsummer Night's Dream" music and Liszt's "Les Preludes." Wagner is thrice represented on Thursday—by the Prelude to the "Mastersingers," the Funeral Music from "The Dusk of the Gods' and the Overture to "Tannhauser." Numbers from French opera will be forthcoming on Friday—the March from Meyerbeer's "Le Prophete," the Ballet Music from Gounod's "Faust,' the Overture to Lalo's "La Roi d' Ys' and the Bachannale from Saint-Saens' "Samson and Delilah." On Saturday Mr. Casella's "Scarlattiana" with himself as pianist will be repeated and on this programme stand also the Ballet Music from "La Gioconda" and Moussorgsky's "Night on Bald Mountain."

"POPS" BEGIN SIXTH WEEK

Varied and Interesting Programs Have Been Arranged for Concerts

HER JUN 3

The Pop concerts in Symphony hall will begin tonight the sixth week of their 43d season. Alfredo Casella, the celebrated Pops conductor, announces the following programs for this week:

SUNDAY, JUNE 3

Symphony in E-flat major.....Mozart
Concerto in D minor, for two violins and string orchestra.....Bach
(Solo violins—Julius Theodorowicz and Robert Gunderson)
"Tannhaeuser" Bacchanale.....Wagner
"Lohengrin," Prelude to Act III.....Wagner
"Tristan and Isolde," Prelude and Love-Death.....Wagner
"The Valkyrie," Ride of the Valkyries.....Wagner
"The Valkyrie," Magic Fire Music.....Wagner

MONDAY

Polonaise from "Eugen Onegin".....Tchaikovsky
Valse Trieste.....Sibelius
Largo.....Handel
Overture to "The Barber of Seville".....Rossini
"Fountains of Rome," Symphonic Poem.....Respighi
Italian Caprice.....Tchaikovsky
Overture to "Le Maschere".....Mascagni
Intermezzo, "L'Amico Fritz".....Mascagni
Overture to "Nebuchadnezzar".....Verdi

TUESDAY

Marche Militaire.....Schubert
Suite, "Peer Gynt".....Grieg
Songs by Boston Square and Compass Club Choir
Overture to "Oberon".....Weber
Prelude to Act III, "Traviata".....Verdi
"Espana," Rhapsody.....Chabrier
Marche Ecossaise.....Debussy
Prelude to "Lohengrin".....Wagner
Overture to "William Tell".....Rossini

WEDNESDAY

Overture in C minor.....Foroni
Meditation from "Thais".....Massenet
Suite, "Namouna".....Lalo
Wedding March from "A Midsummer Night's Dream".....Mendelssohn
Largo from the "New World" Symphony.....Dvorak
"Les Preludes," Symphonic Poem.....Liszt
Overture to "Cinderella".....Rassgi
"Molly on the Shore".....Grainger
Marche Slave.....Tchaikovsky

THURSDAY

Overture to "Mignon".....Thomas
Valse Triste.....Sibelius
Ballet Suite, "Sylvia".....Delibes
Prelude to "The Mastersingers of Nuremburg".....Wagner
Funeral Music of Siegfried from "The Dusk of the Gods".....Wagner
Overture to "Tannhaeuser".....Wagner
Suite from "Carmen".....Bizet
Russian Lullaby.....Berlin
March, "Lorraine".....Gannet

FRIDAY

Coronation March from "The Prophet".....Meyerbeer
Ballet Music from "Faust".....Gounod
Overture to "The King of Ys".....Lalo
Invitation to the Dance.....Weber-Berlioz
Largo.....Handel
Capriccio Espagnol.....Rimsky-Korsakov
Slavonic Dance.....Dvorak
Bacchanale, "Sampson and Delilah".....Saint-Saens
March, "The Garden City".....C. R. Spalding

SATURDAY

March from "Aida".....Verdi
Ballet Suite.....Gluck-Mottl
Overture, "The Italian in Algiers".....Rossini
Marche Joyeuse.....Chabrier
Night on Bald Mountain.....Moussorgsky
Scarlattiana.....Casella
(Piano solo: Alfredo Casella)
Ballet of the Hours, "La Gioconda".....Ponchielli
Dance of the Waves, "Lorelei".....Catalani
Ride of the Valkyries.....Wagner

A Symphonic Pops; Bach for Novelty

TRANS—JUN 4

For the next to the last of the symphonic programs of the present summer of Pops concerts, Mr. Casella was content to be conservative in both matter and manner. The program fell evenly into two divisions, the first half comprising the classical patterns of Mozart's symphony in E flat major and Bach's brief concerto in D minor for two violins and string orchestra; and the second half, devoted entirely to excerpts from the operas of Wagner. For this closing division, Mr. Casella's choice included the Bacchanale from "Tannhauser," the prelude to act three of "Lohengrin," the prelude and Love-Death of "Tristan and Isolde," the Ride of the Valkyrs and the Magic Fire Spell from "Die Walküre." The aspect of Symphony Hall last evening testified that the prospect of the concert had been inviting, for only those chairs in the rear of the main floor were left vacant, and both the first and second balconies were as populous as ever. Whether or not Mr. Casella designs his program with the thought that the many who may not attend the regular winter series shall now have the opportunity of hearing music of similar importance, at least the popular response to his plan of concert indicates that some such opinion is generally entertained and acted upon.

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In similar vein went Bach's concerto for two violins—something of a novelty these days, in spite of its age. The sensuous visitor, should he be present at those rare times it is heard, describes the angular and iterative counterpoint of the first and last movements as dull and pedantic. The learned listener delights in each revealed felicity of imitation. Nearly everyone can listen with serene pleasure to the beautiful largo. Suffice it that Mr. Theodorowicz and Mr. Gundersen matched fine-spun melodies in this slow movement and whipped off a sprightly and almost jocular see-saw in the cadenza of the final movement.

With Wagner, Mr. Casella may be vigorous and authoritative, as in the mutic from "Lohengrin" and "Die Walküre"; or of a smooth and cumulative eloquence as in the carefully builded drama that he made of the prelude and Love-Death from "Tristan."

N. M. J.

—The prohibition department heeds to "dry up" the Kansas City and Houston conventions "so far as possible." It is no more than right that the delegates remain sober long enough to give prohibition their hearty indorsement. [Springfield Sun

At The Pops Tonight

Polonaise from "Eugen Onegin," Tchaikovsky
Valse Trieste.....Sibelius
Largo.....Handel
Overture to "The Barber of Seville," Rossini
"Fountains of Rome," Symphonic Poem.....Respighi
Italian Caprice.....Tchaikovsky
Overture to "Le Maschere".....Mascagni
Intermezzo, "L'Ampico Fritz".....Mascagni
Overture to "Nebuchadnezzar".....Verdi

Conductor: A. Casella

PROVIDENCE, R. I.
JOURNAL

JUN 4 - 1926

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SPRINGFIELD, MASS.
UNION

JUN 6 - 1926

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WASHINGTON, D. C.
POST

JUN 10 1926

BOSTON SYMPHONY DIRECTOR ON PARISIAN ADVENTURE

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, just now in Paris discovering new symphonic works for his American public next fall and arranging for his annual series of "Concerts Koussevitzky," is expected, while he is in the French capital, to give music lovers there another idea of his virtuosity as a master of the double bass. It will be recalled that he created something of a sensation last summer by his joint recitals with Casadesus, leader of the Society of Ancient Instruments.

Koussevitzky is one of the few virtuosos of that curious instrument, the double bass. It is possible that he finds recreation in playing it, after his strenuous work conducting a large orchestra.

Many a conductor has started his career as a virtuoso of some particular instrument. Stokowski, the conductor of the Philadelphia Orchestra, for example, and Stock, the Chicago conductor, both worked up from the orchestral ranks, while Pierre Monteux's instrument, as a student, was the violin.

Serge Koussevitzky, the conductor of the Boston Symphony Orchestra, has the sole distinction of having been a virtuoso of the double bass. Circumstances of his early choice are these. When, as a boy of 14, he entered the Moscow Conservatory, he was required by the rules of the institution to study for the orchestral class either a brass instrument or the double bass. Koussevitzky chose the latter and later became a pupil of the celebrated Rambaussec. He developed an extraordinary proficiency, and for the first ten years of his professional career toured Europe, east, and west, giving recitals upon this unusual instrument. He even composed a concerto for it which he played with the leading orchestras of the time.

It must not be supposed that Koussevitzky used the unwieldy double bass of the modern orchestra, which, of course, is built for volume and depth of "ground tone." He acquired an instrument made by Amati, the illustrious Italian and contemporary of Stradivarius, in the seventeenth century.

These early Italian basses were really chamber instruments, somewhat smaller than those to which we are accustomed, and, of course, more adaptable for solo purposes. Koussevitzky's double bass can be likened to an enlarged and deepened cello, retaining all the tonal beauty of this more familiar instrument.

Koussevitzky's fame as a virtuoso was high, indeed, and there is every indication that his mastery of the instrument was a thing to wonder at. A particular musical treat must have been the joint recitals which he gave in Paris with Casadesus, the leader of the renowned Society of Ancient Instruments.

The rigors of a conductor's duties have compelled Koussevitzky more or less to lay aside his beloved "Amati," but it has never been far from him. Indeed, he brought it across the Atlantic when he first came to America. He first played it publicly in this country at Brown University, in Providence, when, on February 24, 1926, the degree of doctor of music was conferred upon him.

Koussevitzky will return to America in the fall for the regular season of the Boston Symphony Orchestra, which includes two appearances in this city, one on January 30, as a feature of the artists' course, which also includes appearances of Roland Hayes, tenor; Fritz Kreisler, violinist; Sigfrid Onegin, contralto, and Rachmaninoff, pianist, and on March 6, with the Philharmonic course. Both courses are under the local management of Mrs. Wilson-Greene.

TO PLAY AT POPS

When Gershwin's celebrated "Rhapsody in Blue" is performed under the direction of Arthur Fiedler at the Pop concert of June 14 (Tufts Night), the pianist will be Doris Estey of Brockton, a pupil of Frederic Tillotson of this city. Mr. Gershwin's "Classical Jazz," hitherto unheard at the Pops, will be repeated at these concerts on June 20, with Miss Estey as soloist.

POST JUN 13

REDUCTION RATIO

12x

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
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200 mm

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May 7 -

BOSTON POST, MO

HEAVY MUSIC AT THE POPS

Symphony Programme on First Sunday Concert

BY WARREN STOREY SMITH

In accordance with his practice of last year Mr. Casella is devoting the Sunday evening Pop Concerts to music strictly symphonic in character. Last evening brought the first of these symphonic programmes, and on it Mr. Casella placed Mozart's Overture to "The Marriage of Figaro," Beethoven's "Eroica" Symphony, Strauss' "Death and Transfiguration" and his own ballet-suite, "La Giara."

To hear this concert which, although it came in the season of Pops, was in reality a symphony concert and nothing else. An audience assembled that virtually filled the balconies and occupied something more than half the floor. Since smoking and the serving of refreshments are both banned by city ordinance at these Sunday evening concerts, there is little advantage in sitting at a table, and last evening's audience, as the above-mentioned distribution showed, seemed thus minded. To a programme decidedly "stiff" this audience listened attentively, and each number was warmly applauded. Nor does the convention, which at the symphony concerts bans applause after the separate movements of a symphony, in force at these Sunday Pops, and last night there was clapping—and fervent clapping to boot—after each of the "Eroica's" four movements.

It is incumbent upon the conductor of the symphony orchestra to prepare one or, at the most, two programmes each week. Last evening's concert was the seventh that Mr. Casella has conducted since last Monday, and each of the daily programmes has contained a good deal of exacting music. Under the circumstances, then, he could hardly bestow upon the preparation of last evening's concert the attention that Mr. Koussevitzky would give it had this programme served for a Friday afternoon and Saturday evening of the regular series. It was not to be wondered at that Mr. Casella's reading of Beethoven was essentially straightforward, or that in Strauss' elaborate score a dramatic effect or two slipped through his fingers. It is more to the point—and, for the matter of that, quite sufficient—that last evening's performances were musical in quality, faithful to the spirit of composer and composition and often of genuine eloquence, that such music in such performance was to be heard for a relatively moderate sum, and finally that it was heard and enjoyed by a numerous company.

William Wayne, the Majestic MAY 26

Fifth Week of TRAV. Pop Concerts

The Pop concerts in Symphony hall will enter upon the fifth week of their 43th season Monday evening. Alfredo Casella announces a program of the "Music of Heroes" for Wednesday, Memorial day, including Beethoven's "Eroica" Symphony, "Finlandia," the "1812" overture, and other appropriate numbers.

For the third Sunday concert, June 3, Mr. Casella will present a program featuring the following Wagerian excerpts: "Tannhauser" Bacchanale, "Lohengrin," Prelude to Act III; "Tristan and Isolde," Prelude and Love-Death; "The Valkyrie," Ride, and Magic Fire Music; likewise Bach's double violin concerto, with Julius Theodorowicz and Robert Gundersen, as soloists, and Mozart's Symphony in E flat.

Tuesday will be Zionists' Night, and Friday, M. I. T. Night (the latter to be conducted by Arthur Fiedler). These like all other nights will be open to the public.

News of Music

TRANS MAY 28 '28

Here in Boston

At Mr. Koussevitzky's concert in Paris last Thursday, Mr. Sanromá played the solo-part in the gay and witty Piano-Concerto of the lately risen German, Ernest Toch, with whom he had studied the piece. The conductor will include it in the Symphony Concerts next season, and Mr. Sanroma will again play the piano-part.

Morning concerts in an hotel flourish in New York. These have been tried in Boston, but with little encouragement from the public. Now, after an interval of years, the test will be made again—at the Statler next autumn and winter from month to month for the profit of the School of Occupational Therapy. Celebrities in varying degree will be heard—one to a concert. For another hotel-venture, the Copley-Plaza is planning a series of concerts on Sunday evenings at monthly

TRANS MAY 26

Concerts Next Week

Progress of the Pops

NO ONE need doubt the range of the music played at the current Pop Concerts in Symphony Hall. On Wednesday next, for example, Mr. Casella will lead the orchestra through the Wagner's "Siegfried" and Sibelius's tone-whole of Beethoven's "Eroica" Symphony; add to it the Forest Scene from poem, "Finlandia." For Sunday week, June 3, he proposes Mozart's Symphony in E-flat; a Concerto of Bach for Two Violins and String Orchestra; five excerpts from Wagner's music-dramas. Yet on Friday next, which is the annual evening of the Institute of Technology, the program—with Mr. Fiedler conducting—includes a "Selection" from "Good News"; Ferdy Grofé's "Mississippi Suite," highly jazzed; arrangements of Sullivan's "Lost Chord" and Schubert's "Ave Maria." And so it goes—to all tastes.

More particularly, the program of Monday brings the Polovtsian Dances from the Russian opera, "Prince Igor"; the Dance of Salome according to Strauss; Musorgsky's fantasia, "A Night on the Bald Mountain." To the assembled Zionists on Tuesday Mr. Casella and the orchestra will repeat the Polovtsian Dances and play Goldmark's overture, "Sakountala." The program of Wednesday, as already outlined, is a "Music of Heroes." There will be room on Thursday for Rimsky-Korsakov's tone-poem, "Sadko," Enesco's Roumanian Rhapsody, the familiar dances from "La Gioconda." The mixed matter of next Saturday promises interest: the Suite arranged by Respighi from forgotten operas of Rossini; the two Nocturnes—"Clouds" and "Fêtes"—of Debussy; the Suite from Lalo's ballet, "Namouna"; the waltz from Johann Strauss's operetta, "The Bat." . . . Already The Pops of 1928 have run half the course.

"POPS" BEGIN FIFTH WEEK

HER MAY 27

Special "Music for Hewes" Program Announced for Memorial Day

The Pop concerts in Symphony hall will enter upon the fifth week of their 43d season tomorrow evening. Mr. Casella announces a program of the "Music of Heroes" for Wednesday, Memorial day, and one of Wagnerian excerpts for the third Sunday concert, next Sunday evening. Tuesday will be Zionists' night, and Friday M. I. T. night (the latter concert to be conducted by Arthur Fiedler). These, like all other nights, will be open to the public.

The programs of the week follow:

MONDAY, MAY 28

Overture to "Il Matrimonio Segreto" ..... Cimarosa
Ballet Suite ..... Gluck-Mottl
Overture to "Matilde de Shabran" ..... Rossini
Overture to "Benvenuto Cellini" ..... Berlioz
A Night on Bald Mountain ..... Moussorgsky
Salome's Dance, from "Salome" ..... R. Strauss
Prelude to "Carmen" ..... Bizet
Entr'acte from "Messidor" ..... Bruneau
Polovtsian Dances from "Prince Igor" ..... Borodin

TUESDAY, MAY 29

Coronation March from "The Prophet" ..... Meyerbeer
Suite from "Carmen" ..... Bizet
Polovtsian Dances from "Prince Igor" ..... Borodin
Bacchanale from "Samson and Delilah" ..... Saint-Saens
"Kol Nidrei" ..... Bruch
"Italia," Rhapsody ..... Casella
Overture to "Sakuntala" ..... Goldmark
Kammenoi Ostrow ..... Rubinstein
Ouverture Solennelle, "1812" ..... Tchaikovsky
"Hatikvah"

WEDNESDAY, MAY 30

Hungarian March, "Rakoczy" ..... Berlioz
"Siegfried," Forest Murmurs ..... Wagner
Overture to "Sicilian Vespers" ..... Verdi
"Eroica" Symphony No. 3 in E flat, Op. 55 ..... Beethoven
"Finlandia," Symphonic Poem ..... Sibelius
Ouverture Solennelle, "1812" ..... Tchaikovsky

THURSDAY, MAY 31

First Military March ..... Schubert-Casella
Petite Suite ..... Debussy
(Arranged by Buesser)
Roumanian Rhapsody ..... Enesco
"Sadko," Tone Poem ..... Rimsky-Korsakov
Lyric Suite ..... Grieg
Italia, Rhapsody ..... Casella
Ballet of the Hours, from "La Gioconda" ..... Ponchielli
Intermezzo from "L'Amico Fritz" ..... Mascagni
Overture to "Semiramide" ..... Rossini

FRIDAY, JUNE 1

Entrance of the Gladiators ..... Fucik
Overture to "Mignon" ..... Thomas
Ave Maria ..... Schubert-Wilhelmj
Fantasia, "Aida" ..... Verdi
Ballet of the Hours from "Gioconda" ..... Ponchielli
The Lost Chord ..... Sullivan
Mississippi Suite ..... Grofe
Selection, "Good News" ..... De Sylva
Waltz, "Jolly Fellows" ..... Volletedt
American Patrol ..... Meacham
Stein Song

SATURDAY, JUNE 2

Tannhaeuser: Entrance of the Guests into the Wartburg ..... Wagner
Valse Triste ..... Sibelius
Suite, "Namouna" ..... Lalo
Overture to "Der Freischuetz" ..... Weber
Two Nocturnes ..... Debussy
Rossiniana Suite ..... Rossini-Respighi
Hungarian Dance ..... Brahms
Waltz from "The Bat" ..... Strauss
Italian Caprice ..... Tchaikovsky

SUNDAY, JUNE 3

Symphony in E flat major ..... Mozart
Concerto in D minor, for two violins and string orchestra ..... Bach
"Tannhaeuser," Bacchanale ..... Wagner
"Lohengrin," Prelude to Act III ..... Wagner
"Tristan and Isolde," Prelude and Love-Death ..... Wagner
"The Valkyrie," Ride of the Valkyries ..... Wagner
"The Valkyrie," Magic Fire Music ..... Wagner

Concerts Next Week

TRANS. June 2

Progress of The Pops

BY the signs of the programs The Pops will run tranquil course next week. Through a month and more, Mr. Casella has arrayed pieces by the score to meet many a taste in his audience. Now, having assembled them and found the public content, he takes the relative ease of a week of repetitions. Established numbers and numbers still making their way appear on the lists: Respighi's "Fountains of Rome" and Chalkovsky's "Italian Caprice" on Monday; overtures to "Oberon" and "Lohengrin" on Tuesday; the Suite from "Namouna," Lalo's graphic, full-flavored ballet, and the slow movment of the "New World Symphony" on Wednesday; four fragments of Wagner on Thursday; Rimsky-Korsakov's "Spanish Caprice" and Weber's "Invitation to the Dance" on Friday.

Twice Mr. Casella will gratify his symphonic tastes: on Saturday week when the orchestra will repeat his blending of eighteenth and twentieth-century matters and manners in the Suite, "Scarlattiana." He himself will be the pianist, leading the band from his seat with a nod or a lifted finger. Tomorrow, according to custom, he will proffer a symphonic program to the audience of Sunday evening:

Symphony in E-flat major ..... Mozart
Concerto in D minor for Two Violins and String Orchestra ..... Bach
(Violinists: Messrs. Theodorowicz and Gundersen)
From Wagner's Operas:
Venusberg Music from "Tannhäuser"
Introduction to Act III of "Lohengrin"
Prelude and Closing Scene from "Tristan and Isolde"
Ride of the Valkyrs and Fire Music from "Die Walküre"

LAST TWO WEEKS OF POP CONCERTS

ADV JON 17

The Pop concerts in Symphony Hall tonight start their final fortnight with the last Sunday concert.

Next Thursday will be the annual request night, with a program determined by public ballot.

Tonight's program, to be conducted by Alfredo Casella, follows:

Franck ..... Symphony in D minor
Respighi ..... Rossiniana Suite
Debussy ..... Two Nocturnes
Stravinsky Suite No. 2 for small orchestra
Chabrier ..... "Espana" Rhapsody

POST MAY 25 1928 BOSTON POST

All New England Festival High School Orchestra to Play Tomorrow

POPS CONDUCTOR DIRECTING GROUP OF HIGH SCHOOL MUSICIANS

Conductor Alfredo Casella is shown at the Hotel Statler coaching some of the pupils who will play in the All New England Festival High School Orchestra. The pupils are, left to right: Frances Alberton of Falmouth, playing bassoon; Janet Ryther of Newton Highlands, with violin; Lois Studley of Attleboro, playing bassoon; Phyllis Gilman of Auburn, Me., with trombone, and Dora Cummings of Newton Centre, bass viol.

With Alfredo Casella, conductor of the Pops, wielding the baton, a gathering of 216 high school girls and boys from all sections of New England were symphonized into a gigantic orchestra for the first time yesterday afternoon in the Georgian Room of the Hotel Statler.

It was the opening rehearsal as a composite whole of these girls and boys, hand picked from the New England high school orchestras, in preparation for the first annual concert of the All New England Festival High School Orchestra, representing 43 cities and towns, to be given in Mechanic Hall tomorrow night.

This concert will be the climax of the fourth annual conclave of New England Music Festival Association, in co-operation with the City of Boston, Boston Public Schools, Civic Music Association of the City of Boston, and the Rotary Club of Boston.

This symphony orchestra will be only a small part of the elaborate programme arranged for the entire day tomorrow, with events scheduled at Mechanics Hall and on Boston Common. Besides the orchestra there will be 3197 other high school musicians participating in the programmes, comprising 23 high school orchestras and 20 high school bands that will compete for prizes, and 21 other high school bands that will not be entered into the competitive events.

In addition to the group trophies, an outstanding prize of a scholarship for the National Orchestra Summer Camp in Michigan, will be awarded to the high school boy or girl picked by the judges as the most promising musician among the entire groups.

The programme tomorrow will start at 9 o'clock in the morning, with events at Mechanics Hall and Boston Common, and will continue throughout the day. There will be four classes into which the various bands and orchestras will be divided, and the prizes to be distributed are valued at $2000.

Post MAY 27

FIFTH WEEK OF POPS

A special programme for Memorial Day, Zionists' Night on Tuesday and M. I. T. night on Friday, with Arthur Fiedler conducting, are the outstanding features of the fifth week of the current Pops, beginning at Symphony Hall tomorrow evening. For Monday, Mr. Casella has arranged a programme of more than usual musical interest, all of it operatic, save for Moussorgsky's "Night on Bald Mountain." Cimarosa, Gluck, Rossini, Belioz, Strauss, Bizet, Bruneau and Borodin are the other composers represented.

Composers of Jewish blood figure largely on Tuesday's programme. Bruch's "Kol Nidrei," Rubinstein's "Kammenoi Ostrov" and Goldmark's "Sakuntala" are among the chosen pieces for this Zionists' night. On his Memorial Day list Mr. Casella has once more placed the music of heroic deeds. Beethoven's "Eroica" Symphony is the pricipal item.

For Friday night Mr. Fiedler has prepared a programme delightfully light in character, recalling the Pops of an earlier day. Popular favorites, old and timely, make this list. Resuming the baton on Saturday evening, Mr. Casella proffers music by Wagner, Weber, Debussy and other standard composers. The waltz from Johann Strauss' "Fledermaus," a Brahms Hungarian dance, Sibelius' "Valse Triste" and Tchaikovsky's "Italian Caprice are the lighter numbers.

On June 3 will come the third Sunday concert with music by Wagner predominating.

MUSIC

GLOBE JUNE 3

Music Notes and Comment

Mr Casella has chosen for the third of the fortnightly Sunday Pop concerts tonight two great classics not of late years heard in Boston as often as they deserve to be, Mozart's E flat Symphony, known to amateur pianists by a popular arrangement of its minuet, and the concerto for two violins of Bach. There is an exceptionally fine phonograph record by Kreisler and Zimbalist of the Bach. The Wagner excerpts that fill the rest of tonight's program are too familiar to call for comment. These Sunday night concerts offer a unique opportunity to enjoy programs and performances equivalent to those in subscription series of Symphony concerts under informal conditions and at prices within the reach of almost any purse.

Serge Koussevitzky is announced as one of the board of judges in the Victor Talking Machine Company's $25,000 prize contest for the best work of symphonic type by an American composer, which closes May 27, 1929.

The prize is to go to an American citizen. The work may be in any form suitable for performance at a Symphony concert. It must not have been published or performed before submission. Prizes of $10,000 and $5000 are also offered for the best and the next best works submitted before Oct 29, 1929 within the scope of the American dance or "jazz" orchestra. Any or all prizes may be withheld if the judges so elect. But in that case the money will go to some project for the development of creative talent in America. These are among the most munificent prizes yet offered anywhere for musical composition.

Post MAY 31

A FINE IDEA

The Post, for one, is heartily in favor of the suggestion now, we understand, under official consideration, that the Boston Symphony Orchestra, when next season's concerts are ended in May, 1929, make a 10-weeks tour of Europe giving concerts in most of the great capitals of that continent

We have something here that we believe to be the finest of its kind in the world. Visiting conductors and noted musicians from abroad who have heard it play under the baton of the incomparable Koussevitsky say about the same thing. We are certain that European cities would respond enthusiastically to the invitations of the Boston Symphony to hear it play. We are told that there is much curiosity there in regard to its reputed supremacy. The tour would settle that question once and for all.

Naturally if this foreign trip were undertaken, the "Pops" would have to be given up next summer, or continued with a different orchestra. But for the sake of the glory of the journey Bostonians would give up even those summer concerts, especially since as now constituted they are practically a continuation of the Symphony concerts under a different conductor.

THIRD SUNDAY POP CONCERT TONIGHT

The Pop concerts in Symphony Hall will begin their sixth week tonight with the third Sunday Evening concert. The program follows:

Mozart ..... Symphony in E-flat major (K. No. 543)
Bach ..... Concerto in D minor, for Two violins and String Orchestra (Solo violins—Julius Theodorowicz and Robert Gunderson)
Wagner ..... "Tannhauser," Bacchanale
Wagner ..... "Lohengrin," Prelude to Act III
Wagner ..... "Tristan and Isolde," Prelude and Love-Death
Wagner ..... "The Valkyrie," Ride of the Valkyries
Wagner ..... "The Valkyrie," Magic Fire Music

NEW MURRAY FILM

A regular old-fashioned celebration, including a ball, banquet and other small-town features, are the chief of "The Head Man," Charlie Murray's new First National comedy.

JUNE 3 1928

May 7 -

BOSTON POST, MO

HEAVY MUSIC AT THE POPS

Symphony Programme on First Sunday Concert

BY WARREN STOREY SMITH

In accordance with his practice of last year Mr. Casella is devoting the Sunday evening Pop Concerts to music strictly symphonic in character. Last evening brought the first of these symphonic programmes, and on it Mr. Casella placed Mozart's Overture to "The Marriage of Figaro," Beethoven's "Eroica" Symphony, Strauss' "Death and Transfiguration" and his own ballet-suite, "La Giara."

To hear this concert which, although it came in the season of Pops, was in reality a symphony concert and nothing else. An audience assembled that virtually filled the balconies and occupied something more than half the floor. Since smoking and the serving of refreshments are both banned by city ordinance at these Sunday evening concerts, there is little advantage in sitting at a table, and last evening's audience, as the above-mentioned distribution showed, seemed thus minded. To a programme decidedly "stiff" this audience listened attentively, and each number was warmly applauded. Nor does the convention, which at the symphony concerts bans applause after the separate movements of a symphony, in force at these Sunday Pops, and last night there was clapping—and fervent clapping to boot—after each of the "Eroica's" four movements.

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Overture to "Il Matrimonio Segreto"	Cimarosa
Ballet Suite	Gluck-Mottl
Overture to "Matilde de Shabran"	Rossini
Overture to "Benvenuto Cellini"	Berlioz
A Night on Bald Mountain	Moussorgsky
Salome's Dance, from "Salome"	R. Strauss
Prelude to "Carmen"	Bizet
Entr'acte from "Messidor"	Bruneau
Polovtsian Dances from "Prince Igor"	Borodin

TUESDAY, MAY 29

Coronation March from "The Prophet"	Meyerbeer
Suite from "Carmen"	Bizet
Polovtsian Dances from "Prince Igor"	Borodin
Bacchanale from "Samson and Delilah"	Saint-Saens
"Kol Nidrei"	Bruch
"Italia," Rhapsody	Casella
Overture to "Sakuntala"	Goldmark
Kammenoi Ostrow	Rubinstein
Ouverture Solemnelle, "1812"	Tchaikovsky
"Hatikvah"	

WEDNESDAY, MAY 30

Hungarian March, "Rakoczy"	Berlioz
"Siegfried," Forest Murmurs	Wagner
Overture to "Sicilian Vespers"	Verdi
"Eroica" Symphony No. 3 in E flat, Op. 55	Beethoven
"Finlandia," Symphonic Poem	Sibelius
Ouverture Solennelle, "1812"	Tchaikovsky

THURSDAY, MAY 31

First Military March	Schubert-Casella
Petite Suite	Debussy
(Arranged by Buesser)	
Roumanian Rhapsody	Enesco
"Sadko," Tone Poem	Rimsky-Korsakov
Lyric Suite	Grieg
Italia, Rhapsody	Casella
Ballet of the Hours, from "La Gioconda"	Ponchielli
Intermezzo from "L'Amico Fritz"	Mascagni
Overture to "Semiramide"	Rossini

FRIDAY, JUNE 1

Entrance of the Gladiators	Fucik
Overture to "Mignon"	Thomas
Ave Maria	Schubert-Wilhelmj
Fantasia, "Aida"	Verdi
Ballet of the Hours from "Gioconda"	Ponchielli
The Lost Chord	Sullivan
Mississippi Suite	Grofe
Selection, "Good News"	De Sylva
Waltz, "Jolly Fellows"	Vollstedt
American Patrol	Meacham
Stein Song	

SATURDAY, JUNE 2

Tannhaeuser: Entrance of the Guests into the Wartburg	Wagner
Valse Triste	Sibelius
Suite, "Namouna"	Lalo
Overture to "Der Freischuetz"	Weber
Two Nocturnes	Debussy
Rossiniana Suite	Rossini-Respighi
Hungarian Dance	Brahms
Waltz from "The Bat"	Strauss
Italian Caprice	Tchaikovsky

SUNDAY, JUNE 3

Symphony in E flat major	Mozart
Concerto in D minor, for two violins and string orchestra	Bach
"Tannhaeuser," Bacchanale	Wagner
"Lohengrin," Prelude to Act III	Wagner
"Tristan and Isolde," Prelude and Love-Death	Wagner
"The Valkyrie," Ride of the Valkyries	Wagner
"The Valkyrie," Magic Fire Music	Wagner

Concerts Next Week

TRANS. JUNE 2

Progress of The Pops

BY the signs of the programs The Pops will run tranquil course next week. Through a month and more, Mr. Casella has arrayed pieces by the score to meet many a taste in his audience. Now, having assembled them and found the public content, he takes the relative ease of a week of repetitions. Established numbers and numbers still making their way appear on the lists: Respighi's "Fountains of Rome" and Chaikovsky's "Italian Caprice" on Monday; overtures to "Oberon" and "Lohengrin" on Tuesday; the Suite from "Namouna," Lalo's graphic, full-flavored ballet, and the slow movment of the "New World Symphony" on Wednesday; four fragments of Wagner on Thursday; Rimsky-Korsakov's "Spanish Caprice" and Weber's "Invitation to the Dance" on Friday.

Twice Mr. Casella will gratify his symphonic tastes: on Saturday week when the orchestra will repeat his blending of eighteenth and twentieth-century matters and manners in the Suite, "Scarlattiana." He himself will be the pianist, leading the band from his seat with a nod or a lifted finger. Tomorrow, according to custom, he will proffer a symphonic program to the audience of Sunday evening:

Symphony in E-flat major	Mozart
Concerto in D minor for Two Violins and String Orchestra (Violinists: Messrs. Theodorowicz and Gundersen)	Bach
From Wagner's Operas:	
Venusberg Music from "Tannhäuser"	
Introduction to Act III of "Lohengrin"	
Prelude and Closing Scene from "Tristan and Isolde"	
Ride of the Valkyrs and Fire Music from "Die Walküre"	

LAST TWO WEEKS OF POP CONCERTS ADV JON 17

The Pop concerts in Symphony Hall tonight start their final fortnight with the last Sunday concert.

Next Thursday will be the annual request night, with a program determined by public ballot.

Tonight's program, to be conducted by Alfredo Casella, follows:

Franck	Symphony in D minor
Respighi	Rossiniana Suite
Debussy	Two Nocturnes
Stravinsky	Suite No. 2 for small orchestra
Chabrier	"Espana" Rhapsody

BOSTON POST,

POST MAY 25 1928

All New England Festival High School Orchestra to Play Tomorrow

POPS CONDUCTOR DIRECTING GROUP OF HIGH SCHOOL MUSICIANS

Conductor Alfredo Casella is shown at the Hotel Statler coaching some of the pupils who will play in the All New England Festival High School Orchestra. The pupils are, left to right: Frances Alberton of Falmouth, playing bassoon; Janet Ryther of Newton Highlands, with violin; Lois Studley of Attleboro, playing bassoon; Phyllis Gilman of Auburn, Me., with trombone, and Dora Cummings of Newton Centre, bass viol.

With Alfredo Casella, conductor of the Pops, wielding the baton, a gathering of 216 high school girls and boys from all sections of New England were symphonized into a gigantic orchestra for the first time yesterday afternoon in the Georgian Room of the Hotel Statler.

It was the opening rehearsal as a composite whole of these girls and boys, hand picked from the New England high school orchestras, in preparation for the first annual concert of the All New England Festival High School Orchestra, representing 43 cities and towns, to be given in Mechanic Hall tomorrow night.

This concert will be the climax of the fourth annual conclave of New England Music Festival Association, in co-operation with the City of Boston, Boston Public Schools, Civic Music Association of the City of Boston, and the Rotary Club of Boston.

This symphony orchestra will be only a small part of the elaborate programme arranged for the entire day tomorrow, with events scheduled at Mechanics Hall and on Boston Common. Besides the orchestra there will be 3197 other high school musicians participating in the programmes, comprising 23 high school orchestras and 20 high school bands that will compete for prizes, and 21 other high school bands that will not be entered into the competitive events.

In addition to the group trophies, an outstanding prize of a scholarship for the National Orchestra Summer Camp in Michigan, will be awarded to the high school boy or girl picked by the judges as the most promising musician among the entire groups.

The programme tomorrow will start at 9 o'clock in the morning, with events at Mechanics Hall and Boston Common, and will continue throughout the day. There will be four classes into which the various bands and orchestras will be divided, and the prizes to be distributed are valued at $2000.

FIFTH WEEK OF POPS

POST MAY 27

A special programme for Memorial Day, Zionists' Night on Tuesday and M. I. T. night on Friday, with Arthur Fiedler conducting, are the outstanding features of the fifth week of the current Pops, beginning at Symphony Hall tomorrow evening. For Monday, Mr. Casella has arranged a programme of more than usual musical interest, all of it operatic, save for Moussorgsky's "Night on Bald Mountain." Cimarosa, Gluck, Rossini, Belioz, Strauss, Bizet, Bruneau and Borodin are the other composers represented.

Composers of Jewish blood figure largely on Tuesday's programme. Bruch's "Kol Nidrei," Rubinstein's "Kammenoi Ostrov" and Goldmark's "Sakuntala" are among the chosen pieces for this Zionists' night. On his Memorial Day list Mr. Casella has once more placed the music of heroic deeds. Beethoven's "Eroica" Symphony is the pricipal item.

For Friday night Mr. Fiedler has prepared a programme delightfully light in character, recalling the Pops of an earlier day. Popular favorites, old and timely, make this list. Resuming the baton on Saturday evening, Mr. Casella proffers music by Wagner, Weber, Debussy and other standard composers. The waltz from Johann Strauss' "Fledermaus," a Brahms Hungarian dance, Sibelius' "Valse Triste" and Tchaikovsky's "Italian Caprice are the lighter numbers.

On June 3 will come the third Sunday concert with music by Wagner predominating.

MUSIC

GUEST JUNE 3

Music Notes and Comment

Mr Casella has chosen for the third of the fortnightly Sunday Pop concerts tonight two great classics not of late years heard in Boston as often as they deserve to be, Mozart's E flat Symphony, known to amateur pianists by a popular arrangement of its minuet, and the concerto for two violins of Bach. There is an exceptionally fine phonograph record by Kreisler and Zimbalist of the Bach. The Wagner excerpts that fill the rest of tonight's program are too familiar to call for comment. These Sunday night concerts offer a unique opportuniey to enjoy programs and performances equivalent to those in subscription series of Symphony concerts under informal conditions and at prices within the reach of almost any purse.

Serge Koussevitzky is announced as one of the board of judges in the Victor Talking Machine Company's $25,000 prize contest for the best work of symphonic type by an American composer, which closes May 27, 1929.

The prize is to go to an American citizen. The work may be in any form suitable for performance at a Symphony concert. It must not have been published or performed before submission. Prizes of $10,000 and $5000 are also offered for the best and the next best works submitted before Oct 29, 1929 within the scope of the American dance or "jazz" orchestra. Any or all prizes may be withheld if the judges so elect. But in that case the money will go to some project for the development of creative talent in America. These are among the most munificent prizes yet offered anywhere for musical composition.

POST A FINE IDEA

The Post, for one, is heartily in favor of the suggestion now, we understand, under official consideration, that the Boston Symphony Orchestra, when next season's concerts are ended in May, 1929, make a 10-weeks tour of Europe giving concerts in most of the great capitals of that continent

We have something here that we believe to be the finest of its kind in the world. Visiting conductors and noted musicians from abroad who have heard it play under the baton of the incomparable Koussevitsky say about the same thing. We are certain that European cities would respond enthusiastically to the invitations of the Boston Symphony to hear it play. We are told that there is much curiosity there in regard to its reputed supremacy. The tour would settle that question once and for all.

Naturally if this foreign trip were undertaken, the "Pops" would have to be given up next summer, or continued with a different orchestra. But for the sake of the glory of the journey Bostonians would give up even those summer concerts, especially since as now constituted they are practically a continuation of the Symphony concerts under a different conductor.

THIRD SUNDAY POP CONCERT TONIGHT

The Pop concerts in Symphony Hall will begin their sixth week tonight with the third Sunday Evening concert. The program follows:

Mozart	Symphony in E-flat major (K. No. 543)
Bach	Concerto in D minor, for Two violins and String Orchestra (Solo Violins—Julius Theodorowicz and Robert Gunderson)
Wagner	"Tannhauser," Bacchanale
Wagner	"Lohengrin," Prelude to Act III
Wagner	"Tristan and Isolde," Prelude and Love-Death
Wagner	"The Valkyrie," Ride of the Valkyries
Wagner	"The Valkyrie," Magic Fire Music

NEW MURRAY FILM

A regular old-fashioned celebration, including a ball, banquet and other small-town features, are being shot for "The Head Man," Charlie Murray's new First National comedy.

JUNE 3 1928

REQUEST PROGRAM AT POPS ARRANGED

Handel Largo Leads Again by Large Vote—Concert Next Thursday Night

All of the ballots from the brown box in Symphony hall have been counted and the annual request program has been made strictly in accordance with the vote of the Pops audience. The request night will take place Thursday.

Handel's Largo, as has been the case for many seasons, leads the voting by a large count, thus remaining the most popular, as well as the oldest piece in the Pops repertory. Tchaikovsky's "1812" overture still holds second place. The only newcomer on the request program, as finally fixed, will be Schubert's Unfinished symphony. This number, the only one on the program which has what might be termed a "respectable winter standing," indicates that the Pops public is eager for "the best." In electing this classic, Pops followers evidently much prefer it to Beethoven's Fifth symphony or Tchaikovsky's Pathetic.

Close contenders among the suites were the Peer Gynt and Nutcracker suites, and among the rhapsodies, Casella's Italia and the Second Hungarian Rhapsody of Liszt. The first mentioned suite and rhapsody won by a very small count.

The program will be as follows, here listed according to the number of ballots cast for each number:

Largo ..... Handel
Overture, Solennelle 1812 ..... Tchaikovsky
Stars and Stripes Forever ..... Sousa
Ave Maria ..... Schubert-Wilhelmj
Waltz, By the Beautiful Blue Danube, ... Strauss
Symphony in B minor, Unfinished .. Schubert
Pomp and Circumstance ..... Elgar
Italia, rhapsody ..... Casella
Suite from "Peer Gynt" ..... Grieg
Dance of sugar fairy from Nutcracker suite ..... Tchaikovsky
Ride of the Valkyries ..... Wagner
Overture to "William Tell" ..... Rossini

TONIGHT AT THE POPS

Alfredo Casella, conductor at the Pops, has made the following program, which he will lead in Symphony hall tonight.

Wedding March, "A Midsummer Night's Dream" ..... Mendelssohn
Ballet Suite ..... Gluck-Mottl
Minuet for String Orchestra ..... Valensin
Overture to "Gazza Ladra" ..... Rossini
Introduction and Bridal Procession from "Le Coq d'Or" ..... Rimsky-Korsakov
Kikimora ..... Liadov
"On the Steppes of Central Asia" ... Borodin
"Islamey," Oriental Fantasy ..... Balakirev (Arranged for orchestra by Alfredo Casella)
Introduction to Act III, "Lohengrin" ..... Wagner
"Forest Murmurs" from Siegfried ... Wagner
"Magic Fire Music" from "The Valkyrie" ..... Wagner

LAST TWO WEEKS OF "POP" CONCERTS

The Pop concerts in Symphony hall will enter tonight upon the last week but one of their 42d season. A number of special nights are in store for the Pops patrons.

Mr. Casella will conduct the last Sunday concert of the season tonight; next Thursday will be the annual request night, the program for which has been determined entirely by public ballot; while on Saturday there will be a program of music of the dance. Next Monday and Wednesday are exceptions to the general rule that all nights are open to the public.

The programs for the week follow:

SUNDAY, JUNE 17

Symphony in D minor ..... Franck
Rossiniana, Suite from "Les Riens," Rossini ..... Respighi
Two Nocturnes ..... Debussy
Suite No. 2, for small orchestra, Stravinsky
"Espana," rhapsody ..... Chabrier

TUESDAY

Second Military March ... Schubert-Casella
Minuet for string orchestra ..... Valensin
Suite, "Peer Gynt" ..... Grieg
Overture to "Cinderella" ..... Rossini
"The Roman Carnival" Overture ... Berlioz
Suite for small orchestra, No. 2, Stravinsky
"Pines of Rome" symphonic poem, Respighi
"Orpheus and Eurydice," ..... Boardman
Nocturne for flute and small orchestra ... Jacobi
Humoresque on two American folk songs ..... Kramer
Russian Lullaby ..... Berlin
Irish Rhapsody ..... Herbert

THURSDAY
REQUEST NIGHT

Pomp and Circumstance ..... Elgar
Suite from "Peer Gynt" ..... Grieg
Overture Sonenelle, "1812" ..... Tchaikovsky
Overture to "William Tell" ..... Rossini
Symphony in B minor, "Unfinished" Schubert
"Italia" Rhapsody ..... Casella
Waltz, By the Beautiful Blue Danbue .. Strauss
Largo ..... Handel
Ride of the Valkyries ..... Wagner

FRIDAY

Overture to "The Magic Flute" .. Mozart
Ballet Suite, "Nutcracker" ..... Tchaikovsky
Overture to "Leonore" No. 3, Op. 72 .... Beethoven
Rakoczy March ..... Berlioz
"Sadko," Tone Poem ..... Rimsky-Korsakov
"Pacific 2-3-1," symphonic movement .... Honegger
Magic Fire music, from "The Valkyrie" .. Wagner
Prelude for a Modern Drama ..... McClain
Watlz, By the Beautiful Blue Danube .. Strauss
Second Hungarian Rhapsody ..... Liszt

SATURDAY
MUSIC OF THE DANCE

Three Dances from "Cephalus and Procris" .. Gretry-Mottl
Minuet ..... Boccherini
Invitation to the Dance ..... Weber-Berlioz
Ballet Suite "Namouna" ..... Lalo
Bacchanale from "Samson and Delilah" ..... Saint-Saens
"The Convent on the Water" ..... Casella
Dance of Salome from "Salome," R. Strauss
"La Valse," Choregraphic Poem .... Ravel
Ballet of the Hours, from "La Gioconda" .. Ponchielli
Waltz, Artists' Life ..... Strauss
Polovtsian Dances from "Prince Igor" .... Borodin

JUNE 17. GLOBE

SYMPHONIC PROGRAM AT POP CONCERT

GLOBE

Stravinsky Suite Proves Amusing Novelty

June 18

The last of the Sunday night Pop concerts attracted an enthusiastic audience which left few vacant places in Symphony Hall last evening. Stravinsky's Second Suite for small orchestra, played for the first time in Boston, proved an amusing novelty, with brief and ludicrous parodies of the old-fashioned waltz, polka, and galop.

The Franck Symphony, Respighi's "Rossiniana," two of Debussy's Nocturnes, and Chabrier's "Espana" were Mr Casella's other numbers. These fortnightly Sunday concerts have been successful from every point of view, so that their continuance in future seasons ought to be insured.

Mr Casella's reading of Franck's familiar symphony was not wholly satisfactory. The lento introduction to the first movement was dragged. The finale, though marked "allegro non troppo," was taken at a very rapid pace. These tempi may perhaps be justified, though they are not customary. But the conductor showed little feeling for Franck's characteristic melody and his even more characteristic harmony from which the melody can scarcely be disentangled. The orchestra made too much noise, and at times the wrong things in the score stood out so strongly as to obscure what Franck meant to have come uppermost in the listening ear.

Debussy's "Clouds" and "Festivals," on the other hand, were very well played, with a beautiful logic and clarity of style and plenty of imaginative energy. Chabrier's rhapsody, which Mr Casella did not vulgarize as most conductors seem to do, was unusually impressive and appealing last evening.

Stravinsky's suite, written, it would seem, some years ago, is a very clever and entertaining trifle, taking but a few moments to perform. It would no doubt amuse the symphony subscribers if it were to be played at the regular concerts.

"Rossiniana," drawn by Respighi from "Les Riens," a work which Rossini obviously, as the title proves, did not regard as important, is fluent and mildly entertaining music, rather too lusciously scored for orchestra. The performance of this, as of all the latter part of the program left little to desire.

The special programs announced for the remaining fortnight of the Pops season, which will end Saturday, June 30, are the annual request night Thursday, June 21; a program of dance pieces Saturday, June 23; a Russian program Monday, June 25, and a Wagner program Wednesday, June 27. Boston University has taken the seats for tonight, and the Friends of the Yiddish Art Theatre have reserved the hall for Wednesday, when Arthur Fiedler is to conduct a program for the most part of pieces by Jewish composers.

P. R.

At The Pops Tonight

Second Military March .. Schubert-Casella
Minuet for String Orchestra ... Valensin
Suite, "Peer Gynt" ..... Grieg
Overture to "Cinderella" ..... Rossini
"The Roman Carnival," Overture .. Berlioz
Suite for Small Orchestra, No. 2, Stravinsky
"Pines of Rome," Symphonic Poem Respighi
"Orpheus and Eurydice" ..... Boardman
Nocturne for Flute and Small Orchestra ..... Jacobi
Humoresque on Two American Folk Songs ..... Kramer
Russian Lullaby ..... Berlin
Irish Rhapsody ..... Herbert

Conductor: A. Casella

"Symphonic" Finale; Novelties for Fillip

SUNDAY evening Mr. Casella conducted the last of this year's so-called "Symphonic Pops." The audience was of good size, filling the balconies and most of the floor. Better, it counted among its numbers some of the musical notables of the metropolitan Boston. Best of all, it was an exceedingly enthusiastic audience, calling the orchestra to their feet several times. The program was one that alternated between favorites and novelties. Franck's Symphony, Debussy's two Nocturnes—"Clouds" and "Festivals"—Chabrier's "Espana" made up the former; Respighi's "Rossiniana" and Stravinsky's second suite for small orchestra the latter.

Franck's Symphony ranged from the mystic and the melancholy to the energetically brilliant. Applause long and loud was the reward. Debussy's subtleties as his vividness gave pleasure. And the vigors of Chabrier—as always—gave exciting close.

But it was concerning the two novelties that expectation ran highest. Signor Respighi is a composer with his ear to the ground. There have been a Scarlattiana and a Cimarosiana, and they have been popular, why not a Rossiniana? Thus out of the forgotten "Les Riens" the signor constructs four movements—a barcarolle and siciliano entitled "Capri and Taormina," a lament, a short and intriguing intermezzo, a tarantelle, the mad rush of which stops just long enough to allow a solemn religious procession to pass by. The piece abounds in pleasing tunes, which though obvious, have charm. Being of Rossini, it lacks not in startling rhythmic and dynamic effects. And Respighi, in his succession and arrangement of moods, has by no means forgotten the old conservative symphonic plan.

Stravinsky's little suite—a march, a waltz, a polka, a galop—is merely a piece a la mode. If to be "amusant," and ironically so at that, is a criterion, then this suite is a little masterpiece. The four dances it puts through their paces, slyly referring to this or that work in the form, all the while having its little laugh at their expense. The audience caught the spirit. Long before the suite was over, it laughed, too.

A. H. M.

Mr. Philip Hale

The scholarly, modest gentleman whom Dartmouth honored yesterday with a degree has chosen deliberately to be a Boston journalist all his life. Except for an occasional magazine article, he has confined his later work to The Herald and Boston Symphony programs. The latter, filed in the Boston Public Library, are a lasting monument of his untiring industry and his amazing erudition. Written in that straightforward, unadorned style which Herald readers know so well, they are unmatched in any other country or in any other language. His newspaper articles, today a concert review, tomorrow a dramatic criticism, the next day a symphony notice, all written against time, probably receive more attention from students of music and the drama here and abroad than the comment of any other critic in the United States. In spite of repeated invitations from publishers in the United States and England to write books, he has chosen to devote his years to a newspaper and the symphony orchestra programs. Similarly, he has turned his back on the metropolis time and again in order that he might continue his work in a city which he loves and understands, and which understands and loves him.

The Herald has a deep sense of obligation to Mr. Hale and rejoices that Dartmouth has bestowed its degree so fittingly.

HER. JUNE 2023

TRANS. JUNE 23

At The Pops Tonight

Three Dances from "Cephalus and Procris" ..... Gretry-Mottl
Tambourin
Minuet ("The Nymphs of Diana")
Gigue
Minuet ..... Boccherini
Invitation to the Dance .. Weber-Berlioz
Ballet Suite, "Namouna" ..... Lalo
Theme and Variations
Fête Foraine
Bacchanale from "Samson and Delilah" Saint-Saëns
"The Convent on the Water" ... Casella
Children's Round
Old Ladies' Dance
Dance of Salomé from "Salomé" R. Strauss
"La Valse," Choregraphic Poem .. Ravel
"Ballet of the Hours" from La Gioconda ..... Ponchelilli
Waltz, "Artists' Life" ..... Strauss
Polovtsian Dances from "Prince Igor" Borodin

Conductor: A. Casella

Concert Chronicle

Conclusion of The Pops

ONE week earlier than customary, the current season of The Pops reaches conclusion on Saturday evening, June 30. Special programs mark the progress of the final six evenings, starting on Monday with selections chosen exclusively from Russian composers. Included in the music for that evening will be the well-remembered "Scheherazade," by Rimsky-Korsakov, and his less familiar prelude to "Khovantchina," Liadov's "Kilimora," the Polovtsian dances from Borodin's "Prince Igor," Balakirev's "Islamey" and the thrice familiar measures of Rachmaninov's "Prelude" and Tchaikovsky's "Marche Slave." On Tuesday evening the request program of last Thursday will be repeated for those who were unable to gain admission for the first performance. Wednesday will be distinguished by Wagnerian music including selections from "Tannhauser," "Tristan and Isolde," "Rienzi," "The Mastersingers of Nuremberg," "Siegfried," "Lohengrin," "Parsifal" and "The Valkyrie." On Friday there will be a Tchaikovsky program, including the "Marche Slave" once more, Italian caprice, the Symphony Pathetique, the Nutcracker ballet suite, "Song Without Words" and the 1812 overture.

Thursday and Saturday alone of the week's program will be general in nature. On the former evening the selections will include an arrangement by Casella of Schubert's "First Military March," a suite from "Carmen," the overture to "Sicilian Vespers," overture to Berlioz's "Roman Carnival," the bacchanale from "Tannhauser," Rimsky-Korsakov's "Capriccio Espanol," the overture to "Le Maschere" and the intermezzo from "L'Amico Fritz" of Mascagni, and "The Marche Slave." On the concluding evening there will be Elgar's showy "Pomp and Circumstance," the Liszt-Herbert "Love's Dream," the overture to "Tannhauser," likewise the overture to "Leonore," Handel's 'Largo," the Rakoczy March from Berlioz, Sibelius's "Valse Triste," "The Ride of the Valkyries," Brahms's "Hungarian Dance No. D Major," Kriesler's "Caprice Viennois," with Casella's "Italia" rhapsody for finale.

Fifth Week of Pops at Symphony Hall

Mr Casella has arranged for this week, the fifth of the Pop concerts at Symphony Hall, another remarkably attractive set of programs. For Memorial Day there will be a concert of "Music of Heroes," including Beethoven's "Eroica" Symphony. This is the first time that a complete symphony has appeared on one of the weekday Pops programs. Friday night is M. I. T. night. Arthur Fiedler will conduct a program of the type customary 30 years ago on such occasions. This concert is open to the public. Next Sunday the third of the special Sunday concerts will be devoted to Mozart's E-flat major Symphony, Bach's concerto for two violins, and familiar Wagner excerpts, a list that ought to crowd the hall.

GLOBE MAY 27

The programs in detail follow. There is no concert this evening. Concerts begin at 8:15 and last until about 10:45:

Monday, May 28—Overture to "Il Matrimonia Segreto," Cimarosa; ballet suite, Gluck-Mottl; overture to "Matilde de Shabran," Rossini; overture to "Benvenuto Cellini," Berlioz; "A Night on Bald Mountain," Moussorgsky; "Salome's Dance," from "Salome," R. Strauss; prelude to "Carmen," Bizet; entra'acte from "Messidor," Bruneau; Polovtsian dances from "Prince Igor," Borodin.

TUESDAY, MAY 29

"Coronation March," from "The Prophet," Meyerbeer; suite from "Carmen," Bizet; "Polovtsian Dances," from "Prince Igor," Borodin; Bacchanale from "Samson and Delilah," Saint-Saens; "Kol Nidrei," Bruch; "Italia," rhapsody, Casella; overture to "Sakuntala," Goldmark; "Kammenoi Ostrow," Rubinstein; overture Solennelle, "1812," Tchaikovsky.

WEDNESDAY, MAY 30

Hungarian march, "Rakoczy," Berlioz; Siegfried, "Forest Murmurs," Wagner; overture to "Sicilian Vespers," Verdi; "Eroica," symphony, Beethoven; Finlandia, Sibelius; overture, Solennelle, "1812," Tchaikovsky.

THURSDAY, MAY 31

First Military March, Schubert-Casella; Petite Suite, Debussy; Roumanian Rhapsody, Enesco; "Sadko," Rimsky-Korsakov; Lyric Suite, Grieg; Italia, Rhapsody, Casella; Ballet of the Hours, from "La Gioconda," Ponchielli; Intermezzo from "L'Amico Fritz," Mascagni; overture to "Semiramide," Rossini.

FRIDAY, JUNE 1

"Entrance of the Gladiators," Fucik; overture to "Mignon," Thomas; "Ave Maria," Schubert-Wilhelm; fantasia, "Aida," Verdi; ballet of the hours from "Gioconda," Ponchielli; "The Lost Chord," Sullivan; "Mississippi Suite," Grote; selection, "Good News," De Sylva; waltz, "Jolly Fellows," Vollstedt; "American Patrol," Meacham; stein song, Bullard.

SATURDAY, JUNE 2

Tannhauser, "Entrance of the Guests Into the Wartburg," Wagner; "Valse Triste," Sibelius; suite, "Namouna," Lalo; overture to "Der Freischutz," Weber; two nocturnes, Debussy; "Rossiniana" suite, Rossini-Respighi; Hungarian dance, Brahms; waltz from "The Bat," Strauss; Italian caprice, Tchaikovsky.

SUNDAY, JUNE 3

Symphony in E flat major, Mozart; concerto in D minor for two violins and string orchestra; "Tannhauser," Bacchanale; "Lohengrin," prelude to act 3; "Tristan and Isolde," prelude and love-death; "The Valkyrie," Ride of the Valkyries; magic fire music, Wagner.

TRANSCRIPT

Capitol Press

JUN 1928

Boston Symphony Orchestra Planning Tour of the United States.

Now there is talk of taking the entire Boston Symphony Orchestra, with its 110 musicians under the leadership of Serge Koussevitsky, to Europe for a 10 weeks' tour next Spring after the close of the regular season. Tone poems, modern "music" and all?

LAUDS FEIDLER

To the Editor of the Post:

Sir—I have noticed with great interest the letters in your columns concerning the "Pops." It is clearly evident that the public is not satisfied with the music rendered in the season which closes this week.

Mr. Jacchia has been praised, and rightfully so, for his able and efficient years of service.

But I doubt very much if Mr. Jacchia could be persuaded to return. Mr. Jacchia filled Symphony Hall during the past seasons and the public was well pleased.

Whatever may be said of Mr. Casella, the fact remains the "Pops" are on the decline. He seems to have not been able to "balance" the programme with popular as well as classical music.

On several occasions this year we have glimpsed the days of Jacchia again. The director of the evening was an American, a fact which should be noted; he understood his audiences and the results were that everyone was pleased and moreover the house was packed on every occasion that Mr. Feidler conducted.

I think that the "powers that be" in Symphony Hall should carefully study Mr. Feidler's success and act accordingly. All music lovers and especially Bostonians are behind him.

LEO F. [illegible]ORAN.

[3]

REQUEST PROGRAM AT POPS ARRANGED

Handel Largo Leads Again by Large Vote—Concert Next Thursday Night

All of the ballots from the brown box in Symphony hall have been counted and the annual request program has been made strictly in accordance with the vote of the Pops audience. The request night will take place Thursday.

Handel's Largo, as has been the case for many seasons, leads the voting by a large count, thus remaining the most popular, as well as the oldest piece in the Pops repertory. Tchaikovsky's "1812" overture still holds second place. The only newcomer on the request program, as finally fixed, will be Schubert's Unfinished symphony. This number, the only one on the program which has what might be termed a "respectable winter standing," indicates that the Pops public is eager for "the best." In electing this classic, Pops followers evidently much prefer it to Beethoven's Fifth symphony or Tchaikovsky's Pathetic.

Close contenders among the suites were the Peer Gynt and Nutcracker suites, and among the rhapsodies, Casella's Italia and the Second Hungarian Rhapsody of Liszt. The first mentioned suite and rhapsody won by a very small count.

The program will be as follows, here listed according to the number of ballots cast for each number:

Largo ..... Handel
Overture, Solennelle 1812 ..... Tchaikovsky
Stars and Stripes Forever ..... Sousa
Ave Maria ..... Schubert-Wilhelmj
Waltz, By the Beautiful Blue Danube, ... Strauss
Symphony in B minor, Unfinished..Schubert
Pomp and Circumstance ..... Elgar
Italia, rhapsody ..... Casella
Suite from "Peer Gynt" ..... Grieg
Dance of sugar fairy from Nutcracker suite ..... Tchaikovsky
Ride of the Valkyries ..... Wagner
Overture to "William Tell" ..... Rossini

TONIGHT AT THE POPS

Alfredo Casella, conductor at the Pops, has made the following program, which he will lead in Symphony hall tonight.

Wedding March, "A Midsummer Night's Dream" ..... Mendelssohn
Ballet Suite ..... Gluck-Mottl
Minuet for String Orchestra ..... Valensin
Overture to "Gazza Ladra" ..... Rossini
Introduction and Bridal Procession from "Le Coq d'Or" ..... Rimsky-Korsakov
Kikimora ..... Liadov
"On the Steppes of Central Asia" ..... Borodin
"Islamey," Oriental Fantasy ..... Balakirev
(Arranged for orchestra by Alfredo Casella)
Introduction to Act III, "Lohengrin" ..... Wagner
"Forest Murmurs" from Siegfried ..... Wagner
"Magic Fire Music" from "The Valkyrie" ..... Wagner

LAST TWO WEEKS OF "POP" CONCERTS

The Pop concerts in Symphony hall will enter tonight upon the last week but one of their 42d season. A number of special nights are in store for the Pops patrons.

Mr. Casella will conduct the last Sunday concert of the season tonight; next Thursday will be the annual request night, the program for which has been determined entirely by public ballot; while on Saturday there will be a program of music of the dance. Next Monday and Wednesday are exceptions to the general rule that all nights are open to the public.

The programs for the week follow:

SUNDAY, JUNE 17

Symphony in D minor ..... Franck
Rossiniana, Suite from "Les Riens," Rossini ..... Respighi
Two Nocturnes ..... Debussy
Suite No. 2, for small orchestra, Stravinsky
"Espana," rhapsody ..... Chabrier

TUESDAY

Second Military March ..... Schubert-Casella
Minuet for string orchestra ..... Valensin
Suite, "Peer Gynt" ..... Grieg
Overture to "Cinderella" ..... Rossini
"The Roman Carnival" Overture ..... Berlioz
Suite for small orchestra, No. 2 ..... Stravinsky
"Pines of Rome" symphonic poem ..... Respighi
"Orpheus and Eurydice" ..... Boardman
Nocturne for flute and small orchestra ..... Jacobi
Humoresque on two American folk songs ..... Kramer
Russian Lullaby ..... Berlin
Irish Rhapsody ..... Herbert

THURSDAY
REQUEST NIGHT

Pomp and Circumstance ..... Elgar
Suite from "Peer Gynt" ..... Grieg
Overture Sonenelle, "1812" ..... Tchaikovsky
Overture to "William Tell" ..... Rossini
Symphony in B minor, "Unfinished" ..... Schubert
"Italia" Rhapsody ..... Casella
Waltz, By the Beautiful Blue Danbue ..... Strauss
Largo ..... Handel
Ride of the Valkyries ..... Wagner

FRIDAY

Overture to "The Magic Flute" ..... Mozart
Ballet Suite, "Nutcracker" ..... Tchaikovsky
Overture to "Leonore" No. 3, Op. 72 ..... Beethoven
Rakoczy March ..... Berlioz
"Sadko," Tone Poem ..... Rimsky-Korsakov
"Pacific 2-3-1," symphonic movement ..... Honegger
Magic Fire music, from "The Valkyrie" ..... Wagner
Prelude for a Modern Drama ..... McClain
Watlz, By the Beautiful Blue Danube ..... Strauss
Second Hungarian Rhapsody ..... Liszt

SATURDAY
MUSIC OF THE DANCE

Three Dances from "Cephalus and Procris" ..... Gretry-Mottl
Minuet ..... Boccherini
Invitation to the Dance ..... Weber-Berlioz
Ballet Suite "Namouna" ..... Lalo
Bacchanale from "Samson and Delilah" ..... Saint-Saens
"The Convent on the Water" ..... Casella
Dance of Salome from "Salome," R. Strauss
"La Valse," Choregraphic Poem ..... Ravel
Ballet of the Hours, from "La Gioconda" ..... Ponchielli
Waltz, Artists' Life ..... Strauss
Polovtsian Dances from "Prince Igor" ..... Borodin

JUNE 17. GLOBE

SYMPHONIC PROGRAM AT POP CONCERT

GLOBE

Stravinsky Suite Proves Amusing Novelty

June 18

The last of the Sunday night Pop concerts attracted an enthusiastic audience which left few vacant places in Symphony Hall last evening. Stravinsky's Second Suite for small orchestra, played for the first time in Boston, proved an amusing novelty, with brief and ludicrous parodies of the old-fashioned waltz, polka, and galop.

The Franck Symphony, Respighi's "Rossiniana," two of Debussy's Nocturnes, and Chabrier's "Espana" were Mr Casella's other numbers. These fortnightly Sunday concerts have been successful from every point of view, so that their continuance in future seasons ought to be insured.

Mr Casella's reading of Franck's familiar symphony was not wholly satisfactory. The lento introduction to the first movement was dragged. The finale, though marked "allegro non troppo," was taken at a very rapid pace. These tempi may perhaps be justified, though they are not customary. But the conductor showed little feeling for Franck's characteristic melody and his even more characteristic harmony from which the melody can scarcely be disentangled. The orchestra made too much noise, and at times the wrong things in the score stood out so strongly as to obscure what Franck meant to have come uppermost in the listening ear.

Debussy's "Clouds" and "Festivals," on the other hand, were very well played, with a beautiful logic and clarity of style and plenty of imaginative energy. Chabrier's rhapsody, which Mr Casella did not vulgarize as most conductors seem to do, was unusually impressive and appealing last evening.

Stravinsky's suite, written, it would seem, some years ago, is a very clever and entertaining trifle, taking but a few moments to perform. It would no doubt amuse the symphony subscribers if it were to be played at the regular concerts.

"Rossiniana," drawn by Respighi from "Les Riens," a work which Rossini obviously, as the title proves, did not regard as important, is fluent and mildly entertaining music, rather too lusciously scored for orchestra. The performance of this, as of all the latter part of the program left little to desire.

The special programs announced for the remaining fortnight of the Pops season, which will end Saturday, June 30, are the annual request night Thursday, June 21; a program of dance pieces Saturday, June 23; a Russian program Monday, June 25, and a Wagner program Wednesday, June 27. Boston University has taken the seats for tonight, and the Friends of the Yiddish Art Theatre have reserved the hall for Wednesday, when Arthur Fiedler is to conduct a program for the most part of pieces by Jewish composers.

P. R.

At The Pops Tonight

Second Military March..Schubert-Casella
Minuet for String Orchestra...Valensin
Suite, "Peer Gynt".....Grieg
Overture to "Cinderella".....Rossini
"The Roman Carnival," Overture..Berlioz
Suite for Small Orchestra, No. 2..Stravinsky
"Pines of Rome," Symphonic Poem Respighi
"Orpheus and Eurydice".....Boardman
Nocturne for Flute and Small Orchestra .....Jacobi
Humoresque on Two American Folk Songs .....Kramer
Russian Lullaby .....Berlin
Irish Rhapsody .....Herbert
Conductor: A. Casella

"Symphonic" Finale; Novelties for Fillip

SUNDAY evening Mr. Casella conducted the last of this year's so-called "Symphonic Pops." The audience was of good size, filling the balconies and most of the floor. Better, it counted among its numbers some of the musical notables of the metropolitan Boston. Best of all, it was an exceedingly enthusiastic audience, calling the orchestra to their feet several times. The program was one that alternated between favorites and novelties. Franck's Symphony, Debussy's two Nocturnes—"Clouds" and Festivals"—Chabrier's "Espana" made up the former; Respighi's "Rossiniana" and Stravinsky's second suite for small orchestra the latter.

Franck's Symphony ranged from the mystic and the melancholy to the energetically brilliant. Applause long and loud was the reward. Debussy's subtleties as his vividness gave pleasure. And the vigors of Chabrier—as always—gave exciting close.

But it was concerning the two novelties that expectation ran highest. Signor Respighi is a composer with his ear to the ground. There have been a Scarlattiana and a Cimarosiana, and they have been popular, why not a Rossiniana? Thus out of the forgotten "Les Riens" the signor constructs four movements—a barcarolle and siciliano entitled "Capri and Taormina," a lament, a short and intriguing intermezzo, a tarantelle, the mad rush of which stops just long enough to allow a solemn religious procession to pass by. The piece abounds in pleasing tunes, which though obvious, have charm. Being of Rossini, it lacks not in startling rhythmic and dynamic effects. And Respighi, in his succession and arrangement of moods, has by no means forgotten the old conservative symphonic plan.

Stravinsky's little suite—a march, a waltz, a polka, a galop—is merely a piece a la mode. If to be "amusant," and ironically so at that, is a criterion, then this suite is a little masterpiece. The four dances it puts through their paces, slyly referring to this or that work in the form, all the while having its little laugh at their expense. The audience caught the spirit. Long before the suite was over, it laughed, too.

A. H. M.

Mr. Philip Hale

The scholarly, modest gentleman whom Dartmouth honored yesterday with a degree has chosen deliberately to be a Boston journalist all his life. Except for an occasional magazine article, he has confined his later work to The Herald and Boston Symphony programs. The latter, filed in the Boston Public Library, are a lasting monument of his untiring industry and his amazing erudition. Written in that straightforward, unadorned style which Herald readers know so well, they are unmatched in any other country or in any other language. His newspaper articles, today a concert review, tomorrow a dramatic criticism, the next day a symphony notice, all written against time, probably receive more attention from students of music and the drama here and abroad than the comment of any other critic in the United States. In spite of repeated invitations from publishers in the United States and England to write books, he has chosen to devote his years to a newspaper and the symphony orchestra programs. Similarly, he has turned his back on the metropolis time and again in order that he might continue his work in a city which he loves and understands, and which understands and loves him. The Herald has a deep sense of obligation to Mr. Hale and rejoices that Dartmouth has bestowed its degree so fittingly.

TRANS. JUNE 22

At The Pops Tonight

Three Dances from "Cephalus and Procris" ..... Gretry-Mottl
Tambourin
Minuet ("The Nymphs of Diana")
Gigue
Minuet ..... Boccherini
Invitation to the Dance..Weber-Berlioz
Ballet Suite, "Namouna" ..... Lalo
Theme and Variations
Fête Foraine
Bacchanale from "Samson and Delilah" Saint-Saëns
"The Convent on the Water"...Casella
Children's Round
Old Ladies' Dance
Dance of Salomé from "Salomé" R. Strauss
"La Valse," Cnoregraphic Poem..Ravel
"Ballet of the Hours" from La Gioconda ..... Ponchelli
Waltz, "Artists' Life" ..... Strauss
Polovtsian Dances from "Prince Igor" Borodin

Conductor: A. Casella

Concert Chronicle

Conclusion of The Pops

ONE week earlier than customary, the current season of The Pops reaches conclusion on Saturday evening, June 30. Special programs mark the progress of the final six evenings, starting on Monday with selections chosen exclusively from Russian composers. Included in the music for that evening will be the well-remembered "Scheherazade," by Rimsky-Korsakov, and his less familiar prelude to "Khovantchina," Liadov's "Kilimora," the Polovtsian dances from Borodin's "Prince Igor," Balakirev's "Islamey" and the thrice familiar measures of Rachmaninov's "Prelude" and Tchaikovsky's "Marche Slave." On Tuesday evening the request program of last Thursday will be repeated for those who were unable to gain admission for the first performance. Wednesday will be distinguished by Wagnerian music including selections from "Tannhauser," "Tristan and Isolde," "Rienzi," "The Mastersingers of Nuremberg," "Siegfried," "Lohengrin," "Parsifal" and "The Valkyrie." On Friday there will be a Tchaikovsky program, including the "Marche Slave" once more, Italian caprice, the Symphony Pathetique, the Nutcracker ballet suite, "Song Without Words" and the 1812 overture.

Thursday and Saturday alone of the week's program will be general in nature. On the former evening the selections will include an arrangement by Casella of Schubert's "First Military March," a suite from "Carmen," the overture to "Sicilian Vespers," overture to Berlioz's "Roman Carnival," the bacchanale from "Tannhauser," Rimsky-Korsakov's "Capriccio Espanol," the overture to "Le Maschere" and the intermezzo from "L'Amico Fritz" of Mascagni, and "The Marche Slave." On the concluding evening there will be Elgar's showy "Pomp and Circumstance," the Liszt-Herbert "Love's Dream," the overture to "Tannhauser," likewise the overture to "Leonore," Handel's 'Largo," the Rakoczy March from Berlioz, Sibelius's "Valse Triste," "The Ride of the Valkyries," Brahms's "Hungarian Dance [illegible] Major," Kriesler's "Caprice Viennois," with Casella's "Italia" rhapsody for finale.

Fifth Week of Pops at Symphony Hall

Mr Casella has arranged for this week, the fifth of the Pop concerts at Symphony Hall, another remarkably attractive set of programs. For Memorial Day there will be a concert of "Music of Heroes," including Beethoven's "Eroica" Symphony. This is the first time that a complete symphony has appeared on one of the weekday Pops programs. Friday night is M. I. T. night. Arthur Fiedler will conduct a program of the type customary 30 years ago on such occasions. This concert is open to the public. Next Sunday the third of the special Sunday concerts will be devoted to Mozart's E-flat major Symphony, Bach's concerto for two violins, and familiar Wagner excerpts, a list that ought to crowd the hall.

The programs in detail follow. There is no concert this evening. Concerts begin at 8:15 and last until about 10:45:

Monday, May 28—Overture to "Il Matrimonia Segreto," Cimarosa; ballet suite, Gluck-Mottl; overture to "Matilde de Shabran," Rossini; overture to "Benvenuto Cellini," Berlioz; "A Night on Bald Mountain," Moussorgsky; "Salome's Dance," from "Salome," R. Strauss; prelude to "Carmen," Bizet; entra'acte from "Messidor," Bruneau; Polovtsian dances from "Prince Igor," Borodin.

TUESDAY, MAY 29

"Coronation March," from "The Prophet," Meyerbeer; suite from "Carmen," Bizet; "Polovtsian Dances," from "Prince Igor," Borodin; Bacchanale from "Samson and Delilah," Saint-Saens; "Kol Nidrei," Bruch; "Italia," rhapsody, Casella; overture to "Sakuntala," Goldmark; "Kammenoi Ostrow," Rubinstein; overture Solennelle, "1812," Tchaikovsky.

WEDNESDAY, MAY 30

Hungarian march, "Rakoczy," Berlioz; Siegfried, "Forest Murmurs," Wagner; overture to "Sicilian Vespers," Verdi; "Eroica," symphony, Beethoven; Finlandia, Sibelius; overture, Solennelle, "1812," Tchaikovsky.

THURSDAY, MAY 31

First Military March, Schubert-Casella; Petite Suite, Debussy; Roumanian Rhapsody, Enesco; "Sadko," Rimsky-Korsakov; Lyric Suite, Grieg; Italia, Rhapsody, Casella; Ballet of the Hours, from "La Gioconda," Ponchielli; Intermezzo from "L'Amico Fritz," Mascagni; overture to "Semiramide," Rossini.

FRIDAY, JUNE 1

"Entrance of the Gladiators," Fucik; overture to "Mignon," Thomas; "Ave Maria," Schubert-Wilhelm; fantasia, "Aida," Verdi; ballet of the hours from "Gioconda," Ponchielli; "The Lost Chord," Sullivan; "Mississippi Suite," Grote; selection, "Good News," De Sylva; waltz, "Jolly Fellows," Vollstedt; "American Patrol," Meacham; stein song, Bullard.

SATURDAY, JUNE 2

Tannhauser, "Entrance of the Guests Into the Wartburg," Wagner; "Valse Triste," Sibelius; suite, "Namouna," Lalo; overture to "Der Freischutz," Weber; two nocturnes, Debussy; "Rossiniana" suite, Rossini-Respighi; Hungarian dance, Brahms; waltz from "The Bat," Strauss; Italian caprice, Tchaikovsky.

SUNDAY, JUNE 3

Symphony in E flat major, Mozart; concerto in D minor for two violins and string orchestra; "Tannhauser," Bacchanale; "Lohengrin," prelude to act 3; "Tristan and Isolde," prelude and love-death; "The Valkyrie," Ride of the Valkyries; magic fire music, Wagner.

TRANSCRIPT

JUN 1928

the United States.

Now there is talk of taking the entire Boston Symphony Orchestra, with its 110 musicians under the leadership of Serge Koussevitsky, to Europe for a 10 weeks' tour next Spring after the close of the regular season. Tone poems, modern "music" and all?

LAUDS FEIDLER

To the Editor of the Post:

Sir—I have noticed with great interest the letters in your columns concerning the "Pops." It is clearly evident that the public is not satisfied with the music rendered in the season which closes this week.

Mr. Jacchia has been praised, and rightfully so, for his able and efficient years of service.

But I doubt very much if Mr. Jacchia could be persuaded to return. Mr. Jacchia filled Symphony Hall during the past seasons and the public was well pleased.

Whatever may be said of Mr. Casella, the fact remains the "Pops" are on the decline. He seems to have not been able to "balance" the programme with popular as well as classical music.

On several occasions this year we have glimpsed the days of Jacchia again. The director of the evening was an American, a fact which should be noted; he understood his audiences and the results were that everyone was pleased and moreover the house was packed on every occasion that Mr. Feidler conducted.

I think that the "powers that be" in Symphony Hall should carefully study Mr. Feidler's success and act accordingly. All music lovers and especially Bostonians are behind him.

LEO [illegible]ORAN.

[3]

Programs of the Week

Sixth Week of the Pops

The Pop concerts in Symphony Hall will begin tonight the sixth week of their 43d season. Alfredo Casella, the celebrated Pops conductor, announces the following programs for this week:

Sunday, June 3—Symphony in E-flat major, Mozart; concerto in D minor, for two violins and string orchestra, Bach (solo violins, Julius Theodorowicz and Robert Gundersen); "Tannhauser," Bacchanale, Wagner; "Lohengrin," prelude to Act III, Wagner; "Tristan and Isolde," prelude and Love-Death, Wagner; "The Valkyrie," Ride of the Valkyries," Wagner; "The Valkyrie," Magic Fire Music, Wagner.

Monday, June 4—Polonaire from "Eugen Onegin," Tchaikowsky; Valse Triste," Sibelius; Largo, Handel; overture to "The Barber of Seville," Rossini; "Fountains of Rome," Respighi; "Italian Caprice," Tchaikowsky; overture to "Le Maschare," Mascagni; intermezzo, "L'Amico Fritz," Mascagni; overture to "Nebuchadnezzar," Verdi.

Tuesday, June 5—"Marche Militaire," Schubert; suite, "Peer Gynt," Grieg; songs by Boston Square and Compass Club choir; overture to "Oberon," Weber; prelude to Act III, "Traviata," Verdi; "Espana," rhapsody, Chabrier; "Marche Ecossaise," Debussy; prelude to "Lohengrin," Wagner; overture to "William Tell," Rossini.

Wednesday, June 6—Overture in C minor, Foroni; Meditation from "Thais," Massenet; Suite, "Namouna," Lalo; Wedding March from "A Midsummer Night's Dream," Mendelssohn; Largo from "New World" Symphony, Dvorak; "Les Preludes," Symphonic Poem, Liszt; Overture to "Cinderella," Rossini; "Molly on the Shore," Grainger; Marche Slave, Tchaikovsky.

Thursday, June 7—Overture to "Mignon," Thomas; Valse triste, Sibelius; Ballet Suite, "Sylvia," Delibes; Prelude to "The Mastersingers of Nuremburg," Wagner; Funeral Music of Siegfried from "The Dusk of the Gods," Wagner; Overture to "Tannhauser," Wagner; Suite from "Carmen," Bizet; Russian Lullaby, Berlin; March, "Lorraine," Ganne.

Friday, June 8, Coronation March from "The Prophet," Meyerbeer; Ballet music from "Faust," Gounod; overture to "The King of Ys," Lalo; "Invitation to the Dance," Weber-Berlioz; Largo, Handel; "Capriccio Espagnol," Rimsky-Korsakov; Slavonic Dance, Dvorak; Bacchanale, "Samson and Delilah," Saint-Saens; march, "The Garden City," C. R. Spalding.

Saturday, June 9, march from "Aida," Verdi; Ballet Suite, Gluck-Mottl; overture, "The Italian in Algiers," Rossini; "Marche Joyeuse," Chabrier; "Night on Bald Mountain," Moussorgsky; "Scarlattiana" (piano solo, Alfredo Casella), Casella; ballet of the hour, "La Gioconda," Ponchielli; dance of the waves, "Lorelei," Catalani; Ride of the Valkyries,

SYMPHONIC POP CONCERT

High Grade Pieces Relished by Large Audience

Post Jun 18

BY WARREN STOREY SMITH

Styled symphonic pop concerts, Mr. Casella's Sunday evening entertainments might quite as well be described as popular symphony concerts. Save for the fact that its concluding number, Chabrier's "Espana" seems definitely to have been dropped from the winter repertory of our orchestra, the programme that was heard and relished by a large audience last evening might easily have been offered by Mr. Koussevitzky in the course of the regular season.

For beginning came the Symphony of Cesasr Franck, once "caviar to the general" and now on a fair way to take its place with Dvorak's "From the New World" and Tchaikovsky's "Pathetic" in the affection of the musical public. As already stated, the ever-popular Rhapsody of Chabrier brought the end, and the other pieces were Respighis delightful Suite, "Rossiniana," recently played for the first time anywhere at a weekday pop concert; Debussy's Nocturne's "Clouds" and "Festivals" and Stravinsky's Second Suite for small orchestra, the last-named previously unheard in this city.

At Mr. Casella's hands the Symphony of Franck, making its first appearance on a pop programme, came to a stirring performance, in which more emphasis was laid upon the music's vigors and exultations than upon its supposed mystical fervors. The audience received it warmly. And although it seemed for a moment uncertain how to take the dissonant conceits of Stravinsky's relatively early and frankly amusing suite of dance pieces, the assembled company ultimately accepted this ingenius and engaging music with whole-hearted enthusiasm. The four trifles out of Rossini's "Les Riens," as amplified, elaborated and fetchingly orchestrated by his countryman, make a direct appeal and at the same time avoid banality, a fortunate and not too frequent combination. They were brilliantly played last evening, as were the diverting pieces of Stravinsky and Debussy's "Festivals." To all the audience was cordial, a convincing endorsement of Mr. Casella's policies.

gaflSase"masrlloa niSoaseha meoacmm

Eighth Week of the Pops

The Pop concerts in Symphony Hall will enter tonight upon the last week but one of their 42d season. A number of special nights are in store for the Pops patrons.

Alfredo Casella will conduct the last Sunday concert of the season tonight; next Thursday will be the Annual Request Night, the program for which has been determined entirely by public ballot; while on Saturday there will be a program of music of the dance. Next Monday and Wednesday are exceptions to the general rule that all nights are open to the public.

The programs for the week follow:

Sunday, June 17—Symphony in D minor, Franck; "Rossiniana," Respighi; Two Nocturnes, Debussy; Suite No. 2, for small orchestra, Stravinsky; "Espana," rhapsody, Chabrier.

Tuesday, June 19—Second Military March, Schubert-Casella; Minuet for String Orchestra, Valensin; Suite, "Peer Gynt," Grieg; Overture to "Cinderella," Rossini; "The Roman Carnival," Berlioz; Suite for Small Orchestra, No. 2, Stravinsky; "Pines of Rome," Respighi; "Orpheus and Eurydice," Boardman; Nocture for Flute and Small Orchestra, Jacobi; Humoresque on Two American Folk Songs, Kramer; "Russian Lullaby," Berlin; Irish Rhapsody, Herbert.

Thursday, June 21, Request Night—Pomp and Circumstance, Elgar; Suite from "Peer Gynt," Grieg; Ouverture Solennelle, "1812," Tschaikowsky; Overture to "William Tell," Rossini; Symphony in B minor, "Unfinished," Schubert; "Italia," Rhapsody, Casella; waltz, "By the Beautiful Blue Danube," Strauss; Largo, Handel; "Ride of the Valkyries," Wagner.

Friday, June 22—Overture to "The Magic Flute" (Mozart); Ballet Suite, "Nutcracker" (Tschaikowsky); overture to "Leonore" No. 3, Op 72 (Beethoven); Rakoczy March (Berlioz); "Sadko" (Rimsky-Korsakov); "Pacific 2-3-1" (Honegger); Magic Fire Music, from "The Valkyrie" (Wagner); Prelude for a Modern Drama (McClain); waltz, "By the Beautiful Blue Danube" (Strauss); Second Hungarian Rhapsody (Liszt).

BE Sun—17

Saturday, June 23, Music of the Dance—Three Dances from "Cephalus and Procris" (Gretry-Mottl); Minuet (Boccherini); Invitation to the Dance (Weber-Berlioz); Ballet Suite, "Namouna" (Lalo); Bacchanale from "Samson and Delilah" (Saint-Saens); "The Convent on the Water" (Casella); Dance of Salome from "Salome" (R. Strauss); "La Valse" (Ravel); "Ballet of the Hours" (Ponchielli); waltz, "Artists' Life" (Strauss); Polovtsian Dances from "Prince Igor" (Borodin).

Music Notes and Comment

Mr Casella, for the last of his special Sunday night Symphonic programs at the Pops, has turned from the great German composers whose works have furnished the chief items on the earlier programs to non-Germans. Tonight the symphony is Franck's, and the novelties are by Stravinsky and Rossini as arranged by Respighi. These Sunday night concerts have proved unusually enjoyable, and attracted audiences which have been each time nearer to filling the entire hall.

It is again reported that the Boston Symphony will visit Europe next Spring at the end of the season here, but the great expense and the interference with the Pops season here are still obvious obstacles to a scheme which is, if gossip does not err, dear to Mr Koussevitzky's heart.

Three well-known members of the Boston Symphony are retiring from that organization at the end of this season. Alfred Holy, first harpist for 19 years; George Wendler, first horn, a member of the orchestra for 15 years, and Joseph Keller, 'cellist, a member for 30 years. All of them are at the end of their active careers. No other changes in personnel are anticipated. Mr Holy, a remarkable harpist, will be particularly hard to replace, just as it has proved impossible to replace Mr Neumann at the tympani.

Doris Estey, the young Brockton pianist who played the solo part in Gershwin's "Rhapsody in Blue" at the Pops Tufts night, June 7, will repeat it June 20. Miss Estey, a pupil of Frederic Tillotson, is sailing in September for London, where she is to spend a year studying under Tobias Matthay.

Pops Request Program Is Decided for Thursday

All the ballots from the brown box in Symphony Hall have been counted and the annual request program has been made strictly in accordance with the vote of the Pops audience. The Request Night will take place next Thursday, June 21.

Handel's Largo, as has been the case for many seasons, leads the voting by a large count, thus remaining the most popular as well as the oldest piece in the Pops repertory. AMER SUN 16

The program will be as follows, here listed according to the number of ballots cast for each number:

Largo ..... Handel
Ouverture Solennelle, "1812" ..... Tchaikovsky
Stars and Stripes Forever ..... Sousa
Ave Maria ..... Schubert-Wilhelmj
Waltz, "By the Beautiful Blue Danube" ..... Strauss
Symphony in B minor, "Unfinished" ..... Schubert
Pomp and Circumstance ..... Elgar
"Italia," Rhapsody ..... Casella
Suite from "Peer Gynt" ..... Grieg
Dance of Sugar Fairy from "Nutcracker" Suite ..... Tchaikovsky
Ride of the Valkyries ..... Wagner
Overture to "William Tell" ..... Rossini

MUSIC

Continued From Page 48 Gen

Musical America that "all of the 92 scores submitted in this contest were considered solely on the ground of intrinsic musical merit," so that the prize did not go to Bloch for his patriotic "program."

Ernest Bloch is an American only by adoption. He has lived in this country since 1915. By birth he is a Swiss Jew. In America he has taught theory and composition in New York, Cleveland and San Francisco, where he now lives and directs the Conservatory there.

His first American encouragement came from the Boston Symphony Orchestra in 1915, when Dr Muck invited him to conduct his "Three Jewish Poems" at a pair of Symphony concerts. He was at the time stranded, almost penniless in New York, owing to the failure of the engagement to conduct for a well-known dancer which had brought him to America.

Bloch was already well known in Europe by 1915, however. In Pizzetti's "Musicisti Contemporanei," a volume of essays published in 1914, the "contemporaries" discussed are Puccini, Debussy, Charpentier, Alberic Magnard, Ravel and Bloch.

There will be much anticipation of the first performances of Bloch's "America." That he has imaginative intensity, technical skill, musical originality and power, his previous works have made manifest to audiences. However grandiose the program of the new prize composition may sound, there is a good prospect that Bloch will have written music sufficiently powerful to carry it.

HANDEL'S LARGO LEADS

Most Popular of All Pieces for Pops Request Night

Post Jun 16

All of the ballots from the brown box in Symphony Hall have been counted and the annual request programme has been made strictly in accordance with the vote of the Pops audience. The request night will take place next Thursday, June 21.

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Concerts Next Week

Progress of The Pops

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Suite No. 2, for Small Orchestra ..... Stravinsky
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IRNS JUN 16

At The Pops Tonight

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Ballet Suite ..... Gluck-Mottl
Minuet for String Orchestra ..... Valensin
Overture to "Gazza Ladra" ..... Rossini
Introduction and Bridal Procession from "Le Coq d'Or" ..... Rimsky-Korsakov
Kikimora ..... Liadov
"On the Steppes of Central Asia" ..... Borodin
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"Magic Fire Music," from The Valkyrie ..... Wagner

Conductor: A. Casella

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PHILADELPHIA, PA.
BULLETIN

JUN 19 192

A Bostonian's Holiday

Philip Hale has been dramatic and music critic of Boston for many years. He had not been in New York for fifteen years until a few days ago. As he was spending only one night in Gotham, picking his single entertainment was a nice problem. He chose the Boston Symphony concert at Carnegie Hall.—Variety.

[4]

Programs of the Week

Sixth Week of the Pops

The Pop concerts in Symphony Hall will begin tonight the sixth week of their 43d season. Alfredo Casella, the celebrated Pops conductor, announces the following programs for this week:

Sunday, June 3—Symphony in E-flat major, Mozart; concerto in D minor, for two violins and string orchestra, Bach (solo violins, Julius Theodorowicz and Robert Gundersen); "Tannhauser," Bacchanale, Wagner; "Lohengrin," prelude to Act III, Wagner; "Tristan and Isolde," prelude and Love-Death, Wagner; "The Valkyrie," Ride of the Valkyries," Wagner; "The Valkyrie," Magic Fire Music, Wagner.

Monday, June 4—Polonaire from "Eugen Onegin," Tchaikowsky; Valse Triste," Sibelius; Largo, Handel; overture to "The Barber of Seville," Rossini; "Fountains of Rome," Respighi; "Italian Caprice," Tchaikowsky; overture to "Le Maschare," Mascagni; intermezzo, "L'Amico Fritz," Mascagni; overture to "Nebuchadnezzar," Verdi.

Tuesday, June 5—"Marche Militaire," Schubert; suite, "Peer Gynt," Grieg; songs by Boston Square and Compass Club choir; overture to "Oberon," Weber; prelude to Act III, "Traviata," Verdi; "Espana," rhapsody, Chabrier; "Marche Ecossaise," Debussy; prelude to "Lohengrin," Wagner; overture to "William Tell," Rossini.

Wednesday, June 6—Overture in C minor, Foroni; Meditation from "Thais," Massenet; Suite, "Namouna," Lalo; Wedding March from "A Midsummer Night's Dream," Mendelssohn; Largo from "New World" Symphony, Dvorak; "Les Preludes," Symphonic Poem, Liszt; Overture to "Cinderella," Rossini; "Molly on the Shore," Grainger; Marche Slave, Tchaikovsky.

Thursday, June 7—Overture to "Mignon," Thomas; Valse triste, Sibelius; Ballet Suite, "Sylvia," Delibes; Prelude to "The Mastersingers of Nuremburg," Wagner; Funeral Music of Siegfried from "The Dusk of the Gods," Wagner; Overture to "Tannhauser," Wagner; Suite from "Carmen," Bizet; Russian Lullaby, Berlin; March, "Lorraine," Ganne.

Friday, June 8, Coronation March from "The Prophet," Meyerbeer; Ballet music from "Faust," Gounod; overture to "The King of Ys," Lalo; "Invitation to the Dance," Weber-Berlioz; Largo, Handel; "Capriccio Espagnol," Rimsky-Korsakov; Slavonic Dance, Dvorak; Bacchanale, "Samson and Delilah," Saint-Saens; march, "The Garden City," C. R. Spalding.

Saturday, June 9, march from "Aida," Verdi; Ballet Suite, Gluck-Mottl; overture, "The Italian in Algiers," Rossini; "Marche Joyeuse," Chabrier; "Night on Bald Mountain," Moussorgsky; "Scarlattiana" (piano solo, Alfredo Casella), Casella; ballet of the hour, "La Gioconda," Ponchielli; dance of the waves, "Lorelei," Catalani; Ride of the Valkyries, Wagner.

Eighth Week of the Pops

The Pop concerts in Symphony Hall will enter tonight upon the last week but one of their 42d season. A number of special nights are in store for the Pops patrons.

Alfredo Casella will conduct the last Sunday concert of the season tonight; next Thursday will be the Annual Request Night, the program for which has been determined entirely by public ballot; while on Saturday there will be a program of music of the dance. Next Monday and Wednesday are exceptions to the general rule that all nights are open to the public.

The programs for the week follow:

Sunday, June 17—Symphony in D minor, Franck; "Rossiniana," Respighi; Two Nocturnes, Debussy; Suite No. 2, for small orchestra, Stravinsky; "Espana," rhapsody, Chabrier.

Tuesday, June 19—Second Military March, Schubert-Casella; Minuet for String Orchestra, Valensin; Suite, "Peer Gynt," Grieg; Overture to "Cinderella," Rossini; "The Roman Carnival," Berlioz; Suite for Small Orchestra, No. 2, Stravinsky; "Pines of Rome," Respighi; "Orpheus and Eurydice," Boardman; Nocture for Flute and Small Orchestra, Jacobi; Humoresque on Two American Folk Songs, Kramer; "Russian Lullaby," Berlin; Irish Rhapsody, Herbert.

Thursday, June 21, Request Night—Pomp and Circumstance, Elgar; Suite from "Peer Gynt," Grieg; Ouverture Solennelle, "1812," Tschaikowsky; Overture to "William Tell," Rossini; Symphony in B minor, "Unfinished," Schubert; "Italia," Rhapsody, Casella; waltz, "By the Beautiful Blue Danube," Strauss; Largo, Handel; "Ride of the Valkyries," Wagner.

Friday, June 22—Overture to "The Magic Flute" (Mozart); Ballet Suite, "Nutcracker" (Tschaikowsky); overture to "Leonore" No. 3, Op 72 (Beethoven); Rakoczy March (Berlioz); "Sadko" (Rimsky-Korsakov); "Pacific 2-3-1" (Honegger); Magic Fire Music, from "The Valkyrie" (Wagner); Prelude for a Modern Drama (McClain); waltz, "By the Beautiful Blue Danube" (Strauss); Second Hungarian Rhapsody (Liszt).

Saturday, June 23, Music of the Dance—Three Dances from "Cephalus and Procris" (Gretry-Mottl); Minuet (Boccherini); Invitation to the Dance (Weber-Berlioz); Ballet Suite, "Namouna" (Lalo); Bacchanale from "Samson and Delilah" (Saint-Saens); "The Convent on the Water" (Casella); Dance of Salome from "Salome" (R. Strauss); "La Valse" (Ravel); "Ballet of the Hours" (Ponchielli); waltz, "Artists' Life" (Strauss); Polovtsian Dances from "Prince Igor" (Borodin).

Music Notes and Comment

Mr Casella, for the last of his special Sunday night Symphonic programs at the Pops, has turned from the great German composers whose works have furnished the chief items on the earlier programs to non-Germans. Tonight the symphony is Franck's, and the novelties are by Stravinsky and Rossini as arranged by Respighi. These Sunday night concerts have proved unusually enjoyable, and attracted audiences which have been each time nearer to filling the entire hall.

It is again reported that the Boston Symphony will visit Europe next Spring at the end of the season here, but the great expense and the interference with the Pops season here are still obvious obstacles to a scheme which is, if gossip does not err, dear to Mr Koussevitzky's heart.

Three well-known members of the Boston Symphony are retiring from that organization at the end of this season, Alfred Holy, first harpist for 19 years; George Wendler, first horn, a member of the orchestra for 15 years, and Joseph Keller, 'cellist, a member for 30 years. All of them are at the end of their active careers. No other changes in personnel are anticipated. Mr Holy, a remarkable harpist, will be particularly hard to replace, just as it has proved impossible to replace Mr Neumann at the tympani.

Doris Estey, the young Brockton pianist who played the solo part in Gershwin's "Rhapsody in Blue" at the Pops Tufts night, June 7, will repeat it June 20. Miss Estey, a pupil of Frederic Tillotson, is sailing in September for London, where she is to spend a year studying under Tobias Matthay.

Pops Request Program Is Decided for Thursday

All the ballots from the brown box in Symphony Hall have been counted and the annual request program has been made strictly in accordance with the vote of the Pops audience. The Request Night will take place next Thursday, June 21.

Handel's Largo, as has been the case for many seasons, leads the voting by a large count, thus remaining the most popular as well as the oldest piece in the Pops repertory.

AMER SUN 16

The program will be as follows, here listed according to the number of ballots cast for each number:

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Stars and Stripes Forever ..... Sousa
Ave Maria ..... Schubert-Wilhelmj
Waltz, "By the Beautiful Blue Danube" ..... Strauss
Symphony in B minor, "Unfinished" ..... Schubert
Pomp and Circumstance ..... Elgar
"Italia," Rhapsody ..... Casella
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Dance of Sugar Fairy from "Nutcracker" Suite ..... Tchaikovsky
Ride of the Valkyries ..... Wagner
Overture to "William Tell" ..... Rossini

MUSIC

Continued From Page 48

Musical America that "all of the 92 scores submitted in this contest were considered solely on the ground of intrinsic musical merit," so that the prize did not go to Bloch for his patriotic "program."

Ernest Bloch is an American only by adoption. He has lived in this country since 1915. By birth he is a Swiss Jew. In America he has taught theory and composition in New York, Cleveland and San Francisco, where he now lives and directs the Conservatory there.

His first American encouragement came from the Boston Symphony Orchestra in 1915, when Dr Muck invited him to conduct his "Three Jewish Poems" at a pair of Symphony concerts. He was at the time stranded, almost penniless in New York, owing to the failure of the engagement to conduct for a well-known dancer which had brought him to America.

Bloch was already well known in Europe by 1915, however. In Pizzetti's "Musicisti Contemporanei," a volume of essays published in 1914, the "contemporaries" discussed are Puccini, Debussy, Charpentier, Alberic Magnard, Ravel and Bloch.

There will be much anticipation of the first performances of Bloch's "America." That he has imaginative intensity, technical skill, musical originality and power, his previous works have made manifest to audiences. However grandiose the program of the new prize composition may sound, there is a good prospect that Bloch will have written music sufficiently powerful to carry it.

HANDEL'S LARGO LEADS

Most Popular of All Pieces for Pops Request Night

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TRNS SUN 16

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...as shown, for
...increased cost.
...$4.00, now

140.50

High Grade Pieces Relished by Large Audience

Post Jun 18

BY WARREN STOREY SMITH

Styled symphonic pop concerts, Mr. Casella's Sunday evening entertainments might quite as well be described as popular symphony concerts. Save for the fact that its concluding number, Chabrier's "Espana" seems definitely to have been dropped from the winter repertory of our orchestra, the programme that was heard and relished by a large audience last evening might easily have been offered by Mr. Koussevitzky in the course of the regular season.

For beginning came the Symphony of Cesasr Franck, once "caviar to the general" and now on a fair way to take its place with Dvorak's "From the New World" and Tchaikovsky's "Pathetic" in the affection of the musical public. As already stated, the ever-popular Rhapsody of Chabrier brought the end, and the other pieces were Respighis delightful Suite, "Rossiniana," recently played for the first time anywhere at a weekday pop concert; Debussy's Nocturne's "Clouds" and "Festivals" and Stravinsky's Second Suite for small orchestra, the last-named previously unheard in this city.

At Mr. Casella's hands the Symphony of Franck, making its first appearance on a pop programme, came to a stirring performance, in which more emphasis was laid upon the music's vigors and exultations than upon its supposed mystical fervors. The audience received it warmly. And although it seemed for a moment uncertain how to take the dissonant conceits of Stravinsky's relatively early and frankly amusing suite of dance pieces, the assembled company ultimately accepted this ingenius and engaging music with whole-hearted enthusiasm. The four trifles out of Rossini's "Les Riens," as amplified, elaborated and fetchingly orchestrated by his countryman, make a direct appeal and at the same time avoid banality, a fortunate and not too frequent combination. They were brilliantly played last evening, as were the diverting pieces of Stravinsky and Debussy's "Festivals." To all the audience was cordial, a convincing endorsement of Mr. Casella's policies; gnSase"masrlloa niSoaseha meoacmm

[4]

NEW YORK, N. Y.
HERALD-TRIBUNE
JUN 10 1917

SOME MORONS AND AN AMERICAN CRITIC

By LAWRENCE GILMAN

IT WAS only the other day that we found ourselves, somewhat to our surprise, defending the audience of our symphony concerts against an assault upon their taste and intelligence made by a visting foreign musician, Monsieur Pierre Monteux, late guest conductor of the Philadelphia Orchestra. It is no part of our intention to elect ourself defender of the faith that our American concert audiences are worthy of esteem (they have their deficiencies, heaven knows); yet we confess to squirming a bit when we find the much abused American concertgoer being charged with faults of which, as a matter of fact, he is largely innocent; and we squirm with especial uneasiness when the accuser is not a disgruntled foreigner, but an American whom one would expect to be fair-minded and acute.

* * *

WHAT is this new indictment of the American concertgoer in his character as patron of our symphony concerts? It is a comprehensive and a savage one—it is, indeed, an indictment not only of our orchestral concertgoers, but of the majority of the principal conductors who appear before them (only Mr. Frederick Stock and Mr. Koussevitzky are excepted), of the management of our orchestras, and (of course) of that incorrigible miscreant, "the press." The author of the indictment, which is spread upon the pages of "Harper's Monthly Magazine" for June, is Professor Daniel Gregory Mason, head of the Music Department of Columbia University.

* * *

ONE might almost suspect that Professor Mason and Monsieur Monteux had been in cahoots, and that they had planned a joint offensive against the despised American concertgoer, against the conductors whom he applauds and the conditions that shape his symphonic activities.

Professor Mason does not mince matters. The patrons of our symphony concerts are of several types, all odious. One is "the moronic conservative," who "swears by the classics, not because he perceives their beauty (a highly active process) but because he recognizes their names. . . . This music that he burdens with his love he regards not as a living and growing art, to which he might himself creatively contribute by understanding it, but as something long ago finished and conveniently classified, something kept on the shelves of libraries and exhibited in concert halls by famous conductors. . . . And this 'museum music' of the moronic conservative thus becomes one of the ghosts, never laid, that mislead us from the pursuit of the real flesh-and-blood music which would make us happy."

* * *

FROM this it would appear that, in Professor Mason's mind, there is a genuine antithesis between "museum music"—by which, we afterward learn, he means such music as the best loved works of Bach, Handel, Mozart, Haydn, Beethoven, Brahms—and what he calls "the real flesh-and-blood music which would make us happy." We confess that this baffles us. Are not the greater works of Bach, Beethoven and the others "real flesh-and-blood music" for Professor Mason? Is it possible that the Brandenburg Concertos and the Seventh Symphony do not "make him happy"?

If it is "moronic" to "burden with your love," in Professor Mason's phrase, the greater works of the masters, one is almost tempted to conclude that moronism has its points.

But is there not some confusion of thought here on Professor Mason's part? He tells us that "the moronic conservative" swears by the classics "not because he perceives their beauty, but because he recognizes their names." Yet this is the same moron who, in Professor Mason's next paragraph, "burdens with his love" these classics which he swears by. Obviously, if the moron loves this music, he occupies a much more vital and organic relation to it than if he merely bowed to it because he "recognized its name." Either he loves it or he offers it mere lip service. Professor Mason cannot have it both ways.

* * *

ANOTHER odious type of symphonic concertgoer, less numerous than the moronic conservative, "but far more vociferous, and unfortunately just as unintelligent," is "the moronic radical." Both, says Professor Mason, "are the victims of mental inertia: the only difference is that the laziness of the one cares only for what is old, that of the other only for what is new. He demands the latest because he lacks the taste to recognize the best. His preference is for whatever is crudely eccentric, bizarre, ugly and cynically sophisticated. He is ready to proclaim any one a genius who will but write for percussion instruments only, or accompany his music with colored lights thrown on a screen, or strike the piano with his fists or forearms."

* * *

ALSO, there are the concertgoing morons who dote on "war-horses." These "war-horses" are "the works of Liszt, Strauss, Tchaikovsky and Wagner, the chief purveyors of them"—composers from whom Professor Mason, one gathers, withholds his esteem. But it is not only the low-lifes in the audience who corrupt the body musical by their passion for "the works of Liszt, Strauss, Tchaikovsky and Wagner"; it is that other pet abomination of Professor Mason's, the "guest" or "prima donna" conductor, who muddies the tonal waters by his love for these works, which "afford unequaled opportunities for personal display," since "they lend themselves particularly to the posings, exaggerations, artificial and specious effects of the prima donna conductor."

It is Professor Mason's contention that the symphonic concert world in America is going to the dogs because of the devotion of audiences and conductors to these "war-horses." He feels that our orchestras "are run on purely business lines to supply the demands of the majority" . . . in which orchestral music is to follow, perhaps, "along the dismal path of our commercial theater" (it will perhaps be news to Mr. Clarence Mackay and Mr. H. H. Flagler that the orchestras for the sake of which these gentlemen have yearly been meeting deficits of hundreds of thousands of dollars were commercial institutions).

Professor Mason sets off the composers of "war-horses"—Liszt, Strauss, Tchaikovsky and Wagner—against composers of such "purer and greater music" as that of Bach, Beethoven, Mozart and Brahms. He would lead us to think that these "war-horses" are not only "well adapted to the low stage of mentality of those 'fans' in every audience who conceive performers not as artists but as 'stars,'" but are the chief excuse for the prevalence of that heinous type, the "guest" or "prima donna" conductor.

* * *

WHAT are the facts? Did New York (which Professor Mason seems to regard as the chief den of symphonic iniquity in America)—did New York hear, this last season, a preponderance of war-horses, "purveyed" to its moronic audiences by reprehensible conductors? Did "the works of Liszt, Strauss, Tchaikovsky and Wagner" bulk larger on the season's orchestral programs than the music of the pure in heart (has it ever occurred to Professor Mason, by the way, that Beethoven's Third "Leonore" Overture is one of the most hard-ridden of all war-horses?)?

Let us see. A survey of the programs of the concerts given here during the past season by the Philharmonic, New York, Philadelphia, Boston, Beethoven, and other local and visiting orchestras, including the Society of the Friends of Music (except for choral works occupying all or most of the program), discloses the fact that Beethoven had 59 performances, Brahms 31, Mozart 24, Bach 21, Handel 13, Haydn 11, Vivaldi 10, Franck 9, Weber 8, Schubert 8, Schumann 8, Cherubini 7. Surely, all this is "pure" music, even if it is not all equally great, and it totals 209 performances.

How do the disreputable quartet of Professor Mason's war-horses stand up against this record? We find that Wagner had 82 performances, Tchaikovsky 24, Richard Strauss 23 and Liszt 15. War-horse total, 144, as against 209 for the pure and great (or near-great). If we add the representations of such reasonably pure composers as Debussy (23), Ravel (23), Mendelssohn (13), De Falla (9), Elgar (7), Corelli (4), Scarlatti (4), D'Indy (4), it will be evident that the war-horses are simply nowhere.

* * *

PROFESSOR MASON'S heaviest guns are not, however, fired at the various kinds of morons who, according to him, compose our audiences, but at that subversive and abandoned creature, the "prima donna" conductor, whose distinguishing characteristics, it appears, are "posings," "exaggerations," a love of "artificial and specious effects."

Who are, at the moment, the successful "prima donna" conductors on the American scene (the unsuccessful ones will not return, so they need worry neither Professor Mason nor ourselves). Is Mr. Stokowski the head devil among them, in Professor Mason's view? It would seem so, for he singles out the programs of the Philadelphia Orchestra for their "sensationalism," and adduces in particular its programs of three years ago (which seems, as the farmer said of the ox-tail purée, to be going pretty far back for soup). But does Mr. Stokowski, as a conductor, indulge in "posings, exaggerations, artificial and specious effects"? That will strike the more penetrating observers among Mr. Stokowski's audiences as an odd way to describe the almost savage intentness of his conducting. If Mr. Stokowski is really devoted to "specious effects," he is indulging in waste effort; for no conductor in America is less in need of resorting to claptrap than the eloquent and deeply musical leader who directs the Philadelphia Orchestra.

Is Mr. Mengelberg among the culprits? It seems unlikely. "Exaggerate" he may, but only because he feels music with extraordinary and absorbing intensity. The trouble, if any, with Mr. Mengelberg is not "artificiality," not a tendency to "pose," but rather an excess of earnestness. As a matter of fact, a little honest self-consciousness would improve him as a conductor.

Mr. Koussevitzky? No. Mr. Koussevitzky is given a clean bill of health by Professor Mason (as the editor of "Harper's" helpfully reminds us, "Profes Mason's symphony was performed by Mr. Koussevitzky's orchestra in Boston last winter"; and it is not to be supposed that Professor Mason would have yielded his score to a "prima donna" conductor).

Is Mr. Toscanini given to "posings, exaggerations, artificial and specious effects"? Not many have noticed it.

Sir Thomas Beecham? Well, it is impossible to deny that Sir Thomas is extremely active upon the conductor's stand; but we doubt very much if Sir Thomas would bore himself to the extent of posing. He does not have to. A brilliant and poetic conductor, he prevails by the authority, the finesse, the musical quality of his performances. His gestures may seem "exaggerated," but his interpretations are as sensitive as they are vital. Certainly his programs are not those of a "sensationalist" (a word which appears to be synonymous in Professor Mason's mind with "prima donna" conductors). Sir Thomas played no "war-horses" in New York—unless you choose to call the "Meistersinger" Prelude one. On the contrary, he played music which was almost defiantly outside the standard orchestral repertoire—unfamiliar works by Handel, Paisiello, Delius, Grétry, Mozart.

* * *

UPON one point of historical fact, by the way, Professor Mason is in error. He asserts that Wilhelm Furtwängler, former guest conductor of the Philharmonic, "failed in New York" largely because he "could not or would not cut the necessary capers." Mr. Furtwängler failed in New York largely because he had the misfortune to follow on the heels of Arturo Toscanini. Nobody wanted him to cut any capers. Mr. Toscanini had accustomed Philharmonic audiences to other things than capers. Those who had been swept off their feet by the superlative beauty and justness of Mr. Toscanini's conducting looked to Mr. Furtwängler to give them something at least as fine as Mr. Furtwängler's own best, as he had disclosed it here the season before.

But the unhappy Mr. Furtwängler, dismayed and rattled by the overwhelming triumph of his Italian predecessor, was not content to stick to his last and do his best, going his own way with dignity and independence. He lost his head, attempted to placate those in power, sought to curry favor with influential critics. He kept hot the telephone wires at the other end of which sat those from whom he sought advice. Should he play a certain work to please Mr. * * *, the music critic of * * *? He had decided not to play another work because Mr. * * *, of the * * *, was said to dislike it. A third critic, Mr. * * *, had attacked his interpretation of such and such a composer. What should Mr. Furtwängler do—answer him in print?

In other words, it was not because Mr. Furtwängler disdained to "cut capers" that he "failed" in New York: it was because, in Professor Mason's own words as applied to prima donna conductors, he made a "servile attempt to placate the public," via the critics. If he had put Toscanini out of his mind, and had bidden his critics to go to the devil, he might have remained among us, lucratively employed. But Mr. Furtwängler paid the penalty exacted of the artist who seeks success by compromise.

The pathetic legend of the misused Furtwängler is—a legend. Mr. Furtwängler killed himself.

* * *

PROFESSOR MASON complains, finally, because American concertgoers prefer to hear Beethoven, Brahms, Wagner and Mozart ("museum music," as he so grotesquely calls it) rather than "any potential great new music that might be coming to birth among us"—by which he means new music composed by Americans.

It seems difficult for Professor Mason and his kind to realize that no one would welcome more eagerly any "great new music" that might come to birth among us than our conductors and our audiences. But, first, obviously, it must come to birth—it must survive its embryo stage. What can the conductors and the audiences do but wait? Heaven knows, they have waited, and are waiting, patiently enough, in spite of their bitter disappointment over innumerable stillborn symphonic infants.

Does Professor Mason really believe that if an American composer should produce a piece of music as unmistakably salient and distinguished as the best work of Americans in other æsthetic fields—as good, for example, as the best of Eugene O'Neill, Edward Arlington Robinson, Thornton Wilder, Sherwood Anderson, Arthur B. Davies, Eugene Speicher, Rockwell Kent—it would not be received with shouts of acclamation from Boston to San Francisco?

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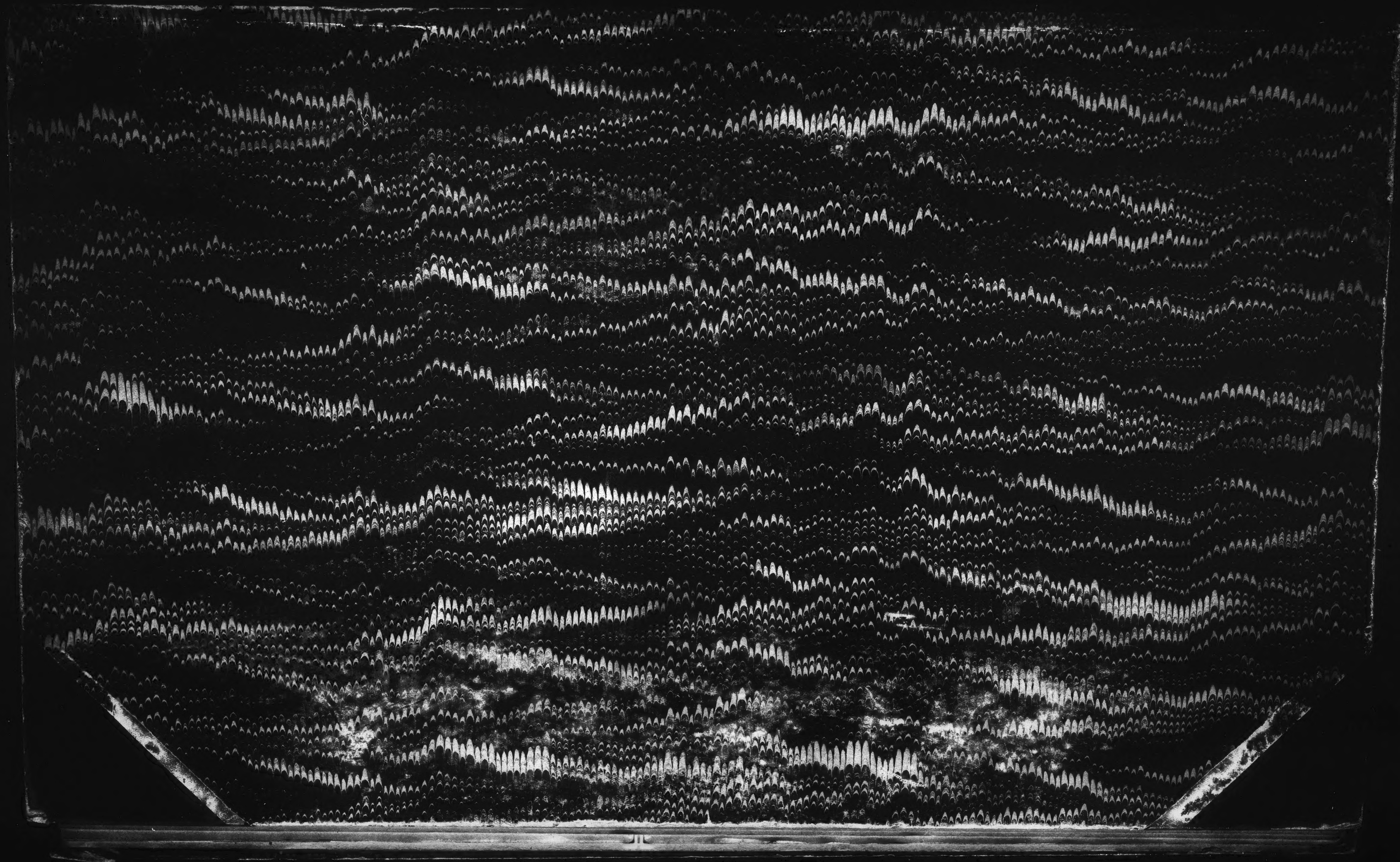

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